# Genre and Discourse in Online Discussions: A Study of Online Discussion Postings in a Thai EFL Writing Course

**Yupaporn Piriyasilpa**

**BA (English)**
**MA (Applied Linguistics)**

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Department of Linguistics

Faculty of Human Sciences

Macquarie University

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# CERTIFICATE OF AUTHORSHIP/ORIGINALITY

I certify that the work in this thesis entitled 'Genre and Discourse in Online Discussions: A Study of Online Discussion Postings in a Thai EFL Writing Course' has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and assistance that I have received in my research work and the preparation of the thesis itself has been appropriately acknowledged.

In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of the Candidate

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# ABSTRACT

There have been a number of studies examining online discussions in both English language teaching (ELT) and non-ELT contexts. Studies which take a discourse perspective have analysed linguistic features such as speech acts (Chun, 1994), exchange structure (Bae Son, 2006; Kamhi-Stein, 2000) and turn taking (Bisenbach-Lucas, 2003). Within the theoretical framework of systemic functional linguistics (SFL), there is a growing number of research publications which analyse the language used in computer mediated communication (CMC) such as email messages (Don, 2007), bulletin boards (Taboada, 2004) and online discussions (Coffin et al, 2005a,b; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Hewings and Coffin, 2006; Painter et al, 2003). Don focuses mainly on the use of appraisal in email messages, and Taboada examines the genres which occur in individual bulletin board messages. Coffin and colleagues have investigated the language used in online discussions from a number of perspectives. The first focuses on impacts of tutorial activities on students' interaction (Painter et al, 2003), choices of engagement (Coffin and Hewings, 2005), and the degree of critical reflection when making arguments (Hewings and Coffin, 2006); the second on the use of grammar; and the third on patterns of debate and arguments (Coffin et al, 2005a,b). These studies present important findings and directions for the analysis of language used in online discussions. However they are based on non-ELT contexts. Further studies are still needed to investigate student language in online discussions in ELT contexts in different areas, such as common genres, and the way that cohesion and coherence are managed according to different demands of the tasks assigned.

The current study sets out to examine in particular the language of learners of English as a Foreign Language (EFL) in online discussion postings. The corpus comprises 274 online discussion postings, posted by a teacher and 26 students

participating in five online discussions across a semester. The study uses systemic functional linguistics (e.g. Halliday, 1994; Martin, 1992; Martin and Rose, 2003) as a framework, taking a genre-based perspective and also analysing cohesion and coherence.

The findings of the genre analysis show that online discussion postings are organised by students in a consistent pattern at a macro-structural level. That is to say, the structure of each online discussion posting is consistent with a potential macro-structure consisting of three macro-stages, namely, 'Opening Bonding', 'Responding' and 'Closing Bonding'. 'Bonding' macro-stages work to build relationships and to maintain a community in the online setting while 'Responding' macro-stages respond to the writing task as set by the teacher. Each macro-stage can be realised by stages from one or more elemental genres, and sometimes by a combination of genres and/or stages.

The combination of 'Bonding' and 'Responding' macro-stages in student online discussion postings is related to the social goals of the participants when communicating in this community. That is, online discussion postings are organised by students to maintain two social purposes (to respond to the classroom task assigned by the teacher, and to maintain social relationships with the readers who are their peers and their teacher). This represents a new form of social practice which is realised by the consistent, identifiable textual macro-structure discussed above. At the same time, the combination of elemental genres and stages, constituting individual macro-stages, allows for flexibility in keeping with the nature of the social interaction conducted in this social setting. This macro-genre does not represent any one particular combination of elemental genres and stages described in the various schools of genre studies (cf. Coffin et al, 2005a, b; Martin, 1992; Swales, 1990), but rather,

flexible combinations of them within a relatively stable 'higher-order' macro-structure (cf. Lemke, 2003).

To examine cohesion and coherence, the online discussion postings of two chosen students are analysed closely in terms of hyperTheme, thematic development, conjunction and reference. It was found that where their writing is focused on the writer and/or the reader, these students normally construct their discussion in a more spoken-like pattern. That is, first and second person pronouns ('I' and 'you') are predominant Themes developed in a linear pattern, with fewer conjunctives employed and a frequent use of pronominals to refer to the writer and reader.

However when the discourse changes to focus on addressing the discussion task as set by the teacher, the online discussion is organised in a more written-like manner. Themes are relevant to the content and are often built up from the Given information in the Rheme of the previous clause, and conjunctives and reference are used in a more varied way. Moreover, the findings show that the spoken-like features of language can also be found in 'Responding' macro-stages where the writer composes in order to foreground solidarity with the reader.

The findings in this area reflect two important issues. On the one hand, there is a systematic relationship between the demands of discourse and choices of cohesive resources employed. On the other hand, the online discussions contain combined features of both spoken and written language, representing a defining feature of language used in this kind of communication as commonly stated in the literature (cf. Baron, 1998; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Murray, 2000; Tanskanen, 2006; Warschauer, 2001). But more than this, it is possible to identify consistent patterns within which the student writing is more 'written' and more 'spoken' at certain points, and also to relate this to their discursive purposes.  This

finding can inform teachers in deciding which parts of the text to focus on when examining students' language in online discussions. For instance, if the purpose is to practice students' argumentative writing, feedback and assessment may be made in the parts discussing the content only while other parts which are organised to create solidarity may be treated as common features in online discussions.

The findings from this study have implications for both theoretical and pedagogical domains. Theoretically, the description of the macro-genre of online discussion postings provided here builds on the work done by Coffin, Hewings, and Painter (e.g. Coffin et al 2005a, 2005b) in identifying generic patterns in the extended text of online discussions.

The findings of this study are also significant pedagogically for teachers and learners, and for the setting and moderating of tasks in EFL writing courses. That is, they can be used to raise teachers' awareness of the unique features of communication when examining students' language in online discussions, and to raise students' awareness of CMC. Finally, the generic patterns which emerge in learners' language due to different task demands illustrate the importance of online discussions and curriculum working together. Online discussion tasks need to resonate with the classroom pedagogy, and with informed understandings of the nature of language, in order to help students better learn language in this new medium of communication.

# Chapter 1 Introduction

## *1.1 Background of the Study*

### 1.1.1 The Impact of Technology on Education

The development of information and communication technologies (ICTs) is currently taking place in all communities, for example, in business, industry and entertainment. Specifically, emerging technology currently impacts on students in college and university campuses. Latest technological advances, including mobile broadband, web blogs, virtual reality and different kinds of social networking tools (Horizon, 2007; Horizon, 2008) are employed in many classrooms.

The application of technology in the classroom has resulted in a rapid change in the way students communicate and the role they perform during the process of communication. In other words, in addition to communicating in speaking or writing in traditional ways, people also communicate via text messages, online chatting or conferencing and these ways of communication create new social spheres and require them to perform different roles. This leads to a number of educational effects in the classroom, for example, (1) creating networked interactivity between students, (2) enabling autonomous learning, and (3) enhancing the feeling of social presence during the communication. However, the focus of this thesis is not on educational effects but on discourse analysis.

As far as language learning is concerned, the application of new technology in the language classroom can enable two significant changes: an increased opportunity for authorship and social networking (cf. Horizon, 2007). On the one hand, the communication via latest advances of technology, for example, Wikipedia or YouTube allows participants to perform dual roles in communication. That is, they not only perform the passive role as a reader, but also have the freedom to become an

author, creator or even film maker. This new way of communication allows learners to exercise their learnt knowledge in real experiences out of class and represents a new form of contribution and an increasing trend towards authorship (Horizon, 2007: 6). On the other hand, communication through different types of technology allows students to use language to participate in and collaboratively create their own communities, where they can connect with friends, colleagues, teachers or even native speakers for different purposes, for instance, to exchange ideas and knowledge or to practice their language.

The discussion implies that there are a lot of changes taking place in the classroom as a result of the use of technology. The rapid growth of technological advances affects how students use language both inside and outside the classroom and how teachers conduct language education. The effect in terms of language use involves the application of language in a more varied context with learners potentially taking more active roles than in the traditional classroom. The second involves new ways of learning and teaching language, for example, through web-based courses, online conferencing or supervising, online games and multimedia.

The ways that emerging technologies are employed vary according to the purposes in different learning contexts. For example, some institutions may organise a web-based course for learners to enroll online and emerging technology plays a defining role in the curriculum. Meanwhile, other language classrooms incorporate online activities as one part of the mainstream curriculum, employing technology as a supplementary activity for language learning. Whether technology is employed in a defining or supplementary role in the language classroom, it is important for the language teacher to understand how language is used in this new environment in order to employ these new advances effectively.

Rather than conducting the entire language learning and teaching through emerging technology, in this study I employ online discussion as part of the writing curriculum and the activity serves as an alternative resource for students to communicate in the target language, English. The extensive search of previous studies in online discussion reveals that this medium of communication has been employed in many language classrooms and its benefits have been reported in many studies, for example the practice of student collaborative learning (Bisenbach-Lucas, 2004) and communicative functions (Chun, 1994). However, there are still other areas under-explored and many of the previous studies lack a strong theoretical base. As online discussion is a new way of communication which is conducted by the participants in different social settings to traditional classroom instruction or to everyday communication, it represents a new social event or literacy practice. To keep up with this new literacy practice, further study is needed to examine the language used in this way. The present study investigates the linguistic features that characterise online discussion by English as a Foreign Language (EFL) learners in discussing their opinions towards the tasks assigned by the teacher.

### 1.1.2 The Study

The research project was conducted at Rajamangala University of Technology Isan (RMUTI), Khon Kaen campus from October 2005 – March 31$^{st}$ 2006. In this section, I will discuss briefly the background of the research setting.

RMUTI, Khon Kaen campus was initially founded under international cooperation between the Thai and German governments in 1963, and was known as the 'Thai-German Technical College'. During that time, all the programs and instruction were conducted in English by Thai and German teachers. The contract ended in 1975 and the institute has been administered by the Thai government since

then. In the same year, it became one of the campuses of the Institute of Technology and Vocational Education. In 1988 it was named Rajamangala Institute of Technology (RMIT), Khon Kaen campus by His Majesty the King Bhumibol Adulyadaj. RMIT developed its administrative structure and educational management as a system of nine universities and became Rajamangala University of Technology (RMUT) in 2003. Rajamangala University of Technology, Isan (RMUTI) is one of the nine universities. RMUTI has five campuses, of which Khon Kaen campus is one.

RMUTI, Khon Kaen Campus is located in the North East of Thailand having about 4,000 students studying in both morning and evening sessions. There are different fields of study offered for diploma and undergraduate levels, namely: Engineering, Education Technology, Business Administration, Agriculture, Science and Liberal Arts. The participants in this study were one class of third-year students from the English for International Communication (EIC) Program. Twenty-six students participated in the online discussions over a period of one semester. The online discussions were conducted for this particular group of students to enable them to practice their knowledge already obtained from the writing class. A full discussion concerning the participants and the data collection method is made in chapter 3.

### 1.1.3 Online Discussion
This study employs online discussion as a communication tool for students to practice the target language out of the classroom.

'*Online discussion*' in this context refers to a discussion conducted by the participants about one particular topic assigned by the teacher. The online discussion in this study normally begins with the teacher message assigning the task, followed by messages posted by students from the same group to discuss their opinions about the topic. In each online discussion, the teacher sometimes posts to participate in the

discussion, and the online discussion in this study is normally terminated by a teacher message, acknowledging student participation and announcing the upcoming discussion. While online discussion involves the overall discussion about one topic, a single message posted by either teacher or student each time to participate in the discussion is named '*online discussion posting*' or '*posting*'. In this case, an online discussion is composed of more than one online discussion posting posted by the teacher and students. In other words, *online discussion* represents the broad structure of the whole discussion and *online discussion postings* focus on the lower level of individual messages constituting the whole discussion. To identify clearly the distinctions of the two terms, Figure 1.1 below demonstrates different levels of their location.

Online Discussion One                                    Online Discussion Two

| Online discussion posting | Online discussion posting | Online discussion posting |
|---|---|---|

| Online discussion posting | Online discussion posting | Online discussion posting |
|---|---|---|
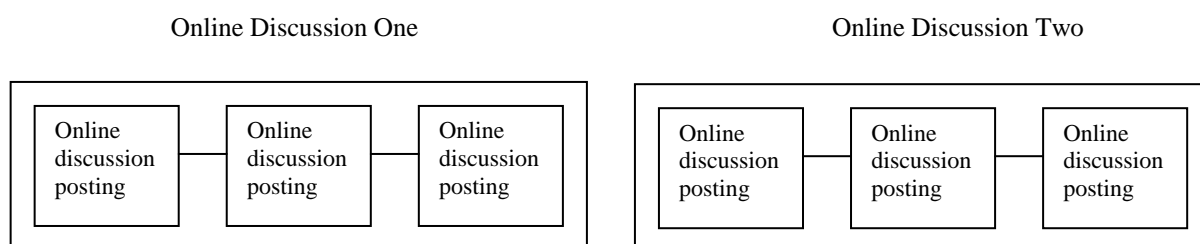
Figure 1.1 The structure of online discussion and online discussion postings in this study, indicating different levels of the two terms

Figure 1.1 illustrates the structure of discussion in two sessions: online discussion one and online discussion two. In this study, students participated in five online discussions and a total of 256 online discussion postings were posted by the teacher and students.

## *1.2 Research in Online Discussion*

### 1.2.1 Previous Work Analysing Student Language

Studies mainly focus on the development of linguistic competences when analysing a learner language. Traditionally, learner language has been analysed in terms of

avoidance of errors (accuracy), mastery of increasingly large numbers of linguistic structures (complexity) and ability to use language without too much observable difficulty and hesitation (fluency). Accuracy involves the learner's ability in producing fewer errors in their writing; complexity is concerned with the ability in constructing grammatically and lexically complex sentences, and fluency includes the learners writing more in the same amount of time (Wolfe-Quintero, 1998: 4). There have been many studies (e.g. Ellis and Yuan, 2004; Li, 2000; Robinson, 2001; Skehan and Foster, 1997) that have attempted to measure accuracy, fluency and complexity and their development in individual learners. The kind of analysis used depends on the research goals.

To examine student language in this study, I started by examining complexity and accuracy of the student language, following the approach discussed above. Although this kind of analysis did provide some quantitative data on student use of language, it could not explain the questions set by my thesis. To this end, my study looks at features of language beyond the sentence, particularly at cohesive features (see Halliday, 1994; Martin, 1992, Martin and Rose, 2003) and generic structure (see Martin, 1992; Martin and Rose, 2003).

## 1.2.2 Previous Work Examining Language in Online Discussions

Previous study of online discussions can be categorised according to the context of the study as: studies conducted in an English language teaching (ELT) context (e.g. Chun, 1994; Paulus, 2005; Watson Todd, 2003) and those conducted in a non-ELT context (e.g. Baeson, 2006; Bisenbach-Lucas, 2003; Bisenbach-Lucas, 2004; Tanskanen, 2006). While Tanskanen (2006) examines the pattern of lexical cohesion, the areas of investigation in other studies in both ELT and non-ELT contexts have been rather limited. For example, they mainly focus on: basic functions of online communication

(Watson Todd, 2003), the pattern of interaction in a discourse (Baeson, 2006; Chun, 1994; Kamhi-Stein, 2000) or collaborative learning (Bisenbach-Lucas, 2004; Paulus, 2005). This implies that though online discussions have been employed in many language classrooms, the description of language used in them is still at an exploratory stage. Further study is still needed to provide more description of the language used in the online discussions taking different perspectives, for example, the rhetorical structure or cohesion and coherence.

Importantly, only few studies which investigate the nature of language of online discussions are theory-based and these studies were conducted in a non-ELT context. In the theoretical perspective of Systemic Functional Linguistics (SFL), there have been studies investigating the language used on bulletin boards (Taboada, 2004); email messages (Don, 2007); and online discussions (Coffin et al, 2005a, b; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Hewings and Coffin, 2006; Painter et al, 2003). Taboada examines different genres used in individual bulletin board messages while Don (2007) examines in particular appraisal in email messages.

The most significant study in online discussion has been conducted by Coffin and colleagues. In their studies, the online conferencing was employed as a discussion forum for the online tutorials of postgraduate distance learners. The investigation can be summarised in two main areas: the efficiency of different tutorial activities in online discussions (Coffin and Hewings, 2005a; Hewings and Coffin, 2006; Painter et al, 2003) and the study of language used in this way of communication (Coffin et al, 2005a,b; Hewings and Coffin, 2004). The first compares the impacts of different kinds of teacher intervention: no instruction, frequent intervention, and scaffolding task setting; and it was found that the group of students which was provided with clear and logical activities constructed more effective online discussion than the other two.

That is to say, the scaffolding task encouraged a higher amount of interaction among students (Painter et al, 2003), a greater degree of critical reflection in making arguments (Hewings and Coffin, 2006), and a more frequent use of engagement ('the system of semantic options available to speakers and writers for negotiating and adjusting the arguability of propositions and proposals- Coffin and Hewings, 2005: 37). The studies provided useful findings in terms of language learning: that task design and teacher intervention play an important role in student interaction in online discussions and this technique is found particularly useful for non-native speaker (NNS) learners.

The second area investigated by Coffin and colleagues focuses on the language used in online discussion in terms of grammar (Hewings and Coffin, 2004) and the pattern of arguments (Coffin et al, 2005a, b). The findings in the grammar analysis showed that online discussions have hybrid characteristics which comprise of both the features of spoken and written language and the investigation of argumentative structure have provided a useful framework for the analysis of genre in online discussions in other contexts. However, the way that different tasks assigned influence the use of different linguistic features in the online discussions are not investigated explicitly by these studies, neither are they based on non-ELT contexts.

As far as I could locate, the only published study using SFL to analyse the language used in online discussions in an ELT context is an early version of my own analysis from the present study (Piriyasilpa, 2007). The study examines the rhetorical structure of individual online discussion postings. However, these findings were discussed at an exploratory stage and were based on small samples of student postings. Further study taking the same perspective is needed to explain in detail the rhetorical structure of online discussion postings based on more diverse samples. In addition,

further study is also needed from an SFL perspective to explain the language used in online discussions in different areas, for example, the rhetorical structure of the online texts and cohesion and coherence. The present study examines the language used in online discussions in an ELT context and focuses on two main perspectives: the genres of online discussion postings, and coherence and cohesion.

## 1.3 The Scope of the Study

### 1.3.1 The Research Questions

This study seeks to investigate student language in online discussions with the main focus on two perspectives within SFL theory: genre, and cohesion and coherence. The study aims to answer the following questions:

### Research Question One

What are the genres typically used in online discussion by this particular group of students in this institutional setting?

### Research Question Two

How are cohesion and coherence created by students? Is this effective? If it is, how is it effective? If it is not, how is it ineffective?

To answer research question one, different genres used in student online discussion postings will be examined. Theoretically speaking, there are complementary differences among theories about how genres should be described and what the term means in the language classroom. Overall, three main traditions of genre studies are English for Specific Purposes (ESP), New Rhetoric and the Sydney school which draws from SFL (Hyon, 1996). Though taking considerably different perspectives, the three schools of genre are seen as complementary and the notions of each can be summarised as follows.

The ESP tradition is contextually grounded. That is, it 'stems primarily on the social theories of context and community' (Johns, 2002: 4) and explains the features of texts according to the values and rhetorical purposes of the institutional conventions. Swales (1990) defines genre as the class of communicative events in which language plays a primary role. ESP tradition is based on the instruction on how genres are sequenced and used in real world events (Hyland, 2007: 156) and these sequences in genres are named 'moves'. The instruction of genres in terms of ESP includes teaching genres in the sequences they occur in target contexts and this is expected to 'not only help students to develop an understanding of context and the ways texts can be employed to realise situated purposes, but also reap the benefits of reading-writing integration' (ibid. 157). The examples of ESP genres include academic genres such as research articles (Swales, 1990) and professional genres such as business correspondence (Bhatia, 2004).

The New Rhetoric approach to genre emphasises the authentic and social unconscious of discourse community. They claim that genre is dynamic and evolving and is used by the writer or speaker without explicit understanding (Johns, 2002: 9). For this reason, genres are claimed by the New Rhetoric school as being too complex and varied to be taken from their original rhetorical situations and taught in the classroom (ibid.: 8). In this sense, the study of genre involves 'theorising and researching about of contexts and ideologies' (ibid.) and this perspective may be useful in particular for native speakers of a language who are capable of using the language unconsciously in different social settings.

The SFL genre approach or the 'genre-based pedagogy' (Rose, 2008) is grounded in language and text structure. It explains genre as a goal-oriented social activity (Martin, 1992; Martin, 1997). In terms of SFL, genres can be captured, taught

and acquired in the classroom (Johns, 2002: 5) to prepare students with artifacts of a potential situation. The instructional approach of genres in terms of SFL follows three main stages of a 'teaching and learning cycle' (Rothery, 1994), namely: deconstruction, joint construction and independent construction. The first involves the teacher modeling the text from the genre and guiding students to recognise the cultural context, staging and key linguistic features in a model text. The second involves guiding the class to jointly construct another text in the same genre, and the last involves students writing their own text in the same genre (see Hammond et al, 1992; Rose, 2008). This means that the SFL genre emphasises in particular on training students in the language structure useful in using different genres. The tradition can be useful for EFL students, who are learning new genres and a new language. By providing explicit knowledge of language and models of genres, students can understand the social purpose of the genre and be aware of the key linguistic features when taking control of a genre.

Overall, each of the three traditions of genre has its own strengths and the main differences between them are in terms of the reasons for which the analysis has been done. In this study, I am interested in examining the language used by students in the online discussion. That is, how the online discussion texts are formed and what sort of features are in them. For this purpose, it is the SFL approach which seems to be more suitable than the other two traditions. This study is located in the SFL genre tradition in part because it allows the teacher to analyse closely the linguistic features which commonly occur in different genres. In this way, the teacher can also diagnose how well students use language to compose different genres.

Using the SFL genre perspective, my analysis will address both dynamic and synoptic perspectives. By taking dynamic perspective, I will consider the repertoire of

the overall online discussion and examine the negotiating process included in online discussion, using the lens of exchange structure (Martin, 1992). By taking a synoptic perspective, I will analyse the rhetorical structure of all online discussion postings conducted by students in this study. In so doing, I will begin by examining the consistent structure of online discussion postings at a broad level and later I will identify the types of genre instantiated in student online discussion postings. Full discussion of different types of genre is made in chapter 4 with examples.

To answer research question two, the postings posted by two students (Achara and Suchada- pseudonyms) chosen as representatives of the texts constructed by students in this social setting will be closely examined and the analysis of cohesion and coherence focuses on the structure of hyperTheme, thematic development, conjunction and reference (Martin and Rose, 2003). Taking a discourse perspective, I will examine how the texts are organised by students through the structure of hyperTheme and thematic development. Students' use of language in organising cohesive relations will also be explored through their use of conjunction. Technically, conjunction is explained as a kind of logical meaning in Martin (1992), but as a textual resource in Halliday and Hasan (1976). This study seeks to explain how text unity is created in student online discussion postings. So, it is useful to examine conjunction in this study as one resource which creates textual cohesion. Finally, the way that the participants in co-text are tracked will be described through the use of reference. The findings in terms of cohesion and coherence are discussed in chapter 5 and in addition to answering these research questions, I also discuss implications from the research findings in chapter 6.

### 1.3.2 Analytical Tool of the Analysis

This study takes a discourse perspective to analyse the language used by Thai EFL learners in online discussions, and Systemic Functional Linguistics (SFL) is used as an analytical tool for the analysis for many reasons. The discussion of this follows.

## 1.3.2.1 Language is Oriented by the Social Context

SFL is a social oriented theory (Halliday, 1978; Halliday, 1985b) which explains language in relation to its social context. With this perspective, Halliday (1978: 2) notes that 'by their everyday acts of meaning, people act out the social structure, affirming their own statuses and roles, and establishing and transmitting the shared systems of value and knowledge'. This means that the situation has an effect on the expression of meaning. For example, the language used in casual talk is different to that used in a formal job interview. Therefore, 'language not only serves to facilitate and support other modes of social action that constitute its environment, but also actively creates an environment of its own' (Halliday, 1978: 3). In this case, the investigation of language used by students can reflect the cultural aspects of the participants from their particular community and the way in which they communicate.

Given that different contexts require the participants to communicate in different ways, the investigation of language used by students in online discussions provides the teacher with explicit insights of how language is used in this particular context and this helps the teacher in finding additional or alternative ways to enable students to better learn the language. Full discussion regarding the notion of SFL is made in chapter 2 (2.6).

## 1.3.2.2 Language is a System of Linguistic Choices

SFL describes the use of language as system of choices rather than a set of rules. The way it is used depends on the writer's decision of what to say instead of what to say in different situations. Halliday (1978) explains that

> in real life, most sentences that are uttered are not uttered for the first time. A great deal of discourse is more or less routinised; we tell the same story and express the same opinions over and over again. We do, of course, create new sentences; we also create new clauses, and phrases and words- the image of 'old words in new sentences' is a very superficial and simplistic one (p. 4).

To Halliday, the form of language is the norm which is taken differently by the speakers in order to communicate in different situations. For example, there are different choices chosen by the speaker anytime when greeting a close friend, teacher, neighbor or strangers and these ways of greeting are even used in different ways according to the change in time or location where the conversation is taking place. In this sense, people unconsciously make linguistic choices in order to make meaning in different social contexts rather than stopping and thinking what to say in a conscious way (Bloor and Bloor, 1995: 3). By taking the concept of rules, the teacher may fail to explain 'language as it is' (Halliday, 1978). Halliday (ibid) further explains that

> when we come to interpret language in this perspective, the conceptual framework is likely to be drawn from rhetoric rather than from logic, and the grammar is likely to be the grammar of choices rather than of rules…But in order to understand them in this way we have to proceed from the outside…, interpreting language by reference to its place in the social process (p. 4).

This implies that form will be shaped according to the nature of social activity that the participants engage in, reflecting the unique pattern of language used in different social settings. As online discussion is a new social activity which provides different social conditions to the participants, by treating the language used in it as the

system of choices selected by the participants, it allows the researcher to investigate the unique patterns of communication in this particular setting.

### 1.3.2.3 Grammar is Meaningful

SFL is a functional theory, which explains language as a meaning-based construction (Halliday and Matthiessen, 2004; Martin et al, 1997). That is, language is an expression of meaning. In contradiction to formal grammar; SFL therefore focuses on 'the development of grammatical systems as a means for people to interact with each other' (Martin et al, 1997: 1). Not only does SFL emphasise on the grammatical pattern of language, but it draws further to describe how meaning is made in the whole process of interaction. Halliday (1978: 2) claims that 'language does not consist of sentences; it consists of text or discourse- the exchange of meanings in interpersonal contexts of one kind or another'. For Halliday, a text is defined as 'a chunk of language that is spoken or written for the purposes of communication by real people in actual communication' (Bloor and Bloor, 1995: 4). This means that the analysis in this perspective focuses on the observation of language in the whole process of communication rather than the analysis of grammatical structure in a single clause or sentence. This is because communication is an interactive and ongoing process, where meaning is negotiated through long stretches of text (cf. Foley, 2004: 1). This perspective is useful for the analysis of online discussion in part because the online discussion is constituted from a long thread of postings posted by the participants to communicate their ideas. By taking this perspective, the teacher not only can identify how grammar is used by students, but also can have explicit insights into how students make meaning when discussing their opinions on the tasks assigned.

## *1.4 Preview of the Arguments*

This study examines students' use of language in online discussions from different perspectives and the thesis is organised into six chapters. In **chapter 2** I review literature relevant to the present study. I begin by discussing previous studies of online discussion in both ELT and non-ELT contexts to identify the areas left un-investigated. Then, I discuss literacy based on the relationship between language and social context and identify the nature of language used in the context of online discussion. In this chapter, I also discuss Systemic Functional Linguistics (SFL), the theoretical framework of the study, and examine in detail two key concepts of the theory, namely, text and context, and complementarities.

In **chapter 3** I discuss the methodological issues of the study. I emphasise my discussion on four main issues: the context of the study, the process of participant recruitment, the collection method of corpus and the development of the methodology. In **chapter 4** I discuss the rhetorical structure of the online discussion. I take two perspectives in this chapter: the dynamic perspective and the synoptic perspective. Under the dynamic perspective, I briefly examine different roles taken by the teacher and students in the negotiating process of online discussion at different levels of the classroom dialogue. Then, from the synoptic perspective, I describe the macro-genre of individual online discussion postings, as opposed to online discussion, to explain this 'lower level' of discourse.  In **chapter 5**, I examine how cohesion and coherence are created by students in their discussion, and in **chapter 6** I discuss the major research findings, implications of the findings, contributions of the study and the directions for future research.

# Chapter 2 Literature Review

## 2.1 Introduction

'Computer mediated communication' (CMC) is commonly used to identify the communication practices among participants through the use of computers (e.g. Herring, 1996; Murray, 2000; Santoro, 1995; Thurlow et al, 2004). Studies have employed CMC in the language classroom and claimed its benefits in terms of motivation (Beauvois, 1997; Fedderholdt, 2001), autonomous learning (Li, 2000; Mohani and Mohtar, 2003), convenience (Dudeney, 2000), cultural exchange (Fedderholdt, 2001), balanced participation in the classroom (Warschauer, 2001) and language learning (Chun, 1994; Li, 2000). In the present research project I work with students interacting in an online asynchronous mode.

There are several different kinds of CMC and the major categories are whether they are synchronous or asynchronous. Synchronous is claimed by studies to be dynamic in part that its nature of 'real time communication' is close to face to face or oral interaction (Pellettieri, 2000; Simpson, 2002; Smith, 2004; Warschauer, 2001) where different grammar with the use of abbreviations, signs or emoticons are used (cf. Fuente, 2003; Kung, 2004; Lapadat, 2004; Mar, 2000; Warschauer, 1995). Examples of synchronous communication include Internet Relay Chat (IRC) where people type together in real time and Voice Over Internet Protocol (VOIP) where people use the Internet to replace the telephone. This means that both synchronous and asynchronous CMC are becoming effective tools for preparing students to participate as effective users of language in social spheres which we are trying to prepare them for in formal education (e.g. the workplace, other educational and institutional settings), and the decision to employ each kind depends on the learning goal of the students (cf. Horizon, 2007; 2008). For instance, when the purpose is to

prepare students for academic writing, asynchronous CMC more closely resembles the features of communications that are currently a typical kind of communication in this formal context.

Asynchronous CMC is claimed by studies to allow longer time for reflection and knowledge revision about language (e.g. Hsi and Hoadley, 1997; Lapadat, 2004). The common types of asynchronous CMC are emails, bulletin boards (where the same message posted in a central place can be accessed and read by many people-Warschauer et al, 1996: 2) and online discussions (a kind of asynchronous conferencing 'where many people post their messages to be read by everyone with access to the online discussion'- McPherson and Murray, 2003: 81).

Online discussions share similar characteristics with email and bulletin boards in a number of ways, for example allowing longer time for reflection. However one distinctive feature of online discussion is its management aspect. That is, the teacher can set up groups for students to communicate in the target language on the topic assigned which may generate more diverse ideas among participants than email and should be less messy than on a bulletin board. Drawing from this benefit, the present study employs the online discussion as part of the writing curriculum to support students to learn the language with two primary goals. The first is based on the claim that students in a Thai educational context have limited opportunity to communicate in English out of the classroom (e.g. Kongpetch, 2006: 6). So, online discussion is expected to provide an alternative choice for students to communicate in the target language. By discussing the tasks assigned by the teacher, students are provided with explicit goals for discussion; and as the role of teacher in the discussion is different from the classroom, students are expected to practice the target language in an environment which is less stressful than in the classroom. The second purpose of the

study is concerned with the curriculum goal which aims to raise students' awareness of linguistic forms. The delayed communication of online discussions is hoped to allow students time to reflect on what they have written and critically pay more attention to the structure of the language. Online discussion is here defined as the communication conducted by the participants through the medium of discussion list. In this study, I investigate how language is used by students to communicate their opinions on the tasks assigned by the teacher through this particular medium of communication.

In this chapter, I review literature relevant to the present study. In the first instance (2.2), I focus my discussion on the application of online discussion in both the area of English language teaching (ELT) and non-ELT to examine what has been previously investigated by other studies and to identify the areas left under-researched. In 2.3, I broadly discuss the development of literacy. Then I discuss the emergence of new literacies and their relationship with new technologies, in particular, with online discussions. Throughout this section my fundamental purpose is to demonstrate the relationship of how language and social context work together to make meaning in the process of social interaction and that the combination of language and other social semiotics creates different patterns of text and therefore different genres. I also argue in this section that the medium is not the sole factor in spoken or written language, but language changes according to contextual variables. To understand the newly emerging discourse of online discussions, the teacher needs to be aware of the relationship of language and social context and it is useful to adopt a framework which is concerned with the description of this relationship. Built on the argument in 2.3, I discuss genre approaches which are useful in the area of English language teaching in 2.4, and I also justify the approach used in the analysis of student

language in this study i.e. Systemic Functional Linguistics (SFL). In 2.5, I discuss

SFL as an analytical tool in this study. In that section, I restrict my discussion to the

relationship of text and context (2.5.2), and complementarities (2.5.3).

## 2.2 Application of Online Discussion

### 2.2.1 Introduction

In this part, I focus my discussion on the application of CMC, specifically online

discussion, in different contexts. As online discussion is employed in the present

study as part of the classroom activity, my discussion is based on educational context.

In 2.2.2, I begin with a broad survey of studies into the application of online

discussion in a non-ELT context and then emphasise my discussion on the adoption of

online discussion in an ELT context in particular. My discussion also seeks to identify

areas left un-investigated by previous studies.

### 2.2.2 Educational Application

Online discussions are currently becoming an important part of tertiary education and

there are a number of studies examining them both in the context beyond English

language teaching (non ELT- e.g. Bae Son, 2006; Bisenbach-Lucas, 2003; Coffin et

al, 2005a,b; Kamhi-Stein, 2000; Tanskanen, 2006) and within ELT (e.g. Chun, 1994;

Paulus, 2005; Watson Todd, 2003).

Research in the context beyond ELT investigates the nature of online

discussion in terms of speech acts (Chun, 1994), exchange structure (e.g. Bae Son,

2006; Kamhi-Stein, 2000), turn-taking (Bisenbach-Lucas, 2003), lexical cohesion

(e.g. Tanskanen, 2006), and students' attitudes (Bisenbach-Lucas, 2003). Bae Son

(2006) identifies the pattern of student-student interaction and claims that the

purposes of online messages include giving opinions or ideas, expressing support, or

asking questions. Also taking discourse perspective, Kamhi-Stein (2000) compares

the pattern of IRF (Initiation, Response and Follow up) interaction in whole class discussions and web-based bulletin board discussions. Kamhi-Stein found that interaction pattern in bulletin board discussions did not reflect the IRF structure; instead many of the exchanges consisted of students' initiations and responses. The findings from Tanskanen (2006) suggest that this type of communication has similar cohesive strategies to that of a prepared speech and conversation. However, negative feedback for online discussions is also made by students in Bisenbach-Lucas (2003). The participants consider this medium of communication as promoting unnatural interaction due to the lack of topic prompts. The finding implies that the tasks should be designed carefully in order to enable genuine interaction among students.

Within ELT, tasks are often assigned to students to promote collaborative learning (e.g. Paulus, 2005). Attention has also been devoted to interaction in online discussion in terms of speech acts (e.g. Chun, 1994) and the basic functions of contributions (e.g. Watson Todd, 2003). Chun and Watson Todd both found that online discussions allow students to communicate with diverse kinds of communicative functions. Other ELT studies focus more on the investigation of the effect of technology on student language; Baron (1998) for example claims that technology can alter the linguistic features of messages to be different to the typical spoken or written language. According to Baron (ibid. 136), the change includes 'orthography, vocabulary choice, syntactic structure, and conventions governing semantic appropriateness'. While Baron focuses mainly on the use of language in terms of lexicogrammar and appropriateness of semantic meaning, the rhetorical structure of texts organised on screen was not investigated. Given that a meaningful text is construed differently under different demands of social context (e.g. Halliday, 1978), further study is needed to examine the linguistic features in online discussion

in order that the results will reflect how the rhetorical structures of texts constructed through this particular medium of communication are composed and how they are evolving in an ELT context. A recent study of online communication is the edited volume of Magnan (2008). It includes research in using diverse technologies in language classrooms which investigate how online interaction affects language learning and use. The volume was released when this thesis was about to be submitted and might contain studies relevant to the present research project which have not been reviewed.

Complementing the study of Baron (1998), published research studies seek to explain the way that language is used in communication through bulletin boards (Taboada, 2004), email messages (Don, 2007); and online discussions (Coffin et al, 2005a, b; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Hewings and Coffin, 2006; Painter, et al, 2003), using Systemic Functional Linguistics (SFL-to be discussed in 2.5); however these studies are in non-ELT contexts.

In the financial domain, Taboada (2004) examines different genres in individual bulletin board messages:

- request for advice or information
- argumentation for and against an opinion
- bashing and pumping the stock/ company
- attacks against other posters on the message board.

The study suggests that the four genres differ in structure due to diverse goals in each. The latest research which uses SFL to analyse language in online communication and which was published after the analysis in this study was completed is Don (2007). Don focuses mainly on the use of appraisal in email messages. The language used in online discussions has been investigated in a number

of aspects by Coffin and colleagues through the online conferencing of distant postgraduate tutorial classes and the research publications have provided fundamental framework for later studies implementing online discussions in other contexts. Previous studies of Coffin and colleagues in online discussions can be sorted into two main categories according to their purposes of analysis, these are, the impacts of teacher intervention in student discussions and the examination of language used in this medium of communication.

To examine the impacts of teacher intervention, different kinds of instruction were compared: no instruction, frequent intervention by teachers to encourage participation, and scaffolding tasks assigned to provide explicit guidelines for the discussion. The ways that students conducted their discussions in different tutorial conditions were compared in different perspectives, namely: the amount of interaction (Painter et al, 2003), choices of engagement (Coffin and Hewings, 2005), and the degree of critical reflection (Hewings and Coffin, 2006). The analysis of the three areas revealed that asynchronous tutorials were more effective with a greater degree of tutor intervention and tasks design played a significant role in enabling the higher amount of interaction, choices of engagement and the degree of critical reflection when students make arguments. In particular, the study found that scaffolding task descriptions provided greater reflection than the other two activities and helped students to construct their knowledge to share some experiences and publish their work. This final technique was also found to be particularly useful for NNS students and the findings suggested that the overwhelming amount of tasks can affect students' tiredness in keeping up with the activity within a tight timeframe (Hewings and Coffin, 2006). The findings provide consistent implication with Bisenbach-Lucas

(2003) that tasks design plays an important role in generating effective interaction among students.

To identify the language used in online discussions, Coffin and others have investigated the grammar in the construction of online discussion messages (Hewings and Coffin, 2004) and the patterns of arguments in online discussions (Coffin et al, 2005a, b). The grammar analysis emphasises the use of reference, conjunction, and Themes; and it was found that this medium of communication contained similar linguistic features with both spoken and written language, reflecting a hybrid nature of communication (Hewings and Coffin, 2004). This study however did not investigate explicitly the role of tasks assigned to the linguistic features of the online discussions. Later work of Coffin et al (2005a, b) investigates the pattern of arguments in online discussions. The two studies identify potential stages of argumentation in online discussions, and the later one broadly categorises the postings into two groups according to the interactional purposes of the activity: Initiation (I) and Response (R). Coffin et al (2005a) claim that more arguments are interactively made in student online discussions than in normal classroom discussion by building up from each other's statements while in normal classroom discussion more claims are made than in the online mode. The studies of Coffin et al (2005a, b) provide a useful framework for the analysis of patterns of arguments made in online discussions and have identified stages not found in a classic exposition, which are useful for the analysis of this new context of communication.

While argumentative stages in online discussions have been identified by Coffin et al together with different aspects of communication, they are however based on non-ELT contexts. Even though a number of studies in ELT contexts have investigated online discussion, the investigation of language used in this medium of

communication is still at an exploratory stage and many areas are still left under-researched, including the rhetorical structure of individual postings, cohesion, and coherence. Online discussion is a new macro-genre and is different to the traditional approaches to writing and reading in the classroom, so by using this macro-genre, teacher and students encounter a new educational context which exposes them to a new social context. This new social context is making different demands on the people who want to communicate. That is, they have to take different social roles when communicating in this new medium and it is interesting to examine further how language is used by students in an ELT context. Building on the work of Coffin et al (2005a, b), the present study identifies the discourse structure of individual postings composed by EFL students and particularly generic structure of individual postings (chapter 4) and the periodic flow of arguments (chapter 5) are the main concern. The focus of this thesis is on discourse analysis, with the expectation that this analysis can lay a useful foundation for application to language education in the future.

### 2.2.3 Conclusion

There have been a number of studies investigating the language used in online discussion in the area of both ELT and non-ELT. Based on the findings in previous studies in ELT context, research in online discussions is still at an exploratory stage while the use of language in this new social context has not been explicitly described in many areas.

As previously mentioned, online discussion is a new form of social event which is making different demands of the user. This process of meaning making enacts different ways of communication and thus a new social event in educational

context. In 2.3 below, I examine further how new literacy events emerge from online discussion and discuss how it affects the process of reading and writing.

## *2.3 New Literacy*

### 2.3.1 Introduction

Computers are currently playing an important role in educational contexts and their easy availability has led to the process of writing on screen as opposed to handwriting a text. That is, with the emergence of technology, participants are exposed to new environments of writing and the process of writing increasingly involves the mapping of language and other multimedia, for example, sound, graphics, images or music. In this case, the meaning communicated on screen does not depend solely on written language rather 'written text is only one part of the message, and no longer the dominant part' (Walsh, 2006: 25). The process of communication through these new environments therefore involves new technological demands and requires certain skills to accomplish. Studies examining the relationship between technology and language learning suggest that the use of technology has given rise to new kinds of literacy practices (e.g. Cope and Kalantzis, 2000; Halliday, 1990; Kress, 2003; Lea, 2004; Murray, 2005) and the process of meaning-making requires the interpretation of both language and its social context. From the same general viewpoint, Walsh argues that these new literacy practices are not completely revolutionary processes and they have developed from the same features as reading print-based text (Walsh, 2006). In this section, I discuss literacy with specific concern of 'multiliteracies' which emerge from technological communication. In 2.3.2, I initially foreground the social perspectives of new literacy, followed by critical perspective and the model of literacy proposed by different studies. In 2.3.3, I discuss challenges of new literacy, including

multimodality and multiliteracies. Then, the genres of the new literacy practice of online discussion are discussed in 2.3.4.

## 2.3.2 Social Perspectives of New Literacy

The term literacy is generally defined as the ability to read and write and its schools can be classified into a dichotomy: traditional and new literacy. Paying great attention to cognitive skills, the traditional notion of literacy defines literacy as isolated and independent cognitive skills or processes of meaning-making. For traditionalists, to be able to read is to be able to decode writing and to be able to write is to be able to decode language into a visual form (Gee, 1996: 39). This means that the traditional literacy emphasises the reader's ability to consciously recognise and decode all forms of language in order to 'understand' the meaning (e.g. Alderson, 2000: 10) and a student's progress is likely to be measured in terms of these skills. The cognitive view of literacy also falls under the notion of 'code breaker' in Freebody and Luke (1990). They claim that being 'a code breaker involves the ability to crack the characteristics and conventions of…writing or to understand the linguistic form' (p. 7). In this traditional view, literacy is thus concerned with a psychological matter in which meaning is based on the understanding of the linguistic form and the literal interpretation of the text. So, language learning in the classroom emphasises meaning comprehension and training students to decode meaning (Grabe and Stoller, 2002). Gee argues that traditional literacy 'rips literacy out of its sociocultural context and treats it as an asocial cognitive skill with little or nothing to do with human relationships' (1990: 46).

Like Gee, other scholars argue in explaining literacy that a text does not consist of context free or value neutral sets of skills, but is shaped by different social and cultural values in its community, making a 'unique and text specific meaning'

(Lemke, 1989: 29). This social view of literacy thus incorporates the cognitive focus to describe literacy as a social oriented activity (e.g. Cope and Kalantzis, 1993; Gee, 1994; Halliday, 1978; Halliday, 1990; Hasan, 1996; Martin, 1992) where meaning is seen as being intrinsically tied to the social context and is based on practice of human activity. Gee (1996: 22) argues that in the traditional view, literacy is seen as a largely psychological ability- something to do with our 'heads', the social perspective on the other hand sees literacy as a matter of social practices- something to do with social, institutional and cultural relationships.

The new literacy thus strongly claims that language is used for social purposes and language is used differently in different social and institutional practices and acts of meaning can not be adequately explained without reference to the semioticisation of the material events of which they are constituted (Halliday, 1990: 3; Hasan, 1996: 382). As meaning interpretation is entirely context sensitive, variation in language therefore depends on variation in the context where the social interaction takes place (Freebody and Luke, 1990; Gee, 1990; Hasan, 1996). Kress (2003: 107) claims that

> no message or text is conceivable which does not respond to such social facts. Hence all representation and communication must be generically shaped; it must carry these social meanings. 'Meaning' is inevitably and necessarily realised differently in different modes.

Freebody and Luke (1990) assert that in terms of social views on literacy, 'language is historically and culturally determined' (p. 7). That is, it is used differently according to the different demands of the social context. In other words, language is seen as to constitute meaning, rather than merely representing some kind of objective truth so reading and writing are central ways in which people may make

meaning in particular contexts (Lea, 2004: 11). The perspective of new literacy suggests that the process of reading and writing creates different demands on the learners and a successful participant in society needs to develop the resources to perform different roles in the process of communication.

New literacy also emphasises critical ways of reading and writing i.e. not only should students have critical reflection in writing; they also need the ability to reflect beyond this and apply the knowledge of language to construct text appropriately to different content and context. Hammond et al (1992: 11) explain that

> critical literacy involves more than engaging with written texts; it involves the ability to reflect critically on texts within their socio-cultural contexts in terms of appropriacy and adequacy of content, in terms of the writer's attitude towards this content and where this attitude positions the reader (e.g. in agreement or opposition). It also involves the ability to evaluate how well the text has been constructed, that is, its effectiveness as a crafted object.

Cope and Kalantzis (2000), propose 'critical framing' as a useful stage for students. They claim that

> through Critical Framing, learners can gain the necessary personal and theoretical distance from what they have learned, constructively critique it; account for its cultural location; creatively extend and apply it; and eventually innovate on their own, within old communities and in new ones.

This suggests that critical framing involves a higher process of meaning making practices which include not only the ability of learners to understand that individual conventions demand different linguistic choices to others and effectively select appropriate choices to particular contexts, but also the need to understand something of the meaning potential, or resource available to a speaker i.e. what

possibly could have been said (as opposed to the choices that are actually made) in any given instance. This gradually enables them to effectively communicate in different social settings where different demands are required for communication.

### 2.3.3 Literacy Models

As far as the model of literacy is concerned, the descriptions of new literacy can be explained as involving three main levels: the understanding of form, the application of language, and the application of meta-knowledge of language in different social contexts. These different levels of literacy are explained in different terms by different theoretical frameworks; however the perspectives share common descriptions. Overall, the terms used in describing literacy can be summarised in Table 2.1 below.

| Freebody and Luke, 1990 | Wells, 1987 | Hasan, 1996 |
|---|---|---|
| Code breaker ↓ | Performative ↓ | Recognition ↓ |
| Text participant ↓ | Functional ↓ | Action ↓ |
| Text user ↓ | Informational ↓ | Reflection |
| Text analyst | Epistemic | |

Table 2.1 The model of literacy described in different terms by different studies

The description of levels of literacy below will be given by comparing different perspectives, and the terms will be tracked consistently, following those named by Freebody and Luke. The first level of literacy includes the reader taking the role of a 'code breaker' (Freebody and Luke, 1990) to recognise and understand the linguistic form. With the emphasis on 'code as code', this level of literacy is also described as 'performative literacy' by Wells (1987), who explains that being literate is to allow writing a message to be decoded into speech in order to ascertain its meaning and those skills that allow a spoken message to be coded in writing according to the conventions of letter formation, spelling, and punctuation (p. 110- cf.

Wells, 1994). That is, the reader needs the ability to understand the linguistic structure of language necessary and integral to experiences of everyday life in their culture. Based on this cognitive concern, Hasan (1996) names this level of literacy as 'recognition literacy' for the reason that it is a clear reminder of what this level of literacy is about.

Even though different terms are given by studies in describing the first level of literacy, they all agree that the understanding of form should not be viewed as an isolated level of learning, but as the foundation for higher levels of literacy. Freebody and Luke (1990: 8) argue that 'code breaking' should be recognised as a vital aspect of reading in understanding verbal, visual or electronic codes; however it should not necessarily be seen as a justification for isolated packets of skill and drill. Hasan (1996: 392) supports that what is missing from this level of literacy is any concern with those processes that lie at the centre of the actual use of language. Thus 'code breaking' should be a matter of providing understanding of the 'nuts' and 'bolts' of the technology of writing.

Expanding from the recognition of linguistic form, the second level incorporates the first level and involves learners using not only that recognition level, but also using their knowledge of context and situation in how language functions in a set situation. This level of literacy requires the reader to draw inferences from textual elements and background knowledge to comprehend the text as a 'text participant' (Freebody and Luke, 1990: 7). That is, learners interpret the meaning of the text by drawing on relevant schematic knowledge in order to understand its cultural context and to 'communicate the established systematic knowledge of cultural institutions' (Unsworth, 2001: 15). Wells (1987) clarifies that the practice of language involves the participants maintaining two social goals: interpersonal communication and the

communication of knowledge. For this reason, Wells incorporates the recognition of form and names the second and third levels in his literacy model as 'functional literacy' and 'informational literacy' (Wells, 1987). Functional literacy involves the learner's ability to recognise and cope with different demands when participating in different social communities, for example, being able to read different signs, fill in the application form of a company or follow instructions. Wells (1987) claims that in order to function effectively outside school, students may need to be given specific instructions in handling particular situationally related types of text. Information literacy involves the communication of content or knowledge of a text. To Wells, this level of literacy focuses on 'students' use of language for accessing the accumulated knowledge that is seen as the function of schooling to transit' (p. 110). Meanwhile, Hasan (1996) argues that the two meanings of function and information proposed by Wells are fundamental purposes for language communication. She proposes the term 'action literacy' as a second level of literacy in her model, and claims that this level of literacy requires the participants to use discursive knowledge to communicate.

The next level of literacy is described by Freebody and Luke as involving the reader taking the role of 'text user'. They explain that becoming a 'text user' means being aware of and able to deal with text in a particular context by placing oneself as part of a particular community. This includes developing and mastering resources for participating 'in what this text is for, here and now' (Freebody and Luke, 1990: 10). To Freebody and Luke, the final level of literacy includes the ability to become a 'text analyst' i.e. the participants' ability to reflect and be aware of different linguistic forms used to communicate in the different social settings they engage in. Under the terms 'text user' and 'text analyst', Hammond et al (1992: 11) conclude that as a 'text user', the reader must be able to understand the purpose of participation in a social

context where written texts play a central part and as a 'text analyst' the reader must be aware of the characteristics of texts communicated in particular contexts.

In Wells (1987)'s model, the final stage of literacy involves the movement of literacy from concrete to abstract (p. 69). He names this level of literacy as epistemic literacy, and emphasises ways of acting upon and transforming knowledge and experience that are unavailable to those who have never learned to read and write. This idea is similar to Hasan's term of 'reflection literacy'. Hasan explains that 'participation in the production of knowledge will call for an ability to use language to reflect, to enquire and to analyse, which is the necessary basis for challenging what are seen as facts…this literacy will necessarily prioritise reflection, enquiry and analysis' (p. 408).

The discussion implies that the social perspective describes literacy as being developed from the skills associated with a text coder to constitute culturally and contextually in a particular social process. In Table 2.1 above, I tried to show how literacy was described in different perspectives. Within each model, the terms used by each author are not exclusive of each other, but they are contained. Taking Wells as an example, the diagram of an inclusive model of literacy would look more like as presented in Figure 2.1 below.
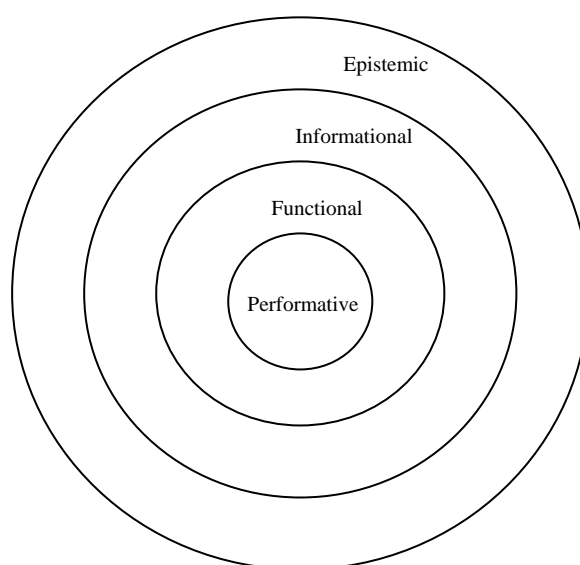
Figure 2.1 An inclusive model of level of literacy (cf. Wells, 1987)

The discussion also implies that even though literacy in the new perspective is described by studies in different terms, these studies share an emphasis on at least two consistent issues. On the one hand, they agree that there is a relationship of inclusiveness as moving from one to the next, and it is appropriate to conceive different levels of literacy as forming a series of levels. On the other hand, the models of literacy proposed by these studies are based on the notion that meaning is always communicated with language in relation to its social context. In order to communicate successfully, the participants not only need the understanding of the linguistic form of language, but they have to be aware that different social conventions demand different ways of communication and be able to transform their existing knowledge to communicate effectively. This means that the dichotomies of traditional and new literacy are complementary rather than contradictory. That is, new literacy is developed further from the cognitive perspective of the traditional view to include the application of knowledge in different social settings.

In the context of this study students discuss the topics assigned by the teacher through online discussion as a complementary medium to practice the learnt language away from the classroom. Even though students are encouraged to be aware of linguistic forms and are not expected to make meaning through the use of multimedia, they still have to cope with different kinds of semiotic resources in the process of accessing the discussion and this process requires certain knowledge and skills to navigate through it. Online discussion is thus a kind of new literacy practice which demands different things to communicate. For successful communication, the participants need to apply and adapt their existing knowledge to participate in this new social context. This unique way of meaning making is also important for the teacher to take into account prior to exposing students to the online discussion or when examining their use of language this way. In 2.3.4 below, I explore the nature of texts communicated on screen in terms of multimodal discourse before discussing the ways of learning through the online discussion.

### 2.3.4 Challenges of New Literacies

The emergence of technology in many cases influences the linear process of meaning making in print-based materials to turn to a non-linear way of meaning making on screen[1]. Especially when reading online, the reader has to navigate through hyperlinks of webpages organised on different levels (i.e. homepage of the website, main page of each section, main page of each subsection, main page of each sub subsection, etc. - cf. Lemke, 2002: 300). Djonov (2007) has discussed how people navigate websites as a reader and claims that they need certain kinds of literacy to do so effectively. Different texts presented online or on paper have their own structure and to read on screen or printed text students are engaged in a new social context where meanings

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[1] Not unique to screens, textbooks, magazines, etc. are also multimodal (Kress and van Leeuwen, 1996; Baldry and Thibault, 2006).

are communicated through a combination of different semiotic resources and this provides different kinds of challenges.

In 2.3.3, I discussed the social literacy model as an important model for reading texts. More recently, there has been a great focus on multiliteracies. In addition to all the social processes presented in the above social literacy model there are other social processes in literacy and there are readings of other semiotic systems that interact with language. In order to make meaning from texts presented online or on pages, readers encounter multimodal texts. Discussions of multimodality and multiliteracies follow.

## 2.3.4.1 Multimodality

Both printed text and online text are increasingly multimodal (Callow, 2006; Kress and van Leeuwen, 1996; Unsworth, 2001; Walsh, 2006). Printed texts commonly combine writing and image while online texts often feature writing that appears with music, colour, (moving) images and other kinds of multimedia (Baldry and Thibault, 2006; Kress, 2003; Kress and van Leeuwen, 1996; Lemke, 2002). Writing thus 'becomes equal to all other modes in a profound sense' (Kress, 2003: 12) carrying the meaning of only one part of the text in relation to the overall message.

This means that complexity exists in the semiotic structure of the text presented in different pages of printed text and online text and 'texts presented online have got their unique patterns which are different to print-based text' (Unsworth, 2001: 8). Whereas some online texts, for example, journal articles, are text-like; other printed texts, for example, newspaper or picture books exploit multimodality. Therefore, the incorporation of multimodal features in texts presented on either screen or paper should be viewed as evolutionary rather than revolutionary (cf. Baldry and Thibault, 2006; Walsh, 2006).

Lemke (2002: 304) discusses three different kinds of meaning, which will be referred to in this study as ideational, interpersonal and textual[2]. Lemke argues that every text makes meaning ideationally, interpersonally, and textually. Ideational meanings are those which present content of texts; interpersonal meanings indicate to us what is happening in a communicative relationship and what stance its participants may have to each other and to the ideational content; and textual meanings enable the other two kinds of meaning to achieve greater degrees of complexity and precision (ibid.)

These three generalised semiotic functions are communicated in different ways when meanings are communicated through different modes and in common with any semiotic product printed texts are 'historical artefacts' and are presented in a contextual manner that reflects the respective audiences (Kress and van Leeuwen, 1996: 186). Online text and printed text are therefore organised from a combination of language and multimodal resources in response to the particular social context of communication.

> Like any other textual unit, a page cannot create meaning through the use of language alone, but relies instead on a combination of several meaning-making resources: linguistic graphic and spatial at the very least…while all pages are by definition 'multimodal', some are more obviously multimodal than others, combining traditional semiotic resources such as language and layout with more 'modern' resources such as colour and photographs (Baldry and Thibault, 2006: 58).

Technology in online communication impacts on ideational, interpersonal and textual aspects of meaning. Kress (2003: 49) argues that 'technology facility coincides with social, cultural, economic and political changes, all of which together are

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[2] Actually, Lemke uses the terms 'presentational', 'orientational', and 'organisational', but the terms are drawn from Halliday's terminology of metafunction. In this study, I use Halliday's model in analysing students' texts. Therefore, Halliday's terminology will be used.

producing and pushing the change'. The combination of a language and different cultural and social values in a community makes a 'unique and text specific meaning' (Lemke, 1989: 29), shaping the text to have particular characteristics which reflects the identity of the community and institutional and cultural context. Therefore, with multimedia, the boundaries of many generic forms will dissolve and new generic forms are likely to appear (cf. Snyder, 1999: 21). Online texts are developing their own patterns of discourse and genres which are different to other types of discourse and thus demand different abilities for the process of meaning making.

### 2.3.4.2 Multiliteracies

The change in the role of writing has an impact on the process of reading the text. In order to understand multimodal texts, the readers need the ability to decode different modalities, and their combinations in relation to social context. Unsworth (2001) claims that 'rather than being displaced by computer text, conventional literacies are maintaining a complementary role as well as being both co-opted and adapted in the evolution of our textual habitat (p. 8). The process of reading and writing thus requires combined skills and abilities (Callow, 2006; Kress, 2003; Unsworth, 2001). According to Unsworth (2001), the notion of literacy in the twenty-first century needs to be reconceived as a plurality of literacies-multiliteracies, which include 'not only the affordances of computer technology but also the increasing prominence of images in both electronic and conventional formats' (p. 8).

As online text or other texts can be multimodal, a number of studies have explained the processes of reading printed text and online text as being similar and the explanations are made in both cognitive views and social views. The cognitive view argues that even though the media of communication influence different affordances of language, the process of reading through printed text and online text still shares

similar characteristics (e.g. Horning, 2003). Based on the cognitive process of emergence (a bottom up development pattern of human behaviour- Horning, 2003: 76), Horning argues that the reading process of online text is not revolutionary, but follows the same fundamental features of reading.

Horning describes reading as the cognitive process of meaning making and takes the cognitive perspective of literacy in describing reading in the two modes as being involved with the mental process of the human mind. To Horning, reading is the recognition of patterns. That is, even in reading the multimodal texts the reader needs to cognitively recognise patterns and this process is the same process as recognising linguistic patterns. The argument of Horning is however problematic in part because beyond the cognitive pattern of literacy, there is a whole social dimension of literacy. In other words, the social context is not taken into account in Horning's perspective.

Online texts realise a new social context. To understand the ramifications for reading, the reader needs to understand that these texts are new social artefacts, and this point is not mentioned in Horning's description of literacy. Given that literacy practices can be understood only when they are examined within their social, political, economic, cultural and historical context (Snyder and Beavis, 2004: xviii), the social perspectives describes language in relation to the social context. Walsh (2006) claims that whether reading words, images, or both, in printed text or online text the reader needs to be able to understand the message, the social purpose and its cultural context, draw on existing knowledge to interpret meaning from each particular context; and the reader requires all of these strategies when reading texts communicated in either print or online. There is more to reading than just 'reading' the language- it is necessary to 'read' the other modalities and the relationship between language and those other modalities.

In this study, students discuss their opinions through online discussion. This medium of communication is organised in a new social context which creates unique demands from the participants in the process of meaning making. The technology of online discussion makes available different types of semiotic modes, for example, graphics, colour, emoticons; however no such device is found in the corpus of the present study. The online discussion postings are thus less multimodal than many other online texts, particularly because they are not hypertext, but part of a superordinate text which is more similar to other hypertexts. When reading these texts, the reader needs to be multiliterate to understand the written language and the cultural environments in which the texts are organised.

## 2.3.5 Conclusion

The notion of new literacy emphasises that different social interactions have different patterns of discourse or cultural demands, and that meaning is made from language and other modalities. Based on unique demands of different media of communication, the models of the new literacy involve three broad levels of literacy practices: the understanding of form, the application of language, and the application of meta-knowledge of language in different social contexts. In the context of this study, students need the ability to navigate through different pages of a website and to make meaning of the largely monomodal nature of the online discussion postings. As previously discussed, the inclusion of language and other social values in writing may influence the generic form of a text. The online discussion is a macro-genre which has its own unique aspects of discourse and draws on different types of spoken and written genres. In order to explain explicitly how language works in this macro-genre it is important for the language teacher to start from a clear conceptual knowledge of how these texts work, and to train students to be aware of different ramifications of

different texts. The fundamental knowledge of how texts are shaped according to the social demands is important, and this knowledge can be taught through genre pedagogy. In 2.4 below, I discuss different schools of genre which currently play significant roles in language classrooms.

## *2.4 Genre*

### 2.4.1 Introduction

The field of genre studies in applied linguistics has been categorised into three schools, these are: English for Specific Purposes (ESP), New Rhetoric Studies, and Systemic Functional Linguistics (Hyon, 1996: 693). In this section, I will discuss how genre is described in the three schools (2.4.2), and based on the approach used in the analysis I will explore the potential genres which can occur in the online discussion postings (2.4.3).

### 2.4.2 Genre Traditions

The concept of genre as a tool for developing L1 and L2 instruction has been the main concern of many studies over the past 15 years (Hyon, 1996; Johns, 2002). There have been a number of recent books and journals discussing literacy study and describing the term 'genre' in different ways, according to which tradition it is employed in. To date, three genre theories which play significant roles in language education are English for Specific Purposes (ESP), New Rhetoric Studies, and Systemic Functional Linguistics (Hyon, 1996: 693). The three schools have their own strengths and define genre from different perspectives. Aspects of the three schools are different, but fundamentally they provide complementary descriptions of genre. In this section, I will discuss the three genre traditions under four main concerns: genre description, context, pedagogical concerns, and analysis. My discussion is based on Hyon (1996) and Johns (2002).

## 2.4.2.1 Genre Description

The three schools provide different description of what genre is. The fundamental difference of genre description given by the three schools is between the non-linguistic approach and the linguistic approach (Flowerdew, 2002: 91).

The New Rhetoric school takes a non-linguistic approach and puts more emphasis on the situational context where genres occur than on their forms (e.g. Adam and Artemeva, 2002; Coe, 2002). In this view, genres are dynamic and evolving (Johns, 2002: 8) and that the enculturation of the writer into the appropriate discourse of a new setting is paramount to him or her becoming a member of that community (Adam and Artemeva, 2002: 182). This means that for the New Rhetorician the knowledge of the social setting is crucial in helping the writer to select appropriate rhetorical structure.

The schools which take the linguistic approach are the ESP and the SFL school, concentrating on both formal and functional realisation of language used in response to the communicative purposes of the genre. The SFL school describes genres based on linguistic theory and claims that language forms are influenced by three relevant variables of the social context: field (what is going on), tenor (the relationship between the participants) and mode (the channel of communication- see Halliday, 1994; Martin, 1992; and 2.5.2.2 in this chapter). In terms of the SFL school, genre is defined as a staged, goal-oriented social process (Martin, 1992; 1997).

From the ESP perspective, Swales (1990) defines genre as a group of documents which share some set of communicative purposes (p. 45). Genres in terms of ESP are located within discourse communities which develop, use, and modify written genres in response to the current rhetorical situations (Adam and Artemeva, 2002: 180). In ESP, genre is concerned with both language form and social context and is somehow located between the SFL school and the New Rhetoric. That is, it 'fits nicely into the

blurred, transition points… between analysing features of texts and relating those features to the values and rhetorical purposes of discourse communities' (Johns, 2002: 7).

## 2.4.2.2 Contexts

The three traditions are designed for different potential learners. The SFL genre-based instruction has been centred mainly in primary and secondary schools and adult education. The ESP genre is concerned with helping non-native speakers of English master the function and linguistic convention of texts that they need to read and write in their discipline and profession. The New Rhetoric is designed to help university students and novice professionals understand the social functions or actions of genres and the contexts in which they are used (Hyon, 1996: 698). This New Rhetoric approach thus 'has led to considerable theorising and research about contexts and pedagogies' (Johns, 2002: 10).

## 2.4.2.3 Pedagogical Concern

The goals of teaching genres and beliefs in successful learning are different in the three traditions. ESP aims to help students become more successful readers and writers of academic and workplace texts (Hyon, 1996: 698). They pay greater attention to teaching explicit genre structure and grammatical form to students to raise their awareness when producing their own texts. For this reason, ESP tradition focuses on constructing models and materials for teaching genres and many researchers in ESP have presented their descriptions of genres as useful discourse models for ESP writing instructors (e.g. Bhatia, 1993; Swales and Feak, 1994; Swales and Lindemann, 2002). The New Rhetoric school on the other hand emphasises the awareness of social context in where the genre is used and argues that 'linguistic and rhetorical text analysis should be paralleled by analysis of the rhetorical situation and

its broader contexts because we and our students need to understand the interrelationships' (Coe, 2002: 198). In other words, the New Rhetoricians emphasise reading and writing as unconscious and authentic processes. Adam and Artemeva (2002: 186) claim that

> the more that we are able to provide input that we ourselves understand and to respond to student writing ourselves, the more authentic a learning environment we create for our students- an environment that acknowledges who the students are, why they are there, what the teacher's role is, and where that classroom is situated within the context of an academic situation.

For this reason, the New Rhetoric argues that explicit genre teaching has only restricted value in improving students' writing (Hyon, 1996: 709) and thus the classroom appears to be an inauthentic place for dialogue, development of passing theories, and acquisition of professional, and some academic genres (Johns, 2002: 9). Adam and Artemeva (2002: 187) argue that 'what the…teachers miss…is the second-language students' development of their sense of themselves as members of an academic community'. So, genre pedagogy in terms of the New Rhetoric lacks explicit instructional framework for teaching students about the language features and functions of academic and professional genres (Hyon, 1996: 703), but rather enables students to work out different rhetorical structure appropriate for particular social communities.

The SFL school however disagrees with the New Rhetoric and argues that explicit instruction of the social goals and prototypical elements of structure are important to assist students in the production of a particular genre in a given register. They claim that if students are left to work out for themselves how language works, then a number of students are likely to fail (cf. Macken-Horarik, 2002). Thus in terms

of the SFL school, the teacher has a crucial role in organising learning challenges for students. Macken-Horarik (ibid.) claims that

> Teaching students about language and how to use it often requires a high degree of consciousness and explicitness in early stages. It is one aspect of the teacher's contribution to students' long term rhetorical competence (p. 42)

The genres taught in the SFL school include 'factual genre' (Martin, 1989), for example, reports, procedures, expositions and explanations, and this genre-based pedagogy has influenced entire state educational systems (Hyon, 1996). Furthermore, explicit teaching guidelines are made through '*the teaching learning cycle'* (see Hammond et al, 1992; Macken-Horarik, 2002; Rose, 2008). The cycle includes: deconstruction (the teacher modelling the genre, building up the context and helping students explore the social purposes); joint construction (the whole class composes the new text together, drawing out the knowledge of culture, structure and features of the genre); and independent construction (students work on their own texts in the same genre). Moreover, teaching manuals and workbooks are made available for implementing genre-based pedagogy (e.g. Gerot and Wignell, 1997; Hammond et al, 1992) to assist the teacher in teaching genres effectively. The Australian perspective applies especially to students from non-English-speaking backgrounds who are often most disadvantaged in classrooms marked by invisible pedagogies (Macken-Horarik, 2002: 27).

## 2.4.2.4 Analysis

ESP focuses on raising students' awareness of formal and functional features of genre. So, researchers in this school have been interested in genre as a tool for analysing and teaching the spoken and written language required of non-native speakers in academic and professional settings (Hyon, 1996: 695). Research in ESP includes the use of

'move analysis' to describe different patterns of genre, for example research genres (Swales, 1990), business letters (Bhatia, 1993), or academic writing (e.g. Hewings and Hewings, 2001; Hyland, 1998; Samraj, 1995). Similarly with ESP, research in SFL genre school focuses on formal and functional properties of language. The description of macro-structure and grammatical features provide important information about the linguistic features of various text types that ESL instructors can convey to their students (Hyon, 1996: 712). With the focus on variation in social settings where the genre is used, the New Rhetoric however has used ethnographic rather than linguistic methods for analysing texts. That is, the analysis involves the descriptions of academic and professional contexts surrounding genres and the actions texts perform within these contexts.

## 2.4.2.5 The Approach Selected in this Study

The discussion implies that the three schools of genre provide useful descriptions of genre in different perspectives. The decision to use any approach in the language classroom will depend on the pedagogical and research purposes in different learning contexts. As far as the EFL learning context is concerned, the two schools which provide explicit guidelines in genre are the ESP and the SFL schools while the New Rhetoric seems to work well in the context of native speakers. In this study, I am interested in examining how Thai EFL students use language in their online discussions. As the online discussion is conducted to allow students to practice language out of the language classroom, the explicit guidelines of schematic stages and linguistic features offered in the SFL school are useful in identifying the learners' ability in using the language. The current study is thus rather located in the SFL tradition, and I have followed the genre descriptions provided by this school to identify student language in the online discussion postings.

### 2.4.3 Potential Genres in Online Discussion

Online discussions draw on different genres (staged, goal oriented social processes-Martin, 1992: 505). The possible kinds of genre which can be drawn upon include those which come from classroom, dialogic and monologic communication.

Firstly, online discussions are mostly employed in educational contexts. Given that the online discussion is normally employed as a task-based activity and is organised towards the curriculum goals, this medium of communication often reflects the pattern of classroom discourse, that is, 'how teaching and learning are structured through language' (Christie, 1993: 154).

Secondly, online discussions draw on the features of dialogic communication and these dialogic features exist in both the online discussion overall and in individual online discussion postings. When students post to address the task or to answer the teacher's questions, the overall structure of the online discussion, as opposed to online discussion postings, represents an exchange structure at macro level. (Biesenbach-Lucas, 2003; Kamhi-Stein, 2000). In the study of Kamhi-Stein, more turns are made by students in the online discussion than the teacher and the pattern of interaction reflects a high degree of peer support and collaboration.

Thirdly, individual online discussion postings, as opposed to the overall online discussion, can draw on genres typical in casual conversation (Eggins and Slade, 1997) when students share ideas with their peers in a less controlled environment than in the traditional classroom. In this case, the features of more spoken-like language can appear.

Finally, monologic patterns of discourse also appear in online discussion postings. Participants discuss ideas among themselves or with the teacher. In order to convince others and to make the messages clear to the reader who is not present, writers often organise their texts as well structured arguments with support. These

online discussion postings thus draw on the monologic structure of genres, such as 'discussion' or 'exposition' (Gerot and Wignell, 1994; Hammond et al, 1992).

This means that the online discussion is a macro-genre (Martin, 1994) which has its own patterns of discourse which draw on different genres found in the language classroom. These different genres contain the combined features of both spoken and written language (more spoken-like when it shares aspects with casual or dialogic genres and more written-like when it is monologic). To join discourse in this particular community, speakers have to become literate not only in written discourse but also in the spoken discourse of the community. To explain the language used by students in this macro-genre, it is necessary to be aware of the differences between spoken and written texts and of how different genres are combined.

### 2.4.4 Conclusion

Genre has been described in three main perspectives: New Rhetoric, ESP and Systemic Functional Linguistics. The three schools provide complementary descriptions about genres, but are different in terms of description, contexts, and pedagogical concern. This study involves the analysis of EFL students' use of language in online discussion and the approach used is SFL. The potential genres which may occur in this social context can be identified based on classroom, dialogic, and monologic communication. As SFL is used as an analytical tool in this study, a description of the theory follows.

## 2.5 Tool of Analysis (SFL)

### 2.5.1 Introduction

One way of analysing students' texts is by identifying the language in terms of complexity (e.g. Ellis and Yuan, 2004; Li, 2000; Sotillo, 2000) and accuracy (e.g. Baker, 1992; Ellis and Yuan, 2004; James, 1998; Wolfe-Quintero et al, 1998).

Complexity in student language can be analysed in terms of syntactic complexity (the ability to produce writing that shows how ideas and large chunks of information are represented with the use of subordination and embedded subordinate clauses- Sotillo, 2000: 2) and lexical complexity (e.g. the counting of varied or sophisticated words or word types per total number of words- Ellis and Yuan, 2004; Li, 2000; Robinson, 2001; Skehan, 1997; Sotillo, 2000). Accuracy involves the study of 'error- free' clauses in students' texts with the fundamental assumption that, as writers or speakers become more proficient, it becomes easier for them to produce increasingly accurate language at clause level (e.g. Baker, 1992; Li, 2000; Robinson, 2001; Skehan and Foster, 1997; Wolfe- Quintero et al, 1998). The study of language in terms of complexity or accuracy therefore seems to be limited to language form without any consideration on function. However, the purposes of this study are much more focused on how meaning is made by discourse in social context by students when responding to the task in the newly emerged context of the online discussion. The description of how meaning is made in relation to social context is thus consistent with the primary concern of Systemic Functional Linguistics (SFL) which describes the language in relation to its social context (e.g. Halliday, 1978; Halliday and Matthiessen 2004), and it is the SFL perspective that can meet the purpose of this study. In this section I discuss relevant theoretical issues of SFL as the analytical tool for the study under two main headings: text and context (2.5.2), and complementarities (2.5.3).

### 2.5.2 Text and Context

As previously discussed in 2.3, new literacies emphasise on the interpretation of meaning from the integration of language and its social values. Studies agree that language is a kind of social action and that language is related to its social context

(e.g. Halliday, 1978; Halliday and Hasan, 1985; Thibault, 1987). In this section, I explore the relationship of text and context.

## 2.5.2.1 Language as Social Semiotic

'The term semiotics is normally used to refer to the study of meaning making' (Lemke, 1995: 9). This includes the system of signs or the system of meaning in a mostly general sense (Halliday and Hasan, 1985; Martin, 1997). The process of meaning making may be explained through symbolisation of traffic lights (e.g Eggins, 1994; Martin, 2001) which includes the integration of the notions of signified and signifier or content and expression. In the traffic light system, there are three colours of light: red, yellow, and green. The three colours serve as 'signifier', signifying different meanings i.e. stop, preparing to stop, and go, respectively; and these different meanings are named 'signified'.

The traffic light is a system    which has three attributes: (1) it consists of a finite set of three choices or oppositions; (2) the choices are discrete i.e. there will be only one light at a time; and (3) it is oppositions i.e. each colour is different to one another (for example, red is not green- Eggins, 2004: 13). The semiotic system begins when the lights trigger different behaviours in the drivers at the intersection. That is, when the light is red, drivers stop, when the light is green, they go, and when the light is yellow, they prepare to stop' (cf. Eggins, 2004). This means that the traffic lights act as sign, representing a way to behave. The lights are therefore operating as part of a sign system. With traffic lights, the content of the signs is the behaviour they are designed to trigger, and the opposition is the light which is coloured. This relationship between content and expression can be described in terms of realisation or encoding. For instance, the red colour realises or encodes the meaning 'stop', and the meaning 'go' is realised or encoded by green light.

The notions of 'signified' and 'signifier' can be mapped out to 'content' and 'expression' in a language system. Consistently with the traffic lights, 'language can be described as a semiotic system because it involves sets of meaningful choices or oppositions' (Eggins, 2004, 15). Of course, language is a more complicated semiotic system than the encoding system of traffic lights in part because 'the coloured lights directly realise the contents of our sign system…[but] in language we do not just have meanings realised by words, for the words themselves are realised by sounds' (Eggins, 1994: 18). Traffic lights have three choices, but language has many choices. Not only meaning/color, but language also has meaning/meaning expressions. So, language has more strata. As far as the strata of language is concerned, the meaning at discourse semantic level is realised by sets of wordings available at the lexicogrammar level which is realised in turn through the sound system. This realisational relationship can be represented diagrammatically with an arrow pointing downwards (Figure 2.2). Overall, the content and expression in the meaning making process of language as a semiotic system can be presented compared with those of traffic lights in Figure 2.2 below.

| Semiotic system | Traffic Lights | Language |
|---|---|---|
| CONTENT | Meaning | Discourse semantics |
| | | Lexicogrammar |
| EXPRESSION | Lights | Phonology/ graphology |

Figure 2.2 Content and expression in the system of language compared with the traffic light system (Eggins, 1994)

The diagram shows that in the semiotic system of language, meaning can be realised by the system of wording or sound and technically discourse semantics is

realised by lexicogrammar which is in turn realised by phonology or graphology (Eggins, 1994: 21). Consistently with traffic lights, language is a system of sign of which meaning must come from relations that it enters into with other linguistic signs. These relations can be categorised as two axis: syntagmatic and paradigmatic relations (Eggins, 2004: 190). The first is concerned with relations along the axis of chain or language structures and the second is concerned with the relations of choices i.e. the selection of one sign instead of the other in communicating a particular meaning.

While syntagmatic relations provide available structure of language to communicate meaning, paradigmatic relation includes the speaker's decision of what to say as an opposition to other choices and this process is often unconscious. For instance, the word 'happy' is defined as a morpheme which can be combined as a bound morpheme (with suffix or prefix) or free morpheme (other independent lexical items- ibid.). The decision to select any form of 'happy' depends on the convention of a particular context i.e. when negative meaning is to be made, the speaker chooses 'unhappy' instead of 'happiness' (see 2.5.3.1).

The nature of language as a kind of semiotic system can in part be explained through its realisational relationship with the social context. Given that meaning is negotiated through the involvement of language and other semiotic systems in human activity, in terms of SFL, language makes meaning in relation to the social context. Martin (1997: 6) argues that

> The activities that people are engaging in may differ from one place or one time to another; but the general principle that all language must be understood in its context of situation is just as valid for every community in every stage of development.

Any instance of language is an expression of a set of choices from the available meaning in a particular context of situation. Language and context are therefore both semiotic systems since they share aspects of meaning making in general i.e. 'linguistics is an aspect of the study of meaning while context is defined as a set of semiotic systems or a set of systems of meaning' (Halliday and Hasan, 1985: 2). Halliday (1978: 9) states that

> I use the term social semiotics as a reminder that all meanings are made within communities and that the analysis of meaning should not be separated from the social, historical, cultural and political dimensions of these communities.

As language and context are systematically interdependent in the meaning making process, the understanding of the relationship of language and context is useful to the analysis of language in use. In this study, students communicate their opinion through the online discussion where the medium of communication is different to conventional speaking or writing. In 2.5.2.2-2.5.2.3 below, I discuss the relationship of text and context as a fundamental concept for describing language used by students in the context of online discussion.

## 2.5.2.2 Context

Halliday and Hasan (1985) explain that 'there are many other kinds of meaning, in any culture, which are outside the realm of language… [and] language [is] among a number of systems of meaning that constitute human culture' (p. 2). To Halliday and Hasan, the social system can be stratified into two different levels.

> There is the term 'social', which is meant to suggest two things simultaneously. One is 'social' used in the sense of the social system, which I take to be synonymous with the culture. So, when I say 'social semiotic', in the first instance, I am simply referring to the definition of a social system, or a culture, as a system of meanings. But I also intend a more specific interpretation of the word 'social', to indicate that we are concerned particularly with the relationships between language and social structure, considering the social structure as one aspect of the social system' (Halliday and Hasan, 1985: 2).

This contends that at a level beyond the language, the social system is instantiated through the concrete relationship of language and the social context. Halliday (1978: 189) further explains by distinguishing the terms context of culture from the context of situation. Halliday notes that

> Let us assume that the social system (or the culture) can be represented as a construction of meanings- as a semiotic system. The meanings that constitute the social system are exchanged through a variety of modes or channels, of which language is one; but not, of course, the only one- there are many other semiotic modes besides. Given this social semiotic perspective, a social context (or 'situation', in the terms of situation theory) is a temporary construct or instantiation of meanings from the social system (1978: 189).

This means that to Halliday the use of language in the context of situation is an individual aspect which instantiates the context of culture. The relationship of language and social context is one of semiotic systems in a relationship of realisation with one another. To clarify this relationship, Martin (1997: 4) explains that '…social context comprises patterns of language patterns [and] realisation entails that language construes, is construed by and [over time] reconstrues social context'. In this case, the social context is realised by individual aspects of how meaning is made by the configuration of language and in its turn determines what we say and how we say- and interpret it, for example what situations are and are not considered formal, and what

speech acts are considered appropriate and even how they are performed. The realisational relationship of language and its social context is presented in Figure 2.3 below.
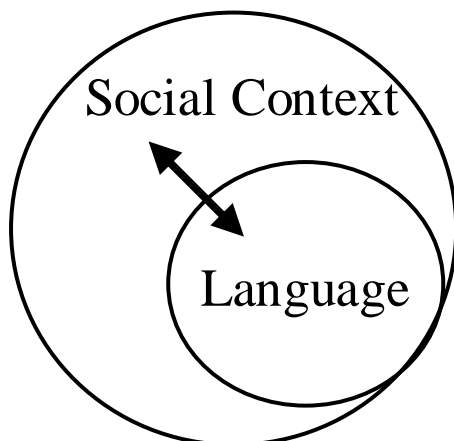


Figure 2.3 Language as the realisation of social context (Martin, 1997: 4)

Figure 2.3 illustrates that text and context are ultimately related and dependent on one another. The figure implies that language is always used in relation to its social context and in the meantime it is meaningful only when 'the reader or listener knows something about the context' (Martin, 2001: 151). Halliday (1978) notes that 'if we know the situation, the social context of language, we can predict a great deal about the language that will occur' (p. 32). In this sense, neither text nor context can be separated from the other, and while context provides environment for a text, the text *per se* is an instance of concrete evidence of the social behavior (Halliday and Hasan, 1985). Therefore, the strata of language and social context are related and work together in the process of meaning making. That is, in order to make sense of a text, the reader needs to know what the people involved in the text were doing and in the meantime understand the context (cf. Martin, 1997: 151).

Within a social system, there is more than one context of situation or social context. In an interview of Thibault (1987: 610) Halliday notes that the context of

situation is 'something that is recognised by the members as a form of social activity that they engage in'. The selection of different types of language structure differ from one another in three aspects: what is actually taking place (Field); who is taking part (Tenor); and what part the language is playing (Mode- Halliday, 1978: 31). Field, Tenor and Mode are the three register variables of meaning (Halliday, 1985, Halliday and Hasan, 1985; Eggins, 2004) in the context of situation or situation type representing the conceptual framework or configuration of particular type of activities associated in the social context. Eggins (2004) explains that

> These three dimensions, the register variables of mode (amount of feedback and role of language), tenor (role relations of power and solidarity) and field (topic or focus of the activity), are used to explain our intuitive understanding that we will not use language in the same way to write as to speak (mode variation), to talk to our boss as to talk to our lover (tenor variation) and to talk about linguistics as to talk about jogging (field variation- p. 9).

This means that in terms of SFL the three register variables (ibid.) have significant and predictable impacts on language use (see 2.5.3.5.1 for further discussion). In addition to context projecting down to language, language also constructs context. That is, while the register variables of context of situation predict different types of language structure, the configuration of language structure also realises the context in which it is used.

## 2.5.2.3 Text

'The term text has been glossed as authentic products of social interaction', (Eggins, 1994: 23). It is language that is functional (Halliday and Hasan, 1985: 10) and includes the 'instances of linguistic evidence in which people actually engage: whatever is said, or written in an operational context, as distinct from a citational

context like that of words listed in a dictionary' (Halliday, 1978: 108-109). Consistently with this, Halliday and Hasan (1985) explain that

> The important thing about the nature of a text is that, although when we write it down it looks as though it is made of words and sentences, it is really made of meanings. Of course, the meanings have to be expressed, or coded, in words and structures, just as these in turn have to be expressed over again- recoded, if you like- in sounds or in written symbols. It has to be coded in something in order to be communicated; but as a thing in itself, a text is essentially a semantic unit (p. 10).

This suggests that a text is the unit of language in which meaning is made across words or sentence structure at discourse semantic level. To explain clearly how meaning is communicated through a text, the understanding of the nature of text and the ability to distinguish a text from what is not a text (non-text) is salient. One important aspect of a text is its unity of purpose. Butt et al (2000: 3) claim that the unity of purpose gives text both texture and structure.

> Texture comes from the way the meanings in the text fit coherently with each other- in much the same way as the threads of a piece of fabric or carpet are woven together to make a whole. Structure refers to the way that most pieces of language in use will contain certain obligatory structural elements appropriate to their purpose and context (2000: 3).

In this case, the nature of texture and structure signifies two main components of a text's texture: cohesion and coherence (Eggins, 1994; Halliday and Hasan, 1976). Cohesion involves the way the elements within a text bind it together as a unified whole while coherence includes the text's relationship to its extra-textual context (the social and cultural context of its occurrence- Eggins, 1994: 24). In other words, cohesion includes the use of linguistic resources to combine the text as a whole and

coherence is concerned with the meaningful way of how a text unfolds within particular social setting.

Eggins (1994) notes that some linguistic approaches differentiate between 'text' as written language and 'discourse' as spoken language, but … text is a technical term for any unified piece of language that has the properties of texture. Discourse on the other hand has been defined as 'extended samples of spoken or written language [which] emphasises interaction between speaker and addressee or between writer and reader, and therefore processes of producing and interpreting speech and writing, as well as the situational context of language use' (Fairclough, 1992: 3). Gee (1990) adds that 'discourses are ways of being in the world, or forms of life which integrate words, acts, values, beliefs, attitudes, and social identities, as well as gestures, glances, body positions, and clothes' (p. 127). This means that the scope of discourse is broader than text and it is 'concerned with the result of the interaction between text and context' (O'Halloran, 2003: 10) and while text focuses on the finished product of the social event, discourse involves a higher level of meaning making process through the incorporation of language and other cultural context in which such language operates (Foley, 2004: 1). To do discourse analysis, it is therefore important to consider the language, the nature of the process of text production, and the social circumstances in which the text is organised (see Fairclough, 1992).

Martin and Rose take a discourse perspective on language and analyse passages of texts. In order to provide a clear picture of what is going on in any particular social setting, Martin and Rose (2003: 1) argue that it is useful to take a broad view and treat the texts as a social discourse.

social discourse rarely consists of just single clauses, rather social contexts develop as sequences of meaning comprising texts. Since each text is produced interactively between speakers, and between writers and [potential] readers, we can use it to interpret the interaction it manifests. And since each interaction is an instance of the speakers' culture, we can also use the text to interpret aspects of the culture it manifests (Martin and Rose, 2003: 1).

This means that in Martin and Rose (2003) sequences of meaning comprising texts are examined to explain what is going on in the social discourse and that the nature of communication among participants is organised through the process of text production which is shaped by the organisational circumstances in which the events occur. In order to explain the language used to communicate meaning in different contexts of situation, it is therefore useful to take a discourse view and consider the whole process of text production other than just looking at how meaning is made in single clause. In an interview with Thibault, Halliday justifies that

I've not been consistent in making any clearcut distinction between the two. I started with the term 'text' because it's the traditional term in linguistics; certainly among the functional schools. So I was simply adopting their terminological practice. In contemporary usage I think we can talk about either discourse analysis or text analysis- it doesn't make much difference. But it has become useful in recent work to have 'discourse' as a separate term in order to be able to use it to refer to heteroglossic notions (Bakhtin, 1981)- the 'discourse of' something or other; and also to the way in which text functions to embody or enact an ideology (Thibault, 1987: 613).

To Halliday, the two terms are similar. While discourse tends to be used to describe the whole process of interaction, text focuses more on linguistic structure as a finished product of the social context. A consistent claim is also made by other studies regarding different levels of language under the terms text and discourse. Lemke (1995: 6) supports that

> The notions of text and discourse are complementary. When we want to focus on the specifics of an event or occasion, we speak of the text; when we want to look at patterns, commonality, relationships that embrace different texts and occasions, we speak of discourses.

This study adopts the notion from Martin and Rose (2003) and examines student online discussion as discourse and looks at student language at the level beyond clauses. That is, student online discussion postings are treated as discourse to explain the texts' texture (how cohesion and coherence are made) and whether or not there is a consistent type of genre emerged. Moreover, the total sets of student discussions in all five discussions are also examined to reflect how Thai EFL students negotiate their opinion and to identify the rhetorical pattern which occurs in this particular medium of communication.

Overall, context is an environment which integrates with language in a text in the process of meaning making. The two perspectives cannot be separated, but are related in realisational relationship i.e. while the description of context determines the pattern of language used, the features of language in turn realise the context. Moreover, the configuration of the language represented at the context of situation realises different text types or social activities. Therefore, discourse perspective is useful for analysing the sequences of interaction in the online discussion in that such perspective enables the researcher to obtain a clear picture of how the interaction is organised by students.

The realisational relationship between social context and language suggests that the two perspectives are fundamental concerns in the analysis of language organised in different social settings and that it is useful for the language teacher to take an approach which explores the language in relation to the social context. One approach which can serve this purpose is Systematic Functional Linguistics (SFL).

This study adopts SFL as a framework to identify student language in the online discussion. In 2.5.3 below, I discuss fundamental concepts of the theory which are important for the analysis of the student language.

### 2.5.3 Complementarities

Language in SFL is seen as multidimensional and has been mapped as being organised along a number of semiotic 'dimensions', based on the claim that 'what is said about one aspect is to be understood always with reference to the total picture' (Halliday and Matthiessen, 2004: 19). To illustrate, two semiotic resources proposed for construing language in terms of SFL are: theory and description. 'Theory is a semiotic system in general and descriptions are descriptions of particular languages' (Caffarel et al, 2004: 8). The relationship between theory and description can be explained in terms of abstraction i.e. the theory is more abstract than a particular description. In this case, the descriptions of particular languages should be designed to capture the special features of these languages and then infer further to reflect how they construe the whole theory.

This suggests that the understanding of how language is described in different dimensions is a useful concept for the analysis of student language in the online discussion to explain how new patterns of language evolve through this particular medium of communication. In this section, I explore different dimensions in language as a fundamental concept for describing student language in the online discussion.

### 2.5.3.1 System and Structure

The system and structure opposition in SFL is derived from Firth's notion of complementarity and this notion can be traced back in Sausseure' distinction between syntagmatic and paradigmatic meanings, and in fact these terms are still used nowadays. Firth (1657) explains that syntagmatic relations are elements of structure

considered at various levels, e.g. elements of grammatical structure in colligations, and phonological structure. In these structures, one recognises the place and order of the categories. Meanwhile, the paradigmatic relations of terms or units which commute within systems set up to give values to the elements of structure (p. 173). To Firth, elements of structure in syntagmatic chains function as points of departure for systems. Developing from this, Halliday treats units of structure as a whole as points of departure for systems, deriving their structure from choices made with respect to the unit as a whole (Martin and White, 2005: 13). There are three kinds of structure which will be discussed in turn: rank, syntagmatic relation, and paradigmatic relation.

The fundamental principle of rank focuses on the size of linguistic domains i.e. the lower rank is sub-part of the higher one and the higher one is marked off by the lower one. The structural hierarchy in language is presented in Table 2.2 below.

| | Domain | | | |
|---|---|---|---|---|
| | In sound | In writing | In verse | In grammar |
| Rank Hierarchy | tone group | sentence | stanza | clause |
| | foot (rhythm group) | sub-sentence | line | phrase or group |
| | syllable (~hemisyllable) | word (written) | foot (metric) | word |
| | phoneme | letter | syllable | morpheme |

Table 2.2 Structural hierarchies in English (Halliday and Matthiessen, 2004: 20)

In the sound system in Table 2.2, for example, a syllable is composed from phonemes, a foot from syllables, and a tone group from feet. Furthermore, 'some units of language may form complex, iterative sequences working together as a single part' (Halliday and Matthiessen, 2004: 21). Rank scales in writing, verse, and grammar are found on the same structural principle.

The syntagmatic axis involves the structural aspect of language (Caffarel et al, 2004: 32; Halliday and Matthiessen, 2004: 20). It is concerned with patterns, or regularities, in what goes together with what (Halliday and Matthiessen, 2004: 22). So, it explains language in terms of its sequential combination. But choices of different linguistic structures by speakers according to different conditions (i.e. the meaning of structures) cannot be explained through this dimension alone. In other words, it does not fully explain the functional configuration of language in different social settings because it does not include the notion of choices. Structure then should be treated as a complementarity of system.

While structure describes the language in terms of syntagmatic relations, system in contrast posits the alternative dimension, paradigmatic relations and models the language as 'a set of oppositions or choices, in a particular context' (Eggins, 1994: 203). That is it focuses on 'patterns, or regularities, in what goes together with what' (Halliday and Matthiessen, 2004: 22). 'The paradigmatic axis allows us to map the meaning potential of a language because this mode of organisation takes the form of global networks of contrasting options' (Caffarel et al, 2004: 22). This can be explained through the realisation of 'what is to say' and 'what is not to say' in different situations. As paradigmatic description is based on choices of language, a system is constituted by any set of alternatives and their structural realisations, together with its condition of entry.

The paradigmatic axis is also explained through the taxonomical notion of 'a kind of' (Hallliday and Matthiessen, 2004: 22). For example, a clause having the features of an imperative is 'a kind of' clause classified according to mood. The system of MOOD below shows the relationship between paradigmatic and syntagmatic axes and that the two axes work together as complementaries in

describing language. The arrows pointing to the right mean 'is', the square brackets read 'or' and '+' reads 'has'. The diagonal arrows mean 'is realised by', and show the relation between the two axes.

MOOD TYPE

- indicative
  + Mood (+Finite  + Subject)
- imperative
  + Mood (+ Finite + Complement)
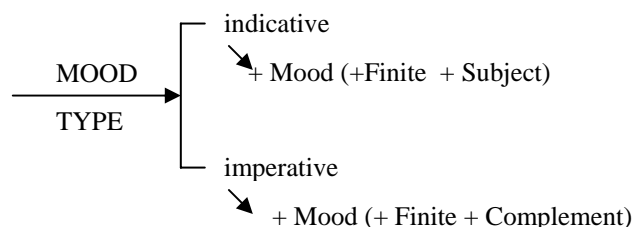
Figure 2.4 The MOOD system network, representing indicative and imperative mood

The MOOD system above can be read as meaning that when a speaker produces a clause, each clause can be either indicative or imperative. If indicative, it has Finite and Subject; and if imperative, it has Finite and Complement. If indicative mood is chosen, the speaker has further two choices. The system network can be demonstrated in Figure 2.5 below.

INDICATIVE MOOD

- declarative
  Subject ^ Finite
- interrogative
  Finite ^ Subject
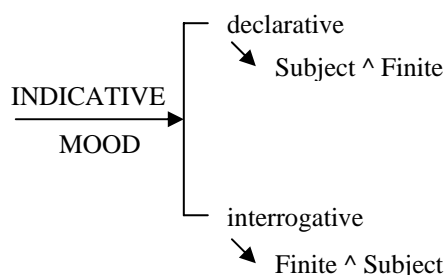
Figure 2.5 The indicative MOOD system network, representing declarative mood and interrogative mood

In Figure 2.5 above, '^' means 'comes before'. The figure can be read as meaning that an indicative mood can be either declarative or interrogative. If declarative, Subject comes before Finite; if interrogative, Finite comes before Subject.

If the speaker chooses to communicate in an interrogative mood, the system network can be represented in Figure 2.6 below.
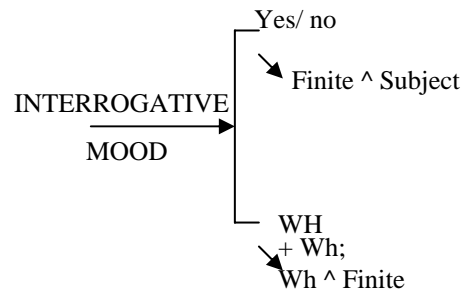


Figure 2.6 The indicative MOOD system network, representing 'yes/no' type and 'WH' type

Figure 2.6 can be read that 'an interrogative clause is either yes/no type or WH-type; if yes/no type, the Finite comes before the Subject, if WH-type, it has a Wh-element' (Halliday and Matthiessen, 2004: 23). This means that the system networks presented above provide three paradigmatic contrasts, each being more delicate than the other. In other words, not only does the structure provide choices, but it also provides for delicacy. The paradigmatic relationship of the three system networks can be shown in Figure 2.7 below.
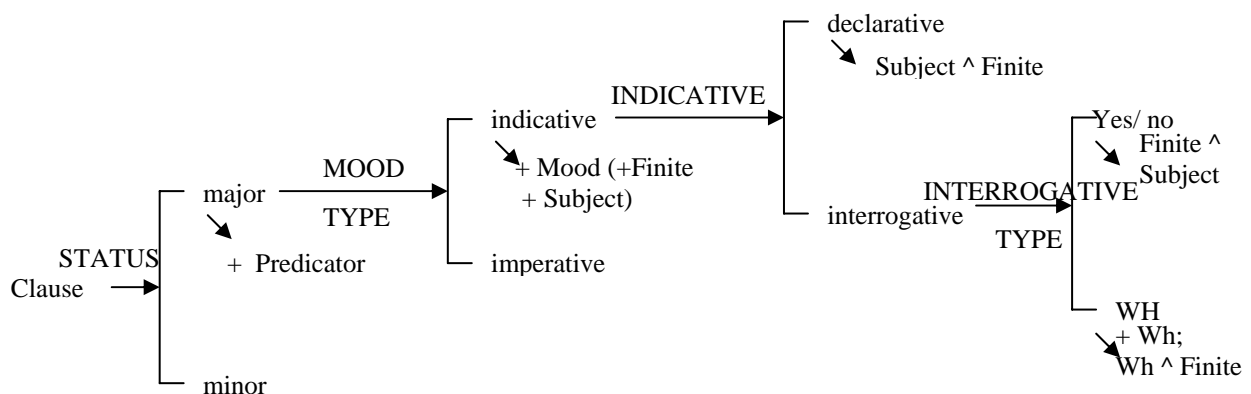


Figure 2.7 The MOOD system network, representing the three paradigmatic contrasts (Halliday and Matthiessen, 2004: 23)

In summary, the description of language can be viewed from two dimensions: the structural configuration it can enter into (syntagmatic) and the oppositions it enters into (paradigmatic). In terms of syntagmatic relation, the description involves what combinations are possible in a particular situation. For instance, there are two possible ways that the speaker can make an interrogative clause, these are, yes/no questions and WH-questions (see Figure 2.7). Based on these two choices, paradigmatic relation involves the recognition of what can be said instead of what. That is, the speaker can choose to communicate in yes/no question if s/he wants to ensure whether the prediction of the answer is right or wrong (e.g. Can you swim?). Meanwhile, if the speaker intends to receive a specific answer to the question, a WH-question is selected (e.g. Where do you normally swim? - cf. 2.5.2.1).

## 2.5.3.2 Stratification

There are different strata of language: genre, register, discourse semantics, lexicogrammar and phonology. As far as the social structure is concerned, there is a stratified relationship between the culture and situation. That is, genre is located in the context of culture, realised by the patterns of register variable in the context of situation. In other words, language realises the social context and the social context is realised by language.

In terms of the language stratum, meanings made through language are also realised by different strata and the language in terms of SFL can be modeled into two levels of content and expression planes. The content plane consists of two strata: discourse semantics and lexicogrammar. Discourse semantics is concerned with resources for integrating clauses to combine cohesive text (Halliday, 1978: 187) and lexicogrammar focuses on resources for incorporating the meaning as clauses and lower-level structures (e.g. groups, phrases, words or morphemes). The expression

plane includes the organisation of segmental and prosodic relation of using spoken and written language and sign (e.g. phonology, graphology and signing- see Halliday & Matthiessen 2004; Martin 2001; Matthiessen 1993). The three strata of language have the relationship of realisation. That is, the meaning in a discourse is realised by the lexicogrammar which is in turn realised by the sound system. The stratification of language within the social context is presented in Figure 2.8 below.
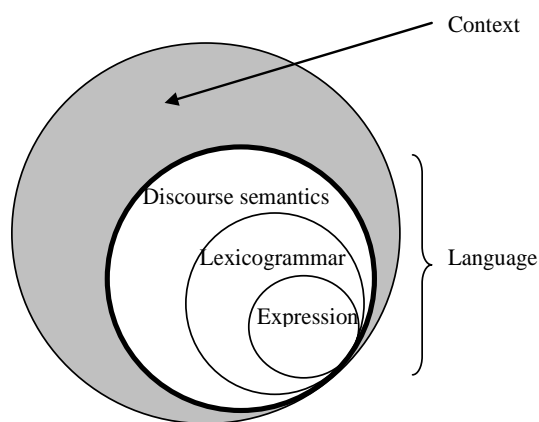
Figure 2.8 Language stratification (cf. Martin 1992; Matthiessen 1993)

Figure 2.8 shows that the three levels of language organisation are 'outlined as co-tangential circles of increasing abstraction…with deeper levels of abstraction realised through lower ones' (Caffarel et al, 2004: 36). This realisation across language hierarchy is named meta-redundancy (Caffarel et al, 2004; Martin, 1997) i.e. discourse semantics is realised by lexicogrammar, which in turn is realised by phonology/ graphology (Martin, 1997: 5).

### 2.5.3.3 Instantiation

Instantiation is the dimension which reflects the relationship of the language in use and its probability of meaning in the system. Instantiation is defined by Martin (1997:

7) as 'the manifestation of system in process, and the way in which manifestations redound on and ultimately re-construe the system from which they derive'. Instantiation is a useful concept for explaining the relationship between how language is actually used in specific instances on the one hand, and how language is organised in relation to human life in a general perspective on the other. Halliday and Matthiessen (2004) explain that in order to describe how the language construes the system, it is useful to observe the text (the language functioning in context- Caffarel et al, 2004: 18) reoccurring throughout the period of time. In terms of instantiation, the language used in a text is an instance of meaning potential in the system. This relationship is analogous to that of the weather and the climate (Caffarel et al 2004; Halliday and Matthiessen, 2004). That is, the weather is an instance of a climate and the climate is the weather distilled from a greater depth of time. For instance, if it rains one day, then the weather is rainy; and if it rains every day, then we say the climate is wet. In this case, the weather is the text and the climate is the system, locating at the two poles of the cline of instantiation. The climate/ system is realised by the consistent pattern of weather/ text throughout the period of time and the knowledge of climate/ system can help us predict what the weather/ text will be like.

Between the two poles of instantiation, there are patterns that are more general than specific texts, but more specific than the overall system (Caffarel, 2004: 20). This perspective gives us a complementarity view of text types, registers or genres. The identification of text type moves from the cline of instantiation towards the potentiality of the system i.e. the texts that show the same pattern are interpreted as falling in the same type, but looking from the systemic pole of the cline, they can be interpreted as register. The cline of instantiation can be represented in Figure 2.9 below.
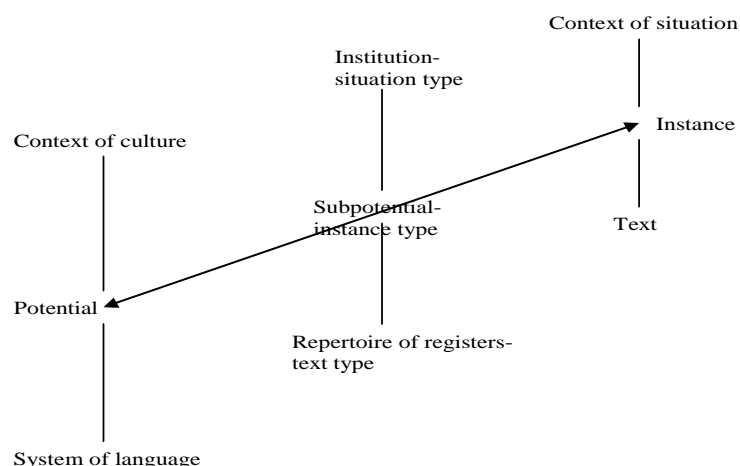
Figure 2.9 The cline of instantiation (Halliday and Matthiessen, 2004)

Figure 2.9 shows that the text is an instance of the meaning potential of the system. It is important to note here as well that for Halliday and Matthiessen context of situation is an instantiation of context of culture while for Martin it is described as realisation of the culture. Moreover, in one culture, there are many texts and those sharing a similar pattern fall into the same text type.

### 2.5.3.4 Genesis

The development of language can also be described through different domains of semogenesis (the framework for modeling semiotic change according to the 'time depth' involved- Martin, 1997: 9; Caffarel et al, 2004: 21). This can be explained in terms of the process of meaning development across different timescales (timescale of text, timescale of human, and time scale of culture). The short timescale such as the development of language in a text is named logogenesis, the longer timescale of the development of language in the individual is named ontogenesis and the development of language in maximum time depth is named phylogenesis (Caffarel et al, 2004; Martin, 1997). Overall, the three domains can be summarised in Table 2.3. below.

| Kinds of change | Time depth | Representation | Meaning |
|---|---|---|---|
| Logogenesis | Minimum time frame | Instantiation of the text/ process | Unfolding |
| Ontogenesis | Longer time frame | Development of the individual | Growth |
| Phylogenesis | Maximum time frame | Expansion of the culture | Evolution |

Table 2.3 Framing semiotic change (cf. Martin, 1997: 9)

Table 2.3 shows the expansion of meaning through different timescales. The relationship can be explained that logogenesis is involved with the unfolding of a text in a short timescale. According to Eggins (2004: 51), text unfolds dynamically; text producers generate meanings in real time; and we apprehend those meanings in sequence, as we move from sentence to sentence, the unfolding of text in terms of logogenesis thus involves the ongoing contextualisation of meanings in terms of expectancy. In this way, children learn language by being exposed to text at school which includes the instruction of forms of knowledge, named 'symbolic control' Bernstein (1990: 134). Overtime, students develop regular routines, so that the explicit expression of language learnt in the classroom disappears, but the injunction to behave in particular ways still applies (Christie, 1997: 137). This reflects the expansion of meaning in a longer time scale i.e. ontogenesis. Ontogenesis represents the growth of language development of the individual across a longer period of time. It involves the ways in which 'subjects are positioned and repositioned socially throughout their life' (Martin, 1997: 10). The development of ontogenesis therefore represents the growth of phylogenesis, which involves the expansion of meaning in the greatest time depth to evolve the culture. That is to say, as humans develop their potential by means of the culture, they at the same time construct the culture. Taking a different perspective, the evolution of culture in phylogenesis provides an environment for the development of humans in ontogenesis and this development

simultaneously provides environment for the instantiation of the unfolding text in logogenesis (see Caffarel et al, 2004; Martin, 1997).

In the context of this study, students post their opinions in order to participate in the online discussions. In this case, each online discussion posting is a text submitted to contribute to the whole dialogue of online discussion constructed by the group members of this particular community for each topic and the study of language used in individual postings reflects the development in terms of logogenesis i.e. how meaning is developed in a text. Moreover, there are five online discussions which represent five dialogues for each group organised throughout a period of a semester and these discussions are made by six groups of students. The study of these dialogues of online discussions organised by different groups across a longer time frame represents the growth of ontogenesis: the development of meaning potential in individuals in this particular social context. As online discussion is also employed in many other educational contexts, the recurring patterns of language across a period of time in this social setting and other institutions should reflect the development of meaning in the culture (phylogenesis).

## 2.5.3.5 Metafunction and Structure

Another semiotic dimension of SFL is the notion of metafunction. In terms of SFL, language performs three overarching functions, or metafunctions. These include the negotiation of a shared ideational world (experiential), our positions in that world (interpersonal) and how we talk about that world (textual- see Butt et al. 2000; Halliday 1994; Martin et al, 1997). In an interview with Thibault, Halliday describes the three metafunctions as follows:

experiential meaning is typically represented in constituent–like, particulate structures. Most people who've worked on language have been largely taken up with experiential meaning; and this means that they view language in terms of constituency, which is a very partial consideration. Interpersonal meanings are typically prosodic, with field-like manifestations. Textual meanings typically give you the periodic movement which is so characteristic of discourse at all levels; everything from the very smallest waves to the very large ones. In other words, there is a hierarchy of periodicity, and that comes from the textual metafunction (Thibault, 1987: 612).

This suggests that the basic division of the three functions is between particulate (experiential), prosodic (interpersonal) and periodic (textual) structure. However, there is a distinction between Hallidayan and Martinian descriptions of these metafunctions, which will be discussed in this section.

In Hallidayan approach, ideational meaning includes logical and experiential meaning. It is described as being made from a particulate structure in which the parts combine to build up the whole. Halliday and Matthiessen (2004) explain that

…the structure of each unit is an organic configuration so that each part has a distinctive function with respect to the whole; and that some units may form complexes, iterative sequences working together as a single part (p. 21).

Logically, clause complexes unfold with the nature of the interdependency between clauses (paratactic or hypotactic) and the kind of logico-semantic relations (projection and expansion- Halliday, 1994; Halliday and Matthiessen, 2004; Martin, 1996;). For interdependency, parataxis includes the use of coordination and apposition between clauses and hypotaxis includes the use of subordination. As far as the logico-semantic relations among clauses is concerned, projection involves the use of mental or verbal process to quote or report speech or thought and expansion includes the connections of elaboration (reformulation), extension (addition and alternation) and

enhancement (temporal and causal between clauses- Martin, 1996: 14). Table 2.4

below presents examples of hypotactic and paratactic projection and expansion.

| | | parataxis | hypotaxis |
|---|---|---|---|
| projection | locution | John said "I am running away" | John said he was running away. |
| | idea | John thought to himself 'I'll run away' | John thought he would run away. |
| expansion | extension | John ran away, and Fred stayed behind. | John ran away, whereas Fred stayed behind. |
| | elaboration | John didn't wait; he ran away. | John ran away, which surprised everyone. |
| | enhancement | John was scared, so he ran away. | John ran away because he was scared. |

Table 2.4 Examples of hypotactic and paratactic projection and expansion (Halliday and Matthiessen, 2004: 380)

Experientially, the English clause consists of a flow of events, or 'goings-on', which contains a configuration of a process, participants involved in it, and any attendant circumstances (Halliday and Matthiessen, 2004: 169). In terms of Halliday, a clause unfolds in a part/whole structure, having a process at the centre, participants close to the centre, and circumstantial relations towards the periphery.

> The process is the most central element in the configuration. Participants are close to the centre; they are directly involved in the process, bringing about its occurrence or being affected by it in some way. The nature of participants will thus vary according to the type of process set out, and we can say that the configuration of process + participants constitutes the experiential centre of the clause. Circumstantial elements augment this centre in some way- temporally, spatially, causally and so on; but their status in the configuration is more peripheral and unlike participants they are not directly involved in the process (Halliday and Matthiessen, 2004: 176).

The model of a clause can be presented through the structure of a clause below.

74

```
you can tell us about the political and cultural makeup of Nigeria
```

**circumstance**

**participants**

**process**

adverbial group; prepositional phrase

nominal group

verbal group

can…..tell

you

us

about the political and cultural makeup of Nigeria
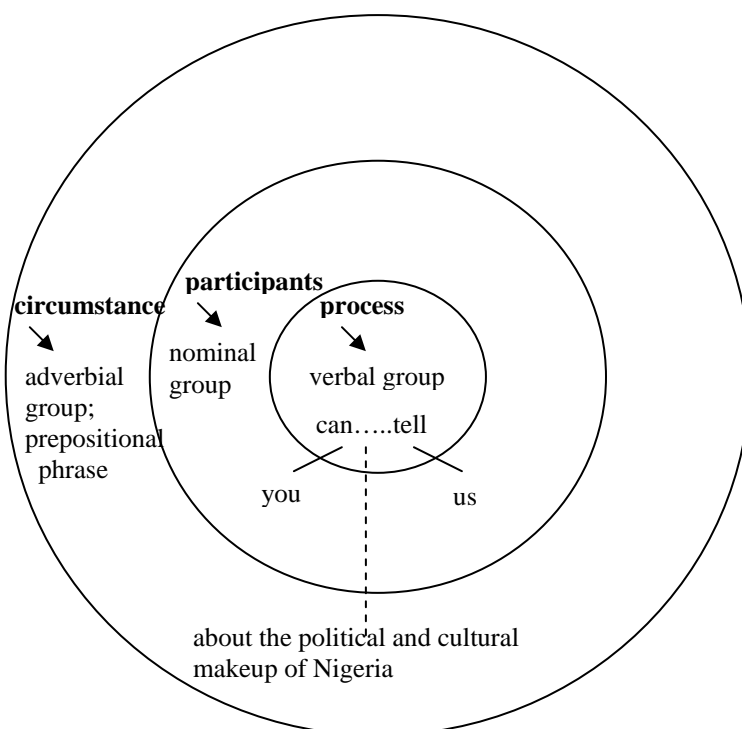
Figure 2.10 Experiential meaning, realised as parts and whole (Halliday and Matthiessen, 2004: 176)

Halliday focuses on grammar as a tool to provide an interpretation of language, and argues that language has diverse structural realisations. Extending the same structural principles to the level of discourse semantics, the Martinian approach models particulate structure as organising text into either orbital (for experiential) or serial (for logical) structures. That is, different phases[3] of discourse can combine as one nucleus with many expansions (nucleus-satellite) or as texts unfolding step by step, with each step dependent on the preceding step (serial- ibid.). Martin (1997: 17) explains that

---

[3] Waves of information, carrying pulses of field and tenor. They are intermediate in scale between stages that are defined from the perspective of genre as highly predictable segments in each genre (see 4.2.3- Martin and Rose, 2003: 9).

> Orbital structure takes one segment as nuclear, and associates other segments with this nucleus as satellites; with serial structure, there is no nuclear segment on which others depend-the text unfolds step by step, with each step dependent on the immediate preceding.

This means that orbital structure includes some kind of nucleus on which other segments depend- as with solar systems and atoms (Martin and Rose, 2007: 22). According to Martin and Rose (ibid.), the example of a text being organised in orbital structure is a service encounter, where examining the object for sale and deciding whether to buy it or not are nuclear- you can't have a service encounter without these steps and market and shop transactions are additional dependent stages (p. 23). Then, other stages like greetings between buyer and seller, bargaining, or checking whether the goods are available or not are satellites. The orbital structure of a service encounter can be presented diagrammatically in Figure 2.11 below.
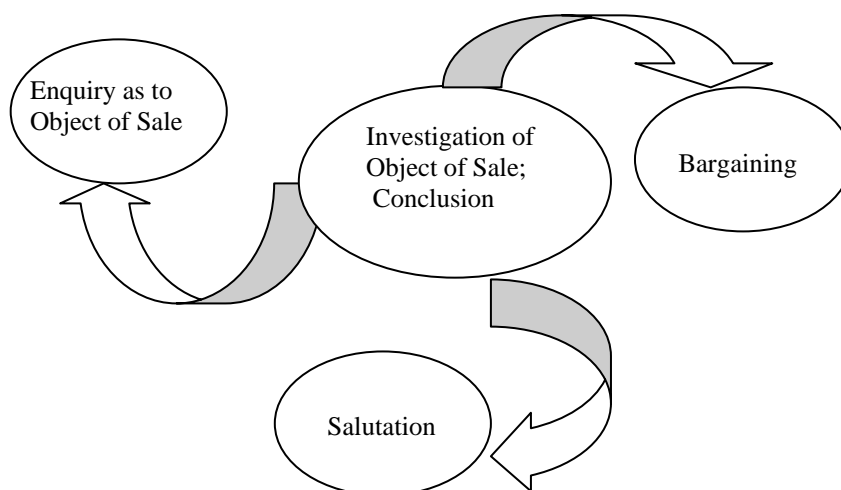


Figure 2.11 Orbital ideational structure (Martin and Rose, 2007: 23)

Figure 2.11 presents the orbital structure of a service encounter in which the nuclei are: investigation of object and sale and conclusion, having other stages as

satellite organised around the nuclei. Another example of a text organised in orbital structure is a hard news story, of which the headline and lead are the nuclei, acting as the text's anchor point or textual centre of gravity, and different phases of the news story are satellites, specifying the core information in the nuclei through different relationship, for instance, elaboration, contextualisation, explanation, appraisal, and justification (see White, 1997).

Serial structure involves 'structure in which segments depend on one another but there is no nuclear element- as with links in a chain or a line of telephone poles' (Martin and Rose, 2007: 23). The texts organised in serial structure are such as sequence of events in recounts and procedures or stages in self introductions. In Figure 2.12 below, a recount ('The Trip to the Blue Mountains') is illustrated to demonstrate its serial structure.

| | |
|---|---|
| **Going to the mountains** | Last Sunday me and my family went to the Blue Mountains to go and see my dads friends. There were two children as well One of the children's name was Hamish, Hamish was about 12 years old and his brother was about 19 r 18 years old. |
| **Having lunch** | So when we arrived we all had lunch and we had chicken, bread, salad and a drink. |
| **Playing on the trampoline** | after we had lunch I went on the tramplen after I went on the tramplen for about half an hour |
| **Going to the rugby** | we went to go to a rugby leeg game for about 3 hours and I got an ice-cream and a packet of chips |
| **Playing on the trampoline again** | after the rugby leeg game I went on the tramplen agin and I got another ice-cream |
| **Going home** | and after I had finished my ice-cream we went home. I had a great day. |

Figure 2.12 A recount being organised in serial structure (cf. Martin and Rose, 2007: 1)

Figure 2.12 shows that there is no nuclei in a recount, but different steps are organised to unfold the meaning in relation to the preceding steps. Figure 2.13 below illustrates how a serial structure is organised in a recount.
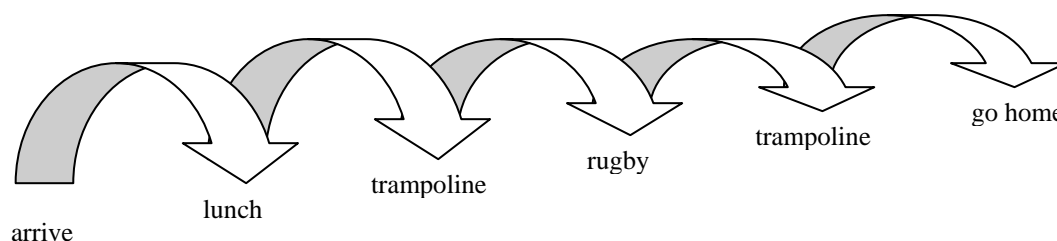


Figure 2.13 Serial ideational structure (segmental interdependency- Martin and Rose, 2007: 23)

Halliday describes interpersonal metafunction as being prosodic (Halliday and Matthiessen, 2004: 11). This includes the use of language to encode interaction through the system of Mood and Modality, 'which enables language as doing or action and involves the intermediacy of a listener' (Halliday, 1985a: 194). In so doing, the speaker intrudes into the context of situation, both expressing his or her own attitudes and judgments and simultaneously seeking to influence the attitudes and behaviors of others (Halliday, 1978: 112). Interpersonal components then represent the rhythm or prosodic nature of the meaning.  The example of prosodic realisation at the level of clause are such as 'English tone, which unfolds in a continuous movement (rising, falling, rising then falling and so on) throughout a tone group…[or] in attitudinal groups, where positive or negative affect is realised continuously across adjective and nouns (e.g. '*you patronising sexist racist bourgeois pig, my adorable sweet little darling*'- Martin, 1996: 10).

Based on the same notion of prosody, Martin explains interpersonal meaning as being realised at the level of clause. Given that 'the prosody is realised continuously, amplifying attitude wherever the potential for expressing attitudinal meaning is made available' (Martin, 1992: 11), Martinian description includes other sources of making interpersonal meaning beyond the system of mood, e.g. appraisal (see Martin and White, 2005). This means that prosodic structure involves continuous expressions of meaning which colour the whole discourse and reflect the writer's attitudes and feelings. The example of how prosodic structure maps over a stretch of discourse can be presented in Text 2.1 below.

```
My dog Tammy has a  lovely  reddy brown furr. Here eyes are
brown too. Her shape is skinny. She has a fluffy, furry,
smooth and shinny texture. She moves by wagging her tail and
waving her body. The feelings that I feel of my dog is
 sweet ,  loving  and  cute . My dog is  very loved . She smells
 sweet . My dog is big, tall and very long.
```

Text 2.1 The construction of prosodic structure throughout the text (Martin and Rose, 2007: 25)

Martin and Rose (2007) explain that there are two strategies for mapping prosodic structure into discourse: saturation and intensification. Saturation involves opportunistic realisation and for Text 2.1 above, saturation means creating opportunities for attitudinal adjectives; intensification involves amplifying the strength of your feeling so that it has more mass, turning up the volume as it were. Intensification can be done through submodification (very loved) and iteration (fluffy, furry, smooth and shiny; sweat, loving and cute- see Martin and Rose, 2007: 25). The prosodic structure in discourse can be illustrated in Figure 2.14 below.
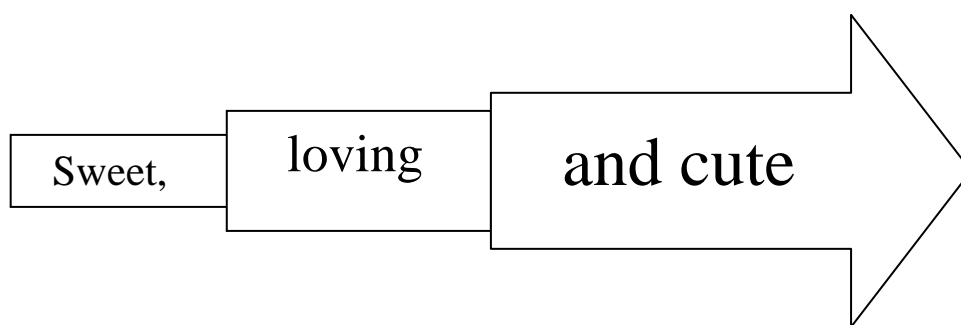
Figure 2.14 Prosodic intensification in a text (Martin and Rose, 2007: 25)

Figure 2.14 above presents continuous motifs of meaning colouring the discourse as the text unfolds. According to Martin and Rose (ibid.), prosodic structure can also be realised through the structure of textual meaning. That is, the prosodic meaning maps itself across the stretch of discourse to associate with the peak of prominence at the end. The example can be seen in Figure 2.12 where the writer makes a recount of a trip to the Blue Mountains and ends with a clause ('*I had a great day*') to communicate his feelings towards the trip.

Textual metafunction involves the use of language to organise our experiential, logical and interpersonal meaning into a coherent message. It involves the way that the speaker structures meaning as a text (Halliday, 1985a: 194). At clause rank, the textual metafunction typically accomplishes this by establishing complementary peaks of prominence at the beginning and end of the clause through the pattern of Theme/ Rheme (Martin, 1996: 20- see chapter 5). The initial prominence, functioning as the speaker's point of departure is Theme and the remainder of the clause is Rheme (Halliday and Matthiesse, 2004; Martin, 1996). The example of Theme and Rheme, construing periodic meaning in a clause can be illustrated in Figure 2.15 below.

| Theme | Rheme |
|-------|-------|
| Second cause for mental sickness | is the result of their hereditary disease. |
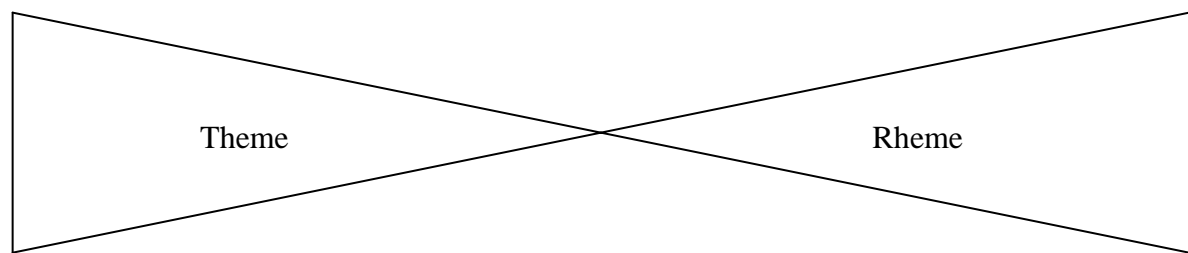


Figure 2.15 Periodicity at clause structure

Figure 2.15 illustrates the periodic structure of a clause from Achara's posting in discussion three. It shows that periodicity is described by Halliday as assigning peaks of prominence to highlight the first and last position of a clause. Periodic texture is however described by Martin as peaks of prominence in the discourse semantics, generalising 'across grammatical resources and accounting for relations between as well as within clause complexes' (Martin, 1992: 19). With this perspective, Martin models periodic structure of text as waves of information in the system of hyperTheme and hyperNew in a discourse.

The periodic structure of a text can be exemplified through the structure of the experimental procedure below.

**The Strongest Parts of a Magnet**

    **Aim:**
        To find out which part of the magnet is the strongest.
      **Equipment:**
            You will need a magnet, pins or some-thing…iron.
         **Step:**

              1.   Spread your pins out on the table
              2.   Put your magnet over your pins.
              3.   See what happened/s.
              4.   Repet trying sides with pins,
              5.   See which side is the strongest by comparing.
      **Result:**
        The pins all went to the poles.
**Conclusion:**
    I found out that the poles where the strongest part of the magnet.

Figure 2.16 Waves of periodic structure (Martin and Rose, 20007: 24)

In the experimental procedure in Figure 2.6 above, the title predicts the topic of the experiment and the aim predicts what is to come. According to Martin and Rose (2003: 181-182), the part which predicts what the discourse will be about is named 'hyperTheme', and the part which accumulates what has been discussed is named 'hyperNew'. In Figure 2.6 above, a conclusion serves to consolidate what has been found in this experiment. In this case, the title and aim work as a hyperTheme and the conclusion works as a hyperNew of the text.

Overall, the functional components described by the two perspectives can be presented in Table 2.5 below.
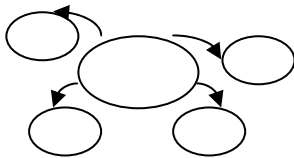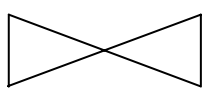
| Kinds of meaning | | Structural configuration |
|---|---|---|
| Ideational | Experiential | Orbital (mono nuclear)  |
| | Logical | Serial (multi nuclear)  |
| Interpersonal | | Prosodic  |
| Textual | | Periodic as the text unfolds  |

Table 2.5 Metafunctions and their realisation

This study follows Martinian perspective as a framework to analyse student language at the discourse semantic stratum. Therefore, the terminology used to describe the three metafunctions and to discuss students' language will be based on those proposed by Martin (Martin, 1992, Martin and Rose, 2003).

As language is a kind of social activity, Halliday (1973) explains that 'the metafunctions are area of meaning potential which are inherently involved in all uses of language…generalised functions which have as it were become built into language, so that they form the basis of the organisation of the entire linguistic system'. This suggests that the three functions are simultaneous and interspersed at different levels of language. Halliday claims that the choices to realise these three functional components are relatively independent from one another. Halliday (1978) notes

> When we say that these components are relatively independent of one another, we mean that the choices that are made within any one component, while strongly affected by other choices within the same component, have no effect, or only a few weak effects, on choices made within the others (p. 187).

This means that if examined down to the linguistic structure, each function has its own pattern of realisation in which the selection of different choices is relatively independent of other components. For instance, the decision on different choices to communicate interpersonal meaning is relatively independent from ideational meaning. In practice, everything in language is related in the process of meaning making, and the change of one component can affect the other (see Hasan 1996).

### 2.5.3.5.1 Variations in Situation

The three metafunctions of language realise three variables of meaning in the context of situation. In SFL, these variables are field, tenor, and mode.

> **Field** refers to what is happening, to the nature of social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential components? **Tenor** refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. **Mode** refers to what part of language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organisation of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like (Halliday and Hasan, 1985: 12).

Field is related to ideational metafunction; tenor to interpersonal, and mode to textual. The relationship is presented in Figure 2.17 below.
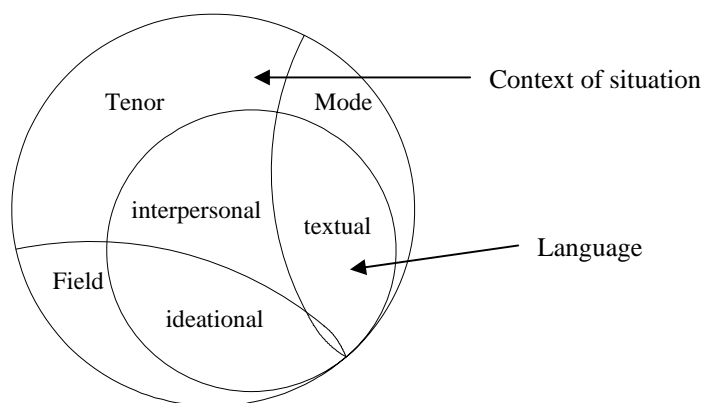
Figure 2.17 Functional diversification of language and social context (Martin, 1997: 5)

Figure 2.17 is a visual illustration of the metafunctions of language and the three variables of meaning in the context of situation. The configuration of field, tenor and mode in the context of situation constitutes the register of a text (Martin and Rose, 2007) and 'when the texts share the same context of situation, they belong to the same register' (Butt et al, 2000: 9). Register is a semiotic system, which has no expression plane of its own; but the only way it can make meaning is by using the words and structures of the semiotic we call language (Martin, 2001: 155). In other words, the meaning in register is the pattern of field, tenor and mode, which is realised through the structure of language that speakers use in different situations.

### 2.5.3.5.2 Variations in Culture

When the texts share the same general purposes within the same culture, they belong to the same 'genre' or 'text type' (Butt et al, 2000: 9). Martin defines genre as a staged, goal-oriented, purposeful activity in which speakers engage as a member of their culture (2001: 155). Similarly with register, genre is a semiotic system which has no expression plane of its own. However, genre is treated by Martin as locating at a level higher than register. That is, its meaning is not communicated directly by

language, but is realised through register and language. While Halliday (1978) and Halliday and Hasan (1985) treat genre as an aspect of one single register variable, Martin and Rose (2007) argue that genre should not be viewed as a representation of any one of the register variables, but it covers the configuration of field, tenor, and mode. Moreover, both register and genre can change independently, so Martin and Rose model genre at the stratum of culture beyond register, where it could function as a pattern of field, tenor and mode patterns. In this case, genre corresponds to the context of culture, and register to the context of situation. Martin (1997) notes that

'Social context…is also treated as a stratified system – comprising the levels of register and genre. Register is used as a general composite term for the field, mode, and tenor variables. Set up as a level in this way, register is designed to interface the analysis of social context naturally with the metafunctionally diversified organisation of language resources' (p. 6).

Figure 2.18 below is a representation of the stratified system in the perspective of the social context.
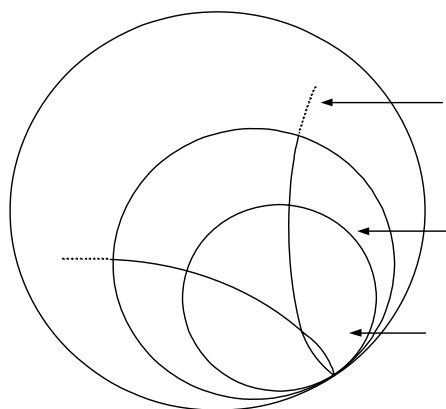


Figure 2.18 Interface of meaning in the social context

Figure 2.18 shows that context and language have a relationship of realisation. As far as semiotic systems is concerned, language is a denotative semiotic (i.e. it has its own expression plane) realising social context and social context is connotative (semiotic systems which have another semiotic system as their expression plane-Martin and Rose, 2007). That is to say, in any situation the metafunctions of language realise the three variables of meaning: field, tenor and mode in register and the recurring patterns of language in these variables realise the kind of genre the participants engage in within a culture. In this case, language functions as the expression plane of register and both register and language function as expression plane of genre (Martin, 2001: 156).

### 2.5.3.5.3 Mode

Generally speaking, the way that we communicate with language can be described as either spoken or written. Halliday (1990) makes a broad distinction between the two modes of communication that:

> spoken is language in flux: language realised as movement and continuous flow, of our bodily organs and of sound waves travelling through air. Written language is language in fix: language realised as an object that is stable and bounded, text in material form on stone or wood or paper (p. 10).

With the growth of technology, meanings can be communicated through many other kinds of additional modes, e.g. telephone, radio, television, film or different kinds of online communication, and these modes have their own distinct way of communication. Given that modes share potential with other modalities, for example, images, fonts, size, colour, music and layouts; in shaping the pattern of texts, the identification of mode is salient to the analysis of how language is used in different

ways of communication. Based on the broad distinction of spoken and written modes, this section discusses mode to identify the nature of language communicated through the online discussion. In 2.5.3.5.1 below, I begin with the definition of mode, followed by the identification of its dimensions in terms of the two metafunctions it orients: interpersonal and experiential. Then, my justification of characteristic features of online discussion is made in 2.5.3.5.3.2.

**2.5.3.5.3.1 Definition and Dimension**

'Mode refers to the role language is playing in realising social action' (Martin, 1992: 508). It is oriented to two broad meanings of interpersonal and experiential in the process of social activity. Based on these two broad meanings, the role of language in the social interaction can be seen as involving two simultaneous continua which describe two different types of distance in the relationship of language and situation: spatial/ interpersonal distance and experiential distance (Eggins, 1994).

According to Eggins (ibid.), spatial/ interpersonal distance is concerned with the range of situation according to the possibilities of immediate feedback between participants. As interpersonal is the term used for the metafunction, to avoid confusion in terminology, I will use the term proximity from now on to refer to spatial/ interpersonal distance. These different possibilities of interaction depend on whether or not the speaker or listener can see each other (visual contact) or whether or not they can hear each other (aural contact). Under the two possibilities, Martin (1992) explains this mode variation in terms of 'tenor orientation' i.e. different channels of contact between participants which indicate the nature of language within the two ends of a continuum as either dialogic or monologic. These various channels of communication affect the kind of interaction that is possible between speaker and listener (Martin, 1992: 509), for instance, the dialogic pole involves both visual and

aural contact whereas in the monologic pole there is no visual or aural contact. The two poles of language continuum thus resemble the interaction between speaker and listener in casual conversation or writer and reader in a novel or academic books at each end of the continuum, respectively.

Experiential distance ranges situations according to the distance between language and the social process occurring (Eggins, 1994: 91). Experiential is also one of the terms describing the metafunction in SFL (Halliday, 1994). In order to avoid confusion in terminology, I will hereafter use action/ reflection to refer to experiential distance of modes. The amount of work language is doing depends on the nature of activity that the participants engage in i.e. spoken language involves a kind of physical action in part that the activity involves more on things people manage to say and physical activity. In other words, when speaking, the language is used as a means to enact the ongoing action. However, when writing; the language is used to communicate experience:

> for example writing a piece of fiction, where language is all that there is. There is no other social process going on: language is in fact creating, and therefore constituting, the social process. In these situations, language is being used to reflect on experience, rather than to enact it (Eggins, 1994: 92).

In this case the language used in sport, shopping and playing cards locates at the far end of the action pole of the continuum and the language used in writing an academic, novel or non-fiction book locates at the reflection end of the continuum (cf. Eggins, 1994). This kind of mode variation is also described in terms of 'field orientation' (Martin, 1992; Martin and Rose, 2003) i.e. the extent to which a text constructs or accompanies its field. Martin (1992) focuses on the degree to which language is part of or constitutive of what is going on. That is to say, the language

tends to be more spoken-like when it enables the activity and it is more written-like when it is constitutive of its field. The first involves the situation where most of the meaning is realised through action instead of words while the second involves the use of language with respect to iconicity and the amount of ideational meaning that needs to be made explicit to realise the field (ibid.)

When talking about the continuum of spoken and written language, the distinctions can be made based on a wide range of linguistic features.

To begin with, spoken and written differ in nature of interaction. More spoken language involves both visual and aural contacts and the participants communicate in a turn taking basis. As the speaker and listener are present at the same time, the interaction is organised in dialogic way and the language is used in relation to the social context, for example, demonstrative reference and exophoric reference (reference relating to the context, instead of co-text) can be used frequently to point to the ongoing context shared by the interlocutors. This is in contrast to written language where the writer and reader share neither verbal nor aural contact. The language is used independently from the context and the structure is organised in a monologic way.

Secondly, the interaction in spoken mode tends to accompany action, so the structure of the talk will be largely dynamic with one sentence leading to another (Eggins, 1994: 56). This is partly indicated through spontaneous phenomena, e.g. false starts, hesitations (ibid.), formulaic phrases, voice tones or intonation patterns to convey attitudes (Burns and Joyce, 1997: 9). On the other hand, traditional written language involves a more logical, better structured and more systematically organised pattern than spoken in part that the process involves the writer alone with no contact with the reader. So, the writer usually builds the context in the message to make it

self-explanatory. Traditional writing then 'contains a more formal structure of beginning, middle and ending depending on different genres they belong to' (Emmit et al, 2003: 157).

Finally, spoken language and written language differ in terms of lexicogrammatical features. As speaking involves everyday social interaction, it contains a lot of 'everyday lexis and non-standard grammar' (Eggins, 1994: 57) and as the speaker usually clarifies the meaning by inserting more details during the conversation, the meaning is communicated in more clauses than in writing where the writer normally combines clauses and merges meaning within the same clause through the structure of nominalisation. This results in speaking having less 'lexical density' (the measure of content words to the clause- Halliday, 1978: 32; Halliday, 1990: 7) yet more grammatical complexity (the ratio of total number of clauses to the total number of main clause and any dependent clauses- Ellis and Yuan, 2004; Robinson, 2001; Skehan, 1997).

In the context of this study, students' use of language in the online discussion is examined to see how they read and write in this new medium of communication. In 2.5.3.5.3.2 below, I discuss the characteristic features of the online discussion.

**2.5.3.5.3.2 Characteristic Features of Online Discussion**

The characteristic features of online discussion can be identified in terms of mode. As far as action/ reflection distance is concerned, the online discussion text is constitutive and has the potential to enable the participants to be reflective. As one of the fundamental goals of the online discussion in this context of discussion is to address the curriculum goals which aims to raise students' awareness of linguistic forms, to meet the curriculum goals the tasks are assigned for students to discuss their opinions. In this case, the tasks assigned the goal for communication and without the language

the social process of answering the pedagogic task would not have existed. This means that language constitutes the social events, enabling some parts of student online discussion postings to be written-like.

In terms of interactional distance, the participants in the online discussion are absent in terms of verbal and aural contacts as in writing however it is possible for the discussion to be 'dialogic space' which reduces spatial and temporal distance. The potential of dialogic space in online discussion can be discussed as follows.

To begin with, temporal distance can be reduced in online discussion. According to Martin (1992) the fundamental function of language is for communication and 'all writing reflects turn taking in some respects- most writing is expectant of some kinds of response, even though it may be some time coming' (p. 512). In the online discussion, temporal distance may be reduced when feedback is made immediately if they manage to join the discussion and reply at the same time. This enables the turn taking to be managed at similar time and enables the overall interaction to be dialogic-like. Moreover, the significant feature of online discussion is not limited to only the pattern of turn taking. In the context of this study each discussion lasted for a week. This meant students had a relatively limited time to interact with one another. Within this short period of time, the written texts were not happening in isolation, but the students rather wrote in order for the next student to respond in the same week and other students could respond again and so on. In other words, writing in this context is not like writing assignments for the teacher to mark as in the traditional classroom process, they wrote actively to foreground solidarity with the recipient. In this case, it was common that the online discussion postings would begin with greetings and close with leave taking, potentially demanding

information and goods and services of various kinds and replying in kind (cf. Bahktin, 1986; Martin, 1992)

Spatial distance can also be reduced in two ways. On the one hand, spatial distance can be reduced in the online discussion through the virtual space of the discussion. That is to say, students compose their opinions in different settings, where they are separated in terms of physical space. However, the online discussion postings were posted to participate in the same online discussion. In this way, the turn made by each student was kept in the virtual space of the website waiting for consecutive turns to be made by other students. Eventually, physical space was minimised and the whole discussion constituted the online discussion dialogue. This brought the participants together in a shared 'virtual space' and meant that the distance in terms of physical space was minimised. In other words, the physical space was constructed semiotically through the virtual web-space of the online discussion, and this represented a virtual classroom organised in a new social context (cf. Horizon, 2007; 2008).

On the other hand, the physical space among participants can also be reduced by the building of closeness among participants in different semiotics. As the online discussion is different from face to face conversation where the participants can use non-linguistic features (e.g. gestures and facial expressions) in expressing their feelings or bonding with their interlocutors, the participants could not construe the meaning in the way that they normally would have done in face to face communication. In this case, closeness among the participants was reconstrued through the semiotic of language. This means that the virtual semiotic of online discussion demands different ways of expressing meaning to physical space. In this social semiotic, students used language not only to discuss the experiential topic, but

also to express their feelings and to build up relationship with others, so the language in some parts shared similar characteristics with spoken-like language.

The nature of the online discussion therefore built in interaction- the temporal distance and spatial distance were reduced by the technological construction of the exchange. In other words, technology mediates the physical separation, so temporal and spatial space may be reduced. Online discussion is thus a new form of social discourse which creates a unique pattern of texts and combines aspects of both spoken and written communication (Luke, 2000: 84). The characteristic features of online discussion can be demonstrated in the continuum of speaking and writing in Figure 2.19 below.

| Speaking | Online Discussion | Writing |
|---|---|---|
| Language as action | | Language as reflection |
| + Visual contact | - Visual contact | - Visual contact |
| + Aural | - Aural | - Aural |
| + Immediate feedback | +/ - Immediate feedback | - Immediate feedback |
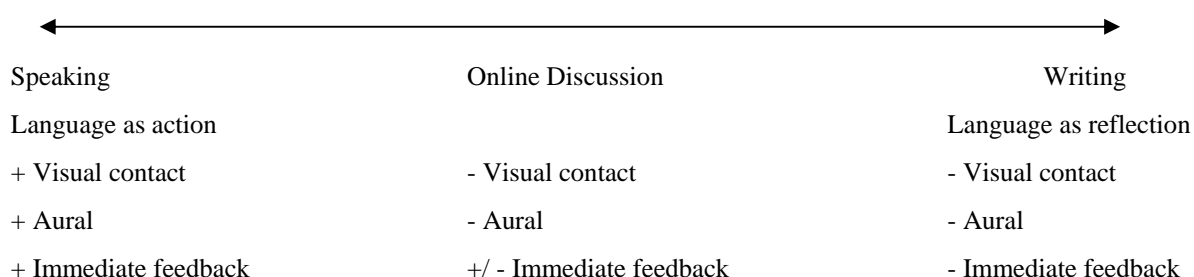
Figure 2.19 Characteristic features of the online discussion, representing interface characteristics of both spoken and written language

Figure 2.19 shows that online discussion has characteristic features which interface between spoken and written language. These different modes map onto different stages in student online discussion postings (see chapter 4). The diagram shows the two ends of the continuum and that the language used in online discussion can be either spoken-like or written-like depending on the spatial and temporal distance the participants maintain. For instance, the language is more dialogic when the participants organise the discussion actively to create solidarity with the reader.

This reflects that the channel of communication has a significant effect on the relationship between language and context (Martin, 2001: 154), and that medium and/or channel of communication is not the sole factor in spoken and written language. Different media of communication require the use of different language, and different parts of the same text might be more spoken or more written (see chapter 4). So, the features of language in some channels might not fit tightly at either end, but be located somewhere on the continuum representing their unique pattern. The understanding of how language is used differently in different media is important for language teachers to take into account when teaching with or researching online discussions.

### 2.5.4 Conclusion

SFL is the theoretical tool for the analysis of the present study and one of the strengths of SFL theory is that it examines language along different semiotic dimensions. Language is a social semiotic which is organised in different levels or strata, for example the sound system realises wording system and the wording system in turn realises meaning in discourse-semantics. The early discussion of this part shows that there is a complementary relationship between the language and social contexts and based on this the fundamental dimensions of language useful for the analysis of language used in different social contexts are system and structure, metafunction and structure, stratification, instantiation, and genesis.

The discussion under the five dimensions demonstrated the complementary relationship between language and its social context which is the fundamental concept of SFL. That is, language is always meaningful at levels beyond words or sentences. Furthermore, the consistent reoccurrence of language structure across time realises the

meaning potential at an abstract level which further evolves the culture and reflects the identity of the particular community where the language is used.

Based on the dependent relationship between language and social context, the notion of mode serves as a foundation to distinguish the characteristics of speaking and writing in a continuum. Based up on these two poles of the mode continuum, the characteristic features of the online discussion are important criteria in identifying its location in the continuum. Online discussion has features of both spoken and written language and reflects either or both of these depending on the two distances of proximity and action/ reflection. The unique features of the online discussion reflect a new form of the social discourse and affirm the previous discussion that a text is always shaped according to its social context.

## *2.6 Conclusion*

There are six theoretical perspectives particularly relevant to the current study: application of online discussion (2.2), new literacy (2.3), genre (2.4), and tool of analysis (SFL- 2.5).

The application of CMC has taken place in different contexts both in the area of ELT and non-ELT. In the ELT context, online discussions are still under-researched and studies describing language in the context of online discussions are still at an explorative stage. The application of technology in the language classroom has shaped the pattern of texts and it is useful to treat this as a new kind of social event. New literacy is fundamentally oriented with two perspectives: social and critical perspectives in which the process of learning requires the participants to be aware that language used in different social contexts is shaped according to the cultural issues accompanying the language. So, the model of new literacy can be broadly explained in three main facets: the recognition of form, the application of

language in the set social context, and the application of existing meta-knowledge. As reading on screen has different affordances to reading from printed materials, challenges in new literacy include multimodality and multiliteracies, and students need to be multiliterate in order to navigate through and learn the emerging literacy practices.

Online discussions are a kind of new literacy practice, which make unique demands on the participants who want to communicate. To explain the language used in online discussions, the researcher has to take into account the social context together with the language, and one approach which allows this is SFL.

Both language and culture are semiotic systems and the integrated system of language and culture is the system of 'coding', 'symbolising' or 'expressing'. In the process of communication, the social context is an environment which is integrated with language in a text. Context and text have a realisational relationship and can not be separated.

Based on the three variables of social context, the characteristic features of online discussions can be explained in terms of mode. The online discussion has interface features of both spoken and written language which represent its unique characteristics. This unique feature reflects the reciprocal relationship between language and social context, and it is important for the researcher to take both into account when examining the language used in particular social settings. The present study adopts SFL as an analytical tool and takes a discourse perspective to analyse student language in two broad areas: the generic structure of student online discussions and textual meaning in student online discussion postings. The first examines the kinds of genres used in this new social context and the second investigates how cohesion and coherence is organised in students' individual postings

in terms of periodicity (Martin and Rose, 2003). The following chapter (chapter 3) describes the research methodology and the findings of the two areas of analysis are discussed in chapter 4 and 5, respectively.

# Chapter 3 Research Methodology

## *3.1 Introduction*

The aims of this chapter are to foreground the context of the study and to discuss the methodologies of data collection and analysis. I have organised my discussion into seven main areas. I begin by exploring the context of the study in 3.2, discussing the information on the research participants and the overview of the curriculum. In 3.3, the methodologies for recruiting the research participants and ethical considerations are discussed and in 3.4 I demonstrate how the corpus was collected. In 3.5, I focus on the development of the methodology, and under this section, I narrate the temporal events of my analysis prior to setting the research questions as proposed in chapter one.

## *3.2 Context of the Study*

### 3.2.1 Introduction

In this section the context of the present study is discussed with an emphasis on two main areas: the participants and the curriculum. In 3.2.2, I discuss the biographical details of the participants and in 3.2.3 the structure of the English language curriculum is examined to foreground a broad overview of the program, followed by a discussion of the Writing 4 course to examine the nature of contents in which the online discussion activity was implemented.

### 3.2.2 The Participants

The data collection was held at Rajamangala University of Technology Isan, Khon Kaen Campus, Thailand, from October 15th, 2005 to March 31st, 2006. The research participants of this study were 26 English for International Communication (EIC) students. In this class, there were 21 female and 5 male students, and their ages ranged

from 20-21 years old. The details of the research participants are summarised in Table 3.1 below.

| Details | Participants |
|---|---|
| Major | English for International Communication (EIC) |
| Year | Third year |
| Ages | 20 – 21 years old |
| Gender | 5 males/ 21 females |
| Years of studying general English at schools | At least 8-12 years |
| Years of studying English as a major at university | 3 years |
| Prerequisite courses prior to Writing 4 | Writing 1-3 |
| Level of English proficiency | Intermediate- Upper Intermediate |
| Computer skills | Intermediate- Advance |

Table 3.1 Information on the participants

Table 3.1 shows that this group of students had studied general English at school for an average of 8-12 years before studying English as a major at the university. The language learning began from learning the alphabet at an early age up to learning general grammatical structure and practicing the four basic skills (listening, speaking, reading and writing) in higher levels at school. Due to different background of language learning at schools, the level of English proficiency of this group of students ranged from intermediate to upper-intermediate. Their computer skills ranged from intermediate to advanced. English was mainly used as a medium for instruction in the language classroom at university level; however students still had little chance to practice communication out of the classroom environment.

### 3.2.3 Context of the Curriculum

Writing 4 was a compulsory course for students majoring in the English for International Communication (EIC) Program. The program trains students in various skills which prepare them with the basic skills for different careers, for example,

translators, tourist guides, teachers and secretaries. Apart from these careers, it is common for many students to further their study in areas specifically relevant to potential careers prior to taking a job. The overview of the EIC curriculum is presented in Table 3.2 below.

| Year | Semester | Courses |
|------|----------|---------|
| 1 | 1 | English 1<br>English pronunciation |
| | 2 | English 2<br>English structure 1<br>Reading 1 |
| 2 | 1 | English structure 2<br>Listening and speaking 1<br>Writing 1 |
| | 2 | Listening and speaking 2<br>Reading 2<br>Writing 2 |
| 3 | 1 | Basic translation<br>Listening and speaking 3<br>Reading 3<br>Writing 3<br>English for business communication |
| | 2 | Listening and speaking 4<br>Critical reading in English<br>Writing 4<br>English for tourist guides<br>English in newspaper |
| 4 | 1 | Social English<br>Writing in English for specific purposes<br>Translation: English into Thai<br>English for office personnel |
| | 2 | English for flight attendants<br>Business correspondence<br>Translation: Thai into English<br>Independent study |

Table 3.2 Overview of the EIC curriculum

Table 3.2 presents the courses that students had to study. Across these four years, all students have to study 29 English language courses and Writing 4 is one of the core units, which students studied in their third year after studying Writing 1-3 courses.

As its name suggests, the writing course was one that aimed to develop students' writing skills for varied purposes. Writing 1 aimed to teach students an

awareness of fundamental rules of basic sentence and paragraph structures. Basic knowledge of the mechanics of writing and how ideas are linked together in a whole paragraph were taught. Students would also practice writing personal letters, memoranda and taking notes in this initial course. Writing 2 specifically focused on the practice of writing various kinds of texts such as an invitation or a request. Students additionally practiced writing announcements, advertisements and reports. Writing 3 sought to develop writing skills for different purposes, namely: narration, description, reports, illustration and exemplification, instructional process, definition and classification. Finally, Writing 4 was a practice of essay writing in more complex ways and for different purposes, for instance, to make arguments or to critique particular topics with conviction. The contents of the Writing 4 course which included eight main units can be illustrated in Table 3.3 below.

| Units | Contents |
|---|---|
| 1 | Introduction to Writing Essays |
| 2 | Explanatory Writing |
| 3 | Comparison & Contrast |
| 4 | Cause & Effect |
| 5 | Referencing & Writing Quotations |
| 6 | Argumentative Writing |
| 7 | Evaluative Writing |
| 8 | Summarising & Drawing Conclusion |

Table 3.3 The Contents of Writing 4 Course

Based on the student limitations by in being able to communicate in the language out of class, I implemented the online discussion as a part of some units shown in Table 3.3 above. The units in which the online discussion was employed for students to practice the language were units 2, 3, 4, 6, and 7.

### 3.2.4 Conclusion

In this section, I have examined the context of the present study by discussing the details of the participants and the overview of the English curriculum. The participants in this study are English students whose level of English is between intermediate and upper-intermediate. In this study, I employed the online discussion as part of the Writing 4 curriculum. The activity was employed in some of the units to provide students an alternative choice to communicate in the target language out of the classroom.

## 3.3 Recruitment of the Research Participants and Ethical Considerations

### 3.3.1 Introduction

During the research process, ethical guidelines provided by the Research Office, Macquarie University were followed. The research proposal was approved by the University's Human Research Ethics Committee on October 27th, 2004. The data collection began on October 15th, 2005. The research concerned all areas of ethical considerations in doing human research. This section discusses the process of participant recruitment and ethical consideration under five main issues: project announcement (3.3.2), information to participants (3.3.3), consent form (3.3.4), care of participants (3.3.5) and research conducted overseas (3.3.6).

### 3.3.2 Project Announcement

The potential participants were identified by their willingness to further their language skills through online discussions. The researcher as a teacher announced at the beginning of the semester the research project and interested participants could enroll as one of the optional assignments. Students within the class who elected to undertake extra study throughout the learning were asked if they wanted to partake in the research. Students were also informed in the beginning that some of them might be

interviewed after the research activity for further supporting information. To minimise

any perception of coercion, after the announcement of the research activity, students

were given time to make a decision. Then, interested participants could indicate their

willingness to participate to the researcher's colleague. At the end of the research

activity, the researcher's colleague asked sample numbers of participating students

whether or not they would like to participate in a semi-structured interview. Students

were informed that they could choose to partake or not and their decision would not

affect the marks of the course.

### 3.3.3 Information to Participants

Clear explanation was made to help the participants understand the level of

involvement in the study. The information given followed the steps below.

- An announcement about the online discussion activity to practice student language skills was made.
- Students could choose to partake in the project as one of their optional assignments and were informed that their decision of participation or non-participation in the research activity would have no effect on their classroom marks.
- They were also informed that the research did not involve any photography or secret recording, but if some of them were interviewed, they would be audio recorded.
- The feedback about mistakes found in the participant contributions would be given during a whole period without identification of the participants.
- Moreover, a one-page summary of the findings would be made at the end of the research activity and the participants were informed at the beginning that they could get a copy of this if they so wished.

### 3.3.4 Consent Form

The participation in the research project was voluntary and the interested participants

were asked to sign a consent form prior to the beginning of the research activity. To

ensure comprehension, all of the participation information and consent forms were

translated into Thai. The example of the consent form is in Appendix A.

### 3.3.5 Care of Participants and Confidentiality of Research Data and Results

To comply with the guidelines from the Research Office, the research was designed with no requirement on any physically invasive or potentially harmful procedures that would affect the participants' physical and mental well-being. To ensure confidentiality, pseudonyms were given to all participants in the study. Moreover, the data were kept locked at the researcher's home office while the project was on-going and will be kept for a further 5 years after the publication of the research. Only the researcher and supervisors will have access to the data.

### 3.3.6 Thai Approval

From the perspective of the Ethics Committee of the Research Office, Macquarie University, research undertaken out of Australia is considered 'research conducted overseas'. In this study, the fieldwork research was not considered as conducted overseas, but in Thailand, my homeland where students share the same cultural knowledge and speak the same language as the teacher. However, the research complied with the guidelines from the Research Office. That is, all Thai legal, ethical, social, cultural values and customs were respected and necessary approval was sought from the relevant authorities and institutions. These included the endorsement from the Thai Educational Office and Rajamangala University of Technology Isan, Khon Kaen Campus.

### 3.3.7 Conclusion

In this section I have described the process of participant recruitment and ethical considerations. The study complied with all ethical issues and the guidelines were strictly followed during the fieldwork research.

## *3.4 The Corpus*

### 3.4.1 Introduction

The study examines the texts organised by EFL students during their participation in the online discussion. The activity lasted one semester (18 weeks). There were six groups of discussions with four or five participants working together in each group. Throughout the whole semester students conducted five online discussions. The entire corpus of this study consists of 274 postings and 52,969 words. In this section, my discussion emphasises the collection method of corpus and the implementation of the online discussion activity in the classroom.

### 3.4.2 Collection Method of the Corpus

This study created logical and systematic ways to collect the research data. The procedures can be divided into three main stages, namely: preparation, online discussion and follow up.

### 3.4.2.1 Preparation (Week 1-2)

During the preparation stage of this study, it was explained to the students that the online discussion activity aimed to provide them with an alternative source of communication in the target language and that they were expected to practice the contents of some units learnt from the classroom. Then, questionnaires were distributed to students to survey their skills and familiarity in using computer and online discussions in the first week of the semester. On the basis of this, the training given to students was in two main areas: computer training and discussion training. The procedures can be summarised as follows:

### *3.4.2.1.1 Computer Training*

As previously discussed, online discussion is a kind of new literacy event which allows students to encounter both text and hypertext (see 2.3.4). It is essential for the

teacher to provide sufficient scaffolding for students to navigate through the texts successfully.

In this study, students participated in a freely available online discussion on a 'Yahoo' website. To familiarise students with the functions of computer networks, an appointment was made with students prior to the beginning of the online discussion (week 2). To do this, an introduction to the project was given, followed by training in basic skills of how to use computers for online discussions. The training was given in Thai by the researcher and a technical assistant to ensure that students would fully understand the use of computer and discussion procedures. The training began from a basic concept of email with which most of the students were familiar and building upon this further training in online discussions was given.

To practice the online discussion, the class was divided into two halves and the students were categorised into two groups: Group 'A' and Group 'B'. Then students were divided into six discussion groups: four groups of four and two groups of five. As for the group size, a group with 3 to 4 numbers is an appropriate size for a discussion (Biesenbach-Lucas, 2003: 5) however one of the aims of this activity was to enable students to post diverse contributions by replying to different group members. The last two groups then comprised of five members. The group structure can be represented as follows:

| Student 1 / Group 1A | Student 3 / Group 2A | Student 5 / Group 3A |
| Student 2 / Group 1A | Student 4 / Group 2A | Student 6 / Group 3A |
| Student 13 / Group 1B | Student 15 /Group 2B | Student 17 / Group 3B |
| Student 14 / Group 1B | Student 16 /Group 2B | Student 18 / Group 3B |
| **Group Discussion 1** | **Group Discussion 2** | **Group Discussion 3  …** |
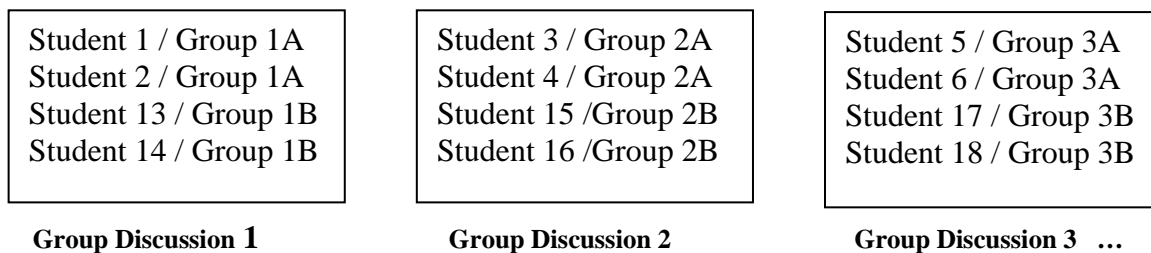
Figure 3.1 Group structure of the online discussion

The teacher explained the concept of online discussion and its distinctions from email composition. Instructions of how to participate in the discussion as well as how to post and respond to ideas were given. Then, the teacher sent an invitation to the members of each group to take part in the discussion. Once the invitation was received, the members had to reply. Then students were left to practice posting messages to familiarise themselves with the program. Before the training ended, students were advised that they would participate in the online discussion with the group members assigned throughout the whole semester and the online discussions were an additional activity for students to utilise as part of units in the curriculum.

### 3.4.2.1.2 Discussion Training

During the same week (week 2), a special class was made up on the weekend to provide a discussion training. The training aimed to give students some ideas on how to reflect and adopt a critical stance towards a film. The students were divided into groups and the questions were assigned to the different groups before watching the movie to provide them with the purpose of watching. To motivate students to watch the films, the films chosen were well-known ones among this group of students at that time.

The discussion training began with Film One (February), a love story of two Thai youngsters, Irada and Jiradetch, who incidentally meet and fall in love in the United States. The story unfolded events which are related to the main character's belief in destiny. After the movie, the group members worked together to discuss the topic. The topics assigned included characters, content, culture, impressive scenes and the movie in general. At the end of the activity, a representative of each group reported to the class on what had been discussed and the consensus of the group. Then, the teacher gave further suggestions of how to discuss the movie critically, for

example, defining the theme of the film, the way the director manipulated the story and some good or bad points. In this training, students were encouraged to share reflective and active attitudes towards films as opposed to being passive consumers of a film product.

Given that explicitness of topic prompts is helpful for the students (cf. Biesenbach-Lucas, 2003), to ensure sufficient use of the target language learnt from the classroom, topics for discussions were posted by the teacher throughout the project. After the online discussion training, rules and expectations of the project were given to provide students with some clues of the things they were expected to perform throughout the project. Students were advised to make at least one contribution during each week of online discussion. However, more postings were welcome and encouraged if the students so desired.

At the final session of the training, students began the initial online discussion with an introductory online discussion. The teacher posted the message asking students to give a short introduction about themselves, for example name or nickname, hometown, interests and hobbies. After a self introduction, students were also assigned to discuss whether they believed in destiny or not, based on the content of the film. The introductory online discussion began from Students A of each group replying to the teacher's question, and they had three days to finish their postings (Monday–Wednesday). After that, Students B of each group replied to Students A. In this study, Students A and Students B in each group took turns to respond to the teacher's question and students were also advised to avoid replying to the same person in the first posting. However, they could choose to reply to the members within the same or from other discussion groups in the following postings. In some cases where some students received no responses from peers, the teacher replied to them.

### 3.4.2.2 Online Discussion (Week 3-15)

After the online discussion training students continued studying in the classroom in week three. In week four they studied unit 3: comparison and contrast and the second online discussion began in week five. In this week, the teacher posted the topic for discussion. Based on the content of Film One (February), students were assigned to compare the benefits and drawbacks of living in Thailand and abroad and make their own judgment on where they wanted to live. To do this, the process of discussion was the same as in the introductory online discussion however online discussion two started from Students in Group B in each group replying to the teacher's question, and Students in Group A of each group replying to Students in Group B. In this discussion, students were encouraged to practice the linguistic structures learnt in unit 3 from the classroom (comparison and contrast).

The participants took part in regular classroom activities in week six, studying unit 4: cause and effect. In this week, they were told to watch the next movie which was a story of a man, named 'FAQ' and his insane mother-in-law, named 'Somsong'. The story unfolded with different events which reflected unfairness in society, namely that Mr Faq is a good and honest person, but no matter how well he behaved, he always received unfair judgments from society because of his poverty.

Before week seven, the topic for online discussion three was posted for students. At this time Students A of each group had to reply to the teacher and Students B responded to students A' opinions within the same period of time i.e. Monday- Wednesday and Thursday- Saturday, respectively. In this online discussion, students were provided with an opportunity to practice the language structure of cause and effect, so the teacher asked students to discuss possible causes of mental sickness and support their arguments by giving examples from the film or from their own experiences.

During week 8, students attended a classroom activity and had a revision lesson for the mid-term examination which was in week nine. In weeks ten and eleven, any issues that had arisen from the online discussions were discussed in order to clarify and get ready for the second half of the project. The participants watched Film Three in week twelve which was a story of a night-shift taxi driver, named 'Cherm' who had an optimistic view about the world and lived his life with a dream and 'Nual' who earned her living by working as a prostitute and accepted all the facts of her life. The characters reflected differing sides of their individual struggles to survive in a big city.

Online discussion four was conducted in week 13 to practice the knowledge gained from 'Argumentative Writing' taught in week 12. The teacher asked students to discuss (with reasons) whether they agreed or disagreed with Nual's occupation as a prostitute. In week 14, the content of classroom learning was 'Evaluative Writing'. To practice the language in this area, in week 15 students were assigned to select one movie and evaluate its quality. Overall, the descriptions of tasks assigned in different online discussions are summarised in Table 3.4 below.

| Online Discussions | Task Descriptions |
|---|---|
| 1 | Students were assigned to begin by providing a short introduction. The information to be provided included the preferred names they wanted to be addressed in the online discussions, hobbies, their life styles, impressive experiences or any other things they would like to share with friends. After the introduction, the students were assigned to react to the film (February), which was about a Thai couple living abroad struggling together before falling in love, and the content of the film was presented around the characters' belief in 'destiny'. They were asked to discuss whether or not they believed in destiny and to support their ideas by either discussing their own experiences or explaining if they had ever seen anybody having this experience. |
| 2 | Based on the content of the same film (February), the task in discussion 2 called for students' opinions of living in Thailand and abroad. They were assigned to communicate their preference and compare the pros and cons of the two contexts. |
| 3 | Prior to the beginning of online discussion 3, students watched Film 2 (Mr FAQ), which was about one lady who was insane and received unfair treatment by her neighbours. In this discussion, the task asked for the discussion of possible causes of mental sickness. Students were also asked to discuss their experiences to support arguments. |
| 4 | Online discussion 4 was based on Film 3 (Cherm) of which the story involved the main character's career of prostitution. The task assigned students to discuss their dis/agreement with the character's career. They were asked to provide reasons to support their opinions, and if they disagreed; other possible ways of earning money should be given. |
| 5 | In online discussion 5, the task assigned students to review one of the films they had watched. They were asked to focus on the main features of the chosen film and support their review with examples and details from the film. |

Table 3.4.Task descriptions in the five online discussions

During the online discussion period, a whole class discussion of ten to fifteen minutes was allowed in the classroom in the week after the online discussion. Throughout this, the researcher as a teacher acted as a facilitator of the online discussion activity. In some cases, for example where some students received no response or the participants of some groups seemed not to post as frequently as others, the teacher replied and posted some advice to correspond about and remind them to keep up the correspondence.

### 3.4.2.3 Follow up
At the end of the project, all of the discussion threads were collected and the teacher made comments on the students' writing with the whole class. In the final week a

revision of the contents taught was made to prepare students for the final exam.

Overall, the time-line for the fieldwork procedure is presented in Table 3.5 below.

| Wk. | Activity | Language Focus |
|---|---|---|
| | *Preparation* | |
| 1 | Project Introduction & Survey Questionnaires | Unit 1: Introduction to Writing Process |
| 2 | Online Discussion Training<br>**Film 1(February) & Introductory Online Discussion** | Unit 2: Explanatory Writing<br>Unit 2: Continued |
| | *Online Discussion* | |
| 3 | Classroom Activity/Whole Class Discussion | |
| 4 | Classroom Activity/Whole Class Discussion | Unit 3: Comparison and Contrast<br>Unit 3: Continued |
| 5 | **Online Discussion 2**<br>Question (Sat.-Mon.)<br>Group 'B' posting 1$^{st}$ contribution (Mon.-Wed.) / Group 'A' replying to 'B' (Thur.-Sat.) | |
| 6 | Classroom Activity/Whole Class Discussion<br>Film 2 (Mr FAQ) | Unit 4: Cause and Effect<br>Unit 4: Continued |
| 7 | **Online Discussion 3**<br>Question (Sun.)<br>Group 'A' posting 1$^{st}$ contribution (Mon.-Wed.) / Group 'B' replying to 'B' (Thur.-Sat.) | |
| 8 | Revision & Classroom Activity | - |
| 9 | **Mid-Term Exam** | **-** |
| 10 | Classroom Activity | Unit 5: Referencing and Writing |
| 11 | Classroom Activity | Quotation<br>Unit 5 : Continued |
| 12 | Classroom Activity/Whole Class Discussion<br>Film 3 (Cherm) | Unit 6: Argumentative Writing<br>Unit 6: Continued |
| 13 | **Online Discussion 4**<br>Question (Sun.)<br>Group 'B' posting 1$^{st}$ contribution (Mon.-Wed.) / Group 'A' replying to 'B' (Thur.-Sat.) | |
| 14 | Classroom Activity/Whole Class Discussion | Unit 7: Evaluative Writing<br>Unit 7: Continued |
| 15 | **Online Discussion 5**<br>Question (Sun.)<br>Group 'A' posting 1$^{st}$ contribution (Mon.-Wed.) / Group 'B' replying to 'B' (Thur.-Sat.) | |
| 16 | Classroom Activity/Whole Class Discussion | Unit 8: Summarising and drawing |
| | *Follow up* | |
| 17 | Exam Preparation<br>Collection of Discussion Threads | Conclusion<br>Unit 8: Continued |
| 18 | **Final Exam** | **-** |

Table 3.5 Time-line for the fieldwork procedure

### 3.4.3 Conclusion

The collection methods of corpus in this study involved three main stages: preparation, online discussion and follow up. Overall, the online discussion could fit into the research plan and the curriculum. The activity was employed as a communication tool for students to practice their acquired knowledge about language outside the classroom. To practice the language, students brought with them their knowledge from the classroom and utilised it through the medium of online discussion. To learn something meant that the discussion process enabled them to exchange ideas, reflect on their performance and study more in order to communicate successfully.

## *3.5 Development of the Methodology*

### 3.5.1 Introduction

It is often said that designing a research methodology is central to the goal of attaining valid and reliable findings and a clear and suitable methodological approach should be designed at an early stage of a research study. In so doing, it is important for the researcher to begin with precise and narrow research questions, then to plan ways to find answers to those questions, to specify the subject population and the instruments to be used and to set the time-line to collect the data (Nunan, 1992; Punch, 1986).

I started my thesis from the guidelines given by Nunan and Punch. Later on however I actually ended up analysing the language used in online discussion and developing my analysis using genre theory. In this section, I discuss the journey I have taken in order to set the research questions of my study. I divide my discussion according to the temporal events I have encountered in the process of data analysis. I begin by discussing my initial analysis under a componential perspective (3.5.2). In terms of the methodologies that I used in my analysis, some details about them are discussed in 3.5.3-3.5.5. However, the methodology of each kind that I undertook is

explained in much more detail in the appropriate chapters (chapter 4 and 5). On the basis of this, my discussion of the Systemic Functional Grammar (SFG) analysis is in 3.5.3, and cohesion and coherence analysis is in 3.5.4. In 3.5.5, I discuss the genre analysis and based on these analyses I finally draw on the set research questions of the study.

### 3.5.2 Componential Analysis

At the early stage, my research aimed to examine the role of online discussion in the language classroom and in particular its role in students' language learning. With the focus on improving students' language skills my study was influenced by the following research questions:

> How far does online discussion help students improve their language skills? And in what way?

Based on the above research question, I sought for the appropriate methodology which would help me find the answer to the set research questions, and explored several methods of data analysis.

To begin with, I considered that students' development might be measured in terms of pre/ post test (e.g. Al-jasser, 2008). However, I later realised that the nature of the study did not allow for the concrete measurement of students' performance. As the pre/ post test fashion involves the experimental study of 'pre test – treatment - post test', in this context of study the nature of the discussion did not allow the teacher to control the experimental stages partly because the online discussion was a longitudinal project, where students participated according to their pleasure and convenience. In this case, the teacher could not take control of other variables which

could influence students' use of language. For instance, student improvement might be affected by their physical condition, the teacher's instruction in the classroom, the knowledge of language input from other language courses or personal experience of individual students. The analysis of students' development in online discussion in terms of pre and post test was thus rather problematic.

Later on, I examined students' language development in terms of complexity (e.g. Ellis and Yuan, 2004; Li, 2000; Santoro, 2000) and accuracy (e.g. Baker, 1992; Ellis and Yuan, 2004; James, 1998; Wolfe-Quintero et al, 1998), and the trial of my data analysis included the investigation of the two areas at the beginning. As far as language development is concerned, Wolfe-Quintero et al (1998) claim that the proficient learners should show greater complexity in their contributions by using a wide range of both structure and vocabulary; and as they become more proficient, it becomes easier for them to produce increasingly accurate language. Following the guidelines about complexity and accuracy, the findings from my analysis showed that the identification of students' use of language in the online discussion in terms of complexity and accuracy provided me with the quantitative results regarding the size of the contribution and correctness of linguistic forms.

Whereas the analysis of students' use of language through the lens of complexity and accuracy could identify the length of contribution or correctness of linguistic forms, the analysis however could not help to explain the nature of language used by students in this new way of communication in part because the focus of these perspectives are exclusively on lexicogrammar level and say nothing about discourse semantics. As online discussion is a new social context where the participants communicate in different ways to traditional classroom communication, it enables a

new social discourse and thus a new way of reading and writing and the findings in terms of complexity and accuracy failed to help me explain this relationship.

In order to explain more clearly the patterns of communication and how language is used to create meaning in this new social context, I therefore started to look at students' language in terms of Systemic Functional Linguistics (SFL). I began by analysing the Systemic Functional Grammar (SFG), and later on I found that by analysing students' use of language this way, their ability in terms of complexity and accuracy could still be identified. The process of SFG analysis followed the guidelines below.

### 3.5.3 SFG Analysis

At this stage of my analysis I was still looking at grammatical complexity and accuracy. So, I did a complete SFG analysis of two students' postings, a total of 22 postings, consisting of 6,053 words (see Appendix B). What this meant was that for the experiential metafunction, I identified the Participant, Circumstance and different Process Types; for the interpersonal metafunction, it involved identifying the MOOD Block, MOOD Adjunct and Residue; for the textual metafunction, it involved identifying Theme/ Rheme. As the study progressed (see following sections), the interpersonal and experiential analysis became less relevant to what I finally focused on. However, the Theme/ Rheme analysis was one of the most important elements because I analysed the thematic development to examine cohesion and coherence. Therefore, in this section rather than giving the details of experiential and interpersonal analysis which are in Appendix B, I am going to discuss Theme/ Rheme as the fundamental focus of my SFG analysis.

### 3.5.3.1 Theme/ Rheme

Theme is 'what the clause is going to be about' (Halliday and Matthiessen, 2004: 64)

and 'Rheme is part of the clause in which the Theme is developed…it typically

contains unfamiliar or new information' (Eggins, 1994: 300- see chapter 5). In my

analysis, I examined the three kinds of Themes (topical, interpersonal and textual).

The discussion of the analysis follows.

#### *3.5.3.1.1 Topical Theme*

Topical Theme includes the first element of the clause to which a transitivity function

can be assigned (Eggins, 1994: 301). These include the location of the Participant or

Circumstance at the beginning of a clause.  The examples of topical Theme in a clause

are presented in Table 3.6 below.

| cl. 80 | I | am | so sad | now. |
|---|---|---|---|---|
| | Carrier | Process: Relational | Attribute | Cir.: Temporal |
| | Topical | | | |
| | Theme | Rheme | | |

Table 3.6 Extract from Suchada's posting in discussion one, demonstrating topical Theme

| cl. 323 | **Because of this point** | **I** | **have to learn** | **Japanese.** |
|---|---|---|---|---|
| | Cir.: cause | Behaver | Process: behavioural | Range |
| | Topical | | | |
| | Theme | Rheme | | |

Table 3.7 Extract from Achara's posting in discussion two, demonstrating topical Theme

| cl. 1130 | **moreover** | **i** | **can see** | **the weak and strong points of this film.** |
|---|---|---|---|---|
| | | Sensor | Process: mental: perception | Phenomenon |
| | | Topical | | |
| | Theme | | Rheme | |

Table 3.8 Extract from Suchada's posting in discussion five, demonstrating topical Theme

The examples given above show that topical Themes are identified from the elements of transitivity which position at the beginning of the clause. 'The Subject' is the element that is chosen as Theme unless there is good reason for choosing something else', (Halliday and Matthiessen, 2004: 73). In this way, the mapping of Theme on to the Subject is called 'unmarked topical Theme' and the use of something other than the Subject in a Declarative clause is  named 'marked topical Theme' (see Butt et al, 2000; Halliday and Matthiessen, 2004). For instance, 'I' in clauses 80 and 1130 functions as a Participant and it is located at the beginning of the clause. 'I' in the two clauses is therefore unmarked topical Theme. Moreover, '`because of this point`' in clause 323 is a Circumstance, located at the beginning of the sentence so it is analysed as marked topical Theme. In clause 1130 however the word '`moreover`' is a conjunction not part of the transitivity. This word is part of Theme, but is not topical Theme. Marked Themes may be used 'to draw the addressee's attention to a particular group or phrase but more often it is to build a coherent text that is easy to follow' (Butt et al, 2000). This suggests that marked topical Theme can help to signpost and create textual unity of the discourse.

### *3.5.3.1.2 Interpersonal Theme*

Interpersonal Theme is the first part of the clause that assigns Mood label. This includes unfused Finite (in interrogative structure) and all four categories of Modal Adjuncts: Mood, Vocative, Polarity and Comment. The examples of interpersonal Themes are demonstrated in Tables 3.9-3.12 below.

| cl. 134 | **Can** | **you** | **guess** | |
|---|---|---|---|---|
| | Finite(modal: probability) | Subject | Predicator | Complement |
| | Mood Block | | Residue | |
| | Interpersonal | | | |
| | Theme | | Rheme | |

Table 3.9 Extract from Jitra's posting in discussion one, representing Finite as interpersonal Theme

| cl. 90 | **so** | **maybe** | **I** | **can't** | **go** | **there** |
|---|---|---|---|---|---|---|
| | Conj. Adjunct | Mood Adjunct | Subject | Finite | Predicator | Complement |
| | | Mood Block | | | Residue | |
| | | Interpersonal | | | | |
| | | Theme | | Rheme | | |

Table 3.10 Extract from Super's posting in discussion one, representing Mood Adjunct as interpersonal Theme

| cl. 1273 | **Teacher** | **about the use of camera distance and techniques in Cherm film** | **is** | | **the normal thing[[that we are always see it in films nowadays]]** |
|---|---|---|---|---|---|
| | Vocative | Subject | Finite(present) | predicator | Complement |
| | Resi- | Mood Block | | -due | |
| | Interpersonal | | | | |
| | Theme | | Rheme | | |

Table 3.11 Extract from Suchada's posting in discussion five, representing Vocative as interpersonal Theme

| cl. 145 | **In usual way,** | **I** | **'m** | **an inactive girl in your eyes.** |
|---|---|---|---|---|
| | Mood Adjunct (Comment) | Subject | Finite(present): Predicator | Complement |
| | Resi- | Mood Block | -due | |
| | Interpersonal | | | |
| | Theme | | Rheme | |

Table 3.12 Extract from Jitra's posting in discussion one, representing Comment Adjunct as interpersonal Theme

The extracts above are examples of interpersonal Themes constituted in different ways in a clause, namely: infused Finite, Mood Adjunct, Vocative, and Comment Adjunct. According to Eggins (1994), the items 'yes' and 'no' can stand for either Polarity Adjunct or as Continuity Adjunct and Polarity Adjunct normally

stands for ellipsed Mood in a clause and there is no following topical Theme. This means that the ellipsed pattern of Polarity Adjunct should be common in face to face communication. In this study, students normally use 'yes' and 'no' items together with topical Theme, functioning as Continuity Adjunct. There are no instances of Polarity Adjunct in students' texts in the current study.

### *3.5.3.1.3 Textual Theme*

Textual Themes are elements that are doing cohesive work in relating the clause to its context (Eggins, 1994: 305). Textual Themes are of two main types: Continuity Adjuncts and Conjunctive Adjuncts. The first are words used in spoken language to relate the speaker's contribution to what the previous speaker has said and the second includes the use of conjunctions to relate clauses to one another (ibid.). The example of textual Themes can be demonstrated in Tables 3.13-3.14 below.

| cl. 938 | Yes | they | are | | very pity person |
|---------|-----|------|-----|---|------------------|
| | Continuity Adjunct | Subject | Finite(present): | Predicator | Complement |
| | Resi- | Mood Block | | -due | |
| | Textual | | | | |
| | Theme | | Rheme | | |

Table 3.13 Extract from Suchada's posting in discussion four, representing Continuity Adjunct as textual Theme

| cl. 295 | In addition, | living abroad | is | | so good for me [[to meet many people]] |
|---------|--------------|---------------|-----|---|----------------------------------------|
| | Conjunctive Adjunct | Subject | Finite(present): | Predicator | Complement |
| | Resi- | Mood Block | | -due | |
| | Textual | | | | |
| | Theme | | Rheme | | |

Table 3.14 Extract from Jitra's posting in discussion two, representing Conjunctive Adjunct as textual Theme

The Tables above represent the examples of Continuity Adjuncts and Conjunctive Adjuncts which are analysed in this study as textual Themes. In this

study, all kinds of conjunctions that relate clauses (e.g. 'but', 'and') and those relating sentences (e.g. 'however', 'therefore') which occur in front of topical Themes are analysed as textual Themes.

The analysis of Theme and Rheme in this study follows the above guidelines in identifying Themes in students' postings. SFG analysis is in Appendix B and full discussion and examples regarding Themes in students' texts are made in chapter 5.

On the basis of SFG analysis, I could also identify students' use of language in terms of complexity and accuracy at a lexicogrammar level. However I realised that it was important to look at what was going on at one level up in the discourse semantics. So, I took a discourse perspective and analysed cohesion and coherence in students' postings to explain how unity was created in the postings, and the discussion under this issue follows.

### 3.5.4 Cohesion and Coherence Analysis

My study took a discourse perspective and followed Martin and Rose (2003) to examine how cohesion and coherence in students' online discussion postings were created as the text unfolded. The areas of analysis included periodicity, conjunction and reference.

### 3.5.4.1 Periodicity

In my cohesion and coherence analysis, I examined periodicity in students' online discussion postings at two levels: level of discourse (hyperTheme and hyperNew) and level of clause to clause (thematic development).

#### 3.5.4.1.1 Analysing HyperTheme and HyperNew

HyperTheme of a text functions as a peak of prominence. It tells us where we are going in a phase while hyperNew tells us where we have been (Martin and Rose,

122

2003: 182). In a text, hyperThemes and hyperNews can be organised in different levels to predict and accumulate different phases of text.

Following Martin and Rose, I identified the peak of prominence at the highest level of the discourse which predicted what the whole posting was about as 'macro Theme', and hyperThemes which created expectations at different levels were indicated in alphabetical order (e.g. hyperTheme: level A, hyperTheme: level B). The example of how hyperTheme and hyperNew were identified in students' text can be exemplified from extract from Orawan's posting in discussion four below.

```
Do you agree with me about Cherm ? In this tory I feel very pity
to Nual and Sombut very much. They may be able to choose the way
of their life. If someone can choose the way of their life, in the
society may be better than now. I think Nual have a lots of
reasons for to do that.
    First of all, she has less knowledge. This point Nual can not
choose the way of her life because she lives in the country and
necessary use a lot of money for subsists.
    Second, this work can earn a lot of money for her. For this
reason, Nual is a prostitute and send a lot of money to her family
every month or every time when her family want. If Nual do a
different work such as sale, teacher or housekeeper, Nual also can
not earn a lot of money to send her family. So this work is the
end of the way that Nual can choose and most suitable for her.
```

Text 3.1 Extract from Orawan's posting in discussion four, organised through the structure of hyperTheme and hyperNew

The way that hyperThemes are organised in Orawan's text can be demonstrated in Figure 3.2 below.

> **Macro Theme**
> **Do you agree with me about Cherm ?**
> In this tory I feel very pity to Nual and Sombut very much. They may be able to choose the way of their life. If someone can choose the way of their life, in the society may be better than now.
>
> > **HyperTheme: level A**
> > **I think Nual have a lots of reasons for to do that.**
> >
> > > **HyperTheme: level B**
> > > **First of all, she has less knowledge.**
> > > This point Nual can not choose the way of her life because she lives in the country and necessary use a lot of money for subsists.
> > > **HyperTheme: level B**
> > > **Second, this work can earn a lot of money for her.**
> > > For this reason, Nual is a prostitute and send a lot of money to her family every month or every time when her family want. If Nual do a different work such as sale, teacher or housekeeper, Nual also can not earn a lot of money to send her family.
> >
> > *HyperNew: level A*
> > *So this work is the end of the way that Nual can choose and most suitable for her.*

Figure 3.2 Extract from Orawan's posting in discussion four, representing the analysis of HyperThemes

Further discussion regarding hyperTheme and hyperNew is made in chapter 5.

### *3.5.4.1.2 Analysing Thematic Development*

The analysis of thematic development involved identifying the relationship between the Themes and Rhemes of different clauses in order to indicate the flow of waves of information at the level of clause. Themes in a text often develop into two patterns: by repeating elements from the Theme of the previous clause and by developing from part of Rheme of the previous clause (see Butt et al, 2000). Thematic development is indicated with arrows. The illustration of thematic development can be given from extract from Orawan's posting in discussion four below.

```
I think Nual have a lots of reasons for to do that.
     First of all, she has less knowledge. This point Nual can not
choose the way of her life because she lives in the country and
necessary use a lot of money for subsists.
```

Text 3.2 Extract from Orawan's posting in discussion four, representing thematic development in the first argument

Text 3.2 can be reformatted to show pattern of Theme and Rheme in this phase of Orawan's posting in Table 3.15 below.

| Theme | Rheme | HyperTheme/ hyperNew |
|---|---|---|
| I | think | HyperTheme: level A |
| Nual | have a lots of reasons for to do that. | |
| First of all, she | has less knowledge. | HyperTheme: level B |
| This point | Nual can not choose the way of her life | |
| because she | lives in the country | |
| and ^SHE | necessary use a lot of money for subsists. | |

Table 3.15 Extract from Orawan' posting in discussion four

Based on the pattern of Theme and Rheme in Table 3.15 above, thematic development in extract of Orawan's posting can be presented in Figure 3.3 below.
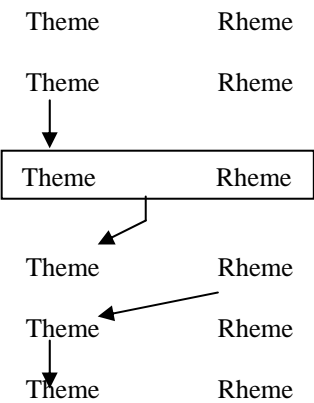
Figure 3.3 Thematic development in extract from Orawan's posting in discussion four

Further discussion regarding thematic development in students' postings is made in chapter 5.

### 3.5.4.2 Conjunction

In addition to the periodicity analysis, I also examined conjunction to see how clauses and phrases were related in the student texts. Conjunction is treated as a 'non-structural' part of the textual metafunction in Halliday and Hasan (1976) but as part of the logical metafunction at the stratum of discourse semantics in Martin (1992). This study treats conjunction as part of cohesion and coherence analysis in order to better explain how the learner texts create a coherent whole. Therefore, I combine the perspectives of both logical metafunction and textual metafunction when discussing cohesion in this study.

Conjunction is a kind of cohesive resource which serves as logical connections between figures: adding them together (addition), comparing them (comparison), sequencing them in time (time) or explaining their causes, purposes or conditions (consequence- Martin and Rose, 2003: 110). The examples of conjunction are such as 'because' (consequence) and 'and' (additive) in Text 3.3 below.

```
Naul does not need to work as a prostitute because she has a
good shape and beautiful face, she can work as a model,
actress or presenter of advertisement
```

Text 3.3 Extract from Somsak's posting in discussion 4, demonstrating the use of conjunction

The discussion of conjunction is made in much more detail in chapter 5 (see 5.3).

### 3.5.4.3 Reference

Reference is concerned with the way that the participants are tracked in a text. This involves the system of presenting and presuming. Presenting reference is used when we first mention a person and presuming reference is used for second or subsequent mention (Martin and Rose, 2003: 151). In this study, presuming reference (phoric items- Martin, 1992) is analysed in student postings to see how things and people are tracked to create cohesion and coherence in their discussion. Examples of reference are 'I', 'that', 'she', 'this', 'the', 'her', 'she' and 'the' extracted from Apiwan's posting in discussion four in Text 3.4 below.

```
I think Nual have a lots of reasons for to do that.
    First of all, she has less knowledge. This point Nual can not
choose the way of her life because she lives in the country and
necessary use a lot of money for subsists.
```

Text 3.4 Extract from Apiwan's posting in discussion 4, demonstrating the use of reference

Full analysis of reference can be seen in Appendix C, and further discussion about students' use of reference is made in chapter 5 (see 5.4).

After the analysis of cohesion and coherence in the student online discussion postings, it was apparent that I really needed to look at the genres in the student postings. Therefore, an analysis of the generic structure of the student online discussion was undertaken to explore the patterns of communication and the way that students made arguments in their discussion. The detail of the analysis is discussed in 3.5.5 below.

### 3.5.5 Genre Analysis

I started my genre analysis by examining genres of all six groups of discussion, and did more detailed analysis of the student postings in three groups (group three, five,

and six). Two postings of a student from group two are also used in the discussion in chapter 4. This sub-corpus has 95 postings and 22,758 words (see Appendix D). The analysis of archetypical types of genre (staged, goal-oriented social process- Martin, 1997: 13) used in students' postings followed the stages below.

The genre analysis started from identifying schematic stages (segments in students' postings which share similar communicative purpose and have the potential to move through the next stage- Martin, 1997: 234), defining the social purpose of the stages and identifying the genre. My analysis was based on the definition given by Martin (1992, 1997) that the schematic stages which belong to the same type of genre should share the same functional purpose in general and the same configuration of lexis and grammar. After identifying the type of genre, I specified obligatory and optional stages and the identification of these stages was based on the guidelines from Eggins and Slade (1997) that the frequently occuring stages are identified as obligatory and those which occasionally occur are analysed as optional. Then, the structural formula of each genre was presented in linear sequences with the symbol ^ indicating the order of the stages and to identify any stage which is optional, brackets are used as the indicator. In this study, classical structure of elemental genres was identified in students' postings. The example of how schematic stages and genre were identified can be seen in extract from Jitra's posting in discussion one below.

```
Like this example, my friend she lives in Bangkok and she
believes in destiny, she thinks everything happen from
destiny. One day she had a chance to meet a guy and then
they felt in love and thought it was destiny but when the
time pass their relationship broke down and everything
stop. She sad and cried. Is it destiny? Why don't we call
it bad dream?
```

Text 3.5 Extract from Jitra's posting in discussion one

Text 3.5 above can be identified as consisting of four stages in Table 3.16 below.

| Genre | Schematic stages | Text |
|---|---|---|
| Anecdote | Abstract | Like this example, my friend she lives in Bangkok and she believes in destiny, she thinks everything happen from destiny. |
| | Orientation | One day she had a chance to meet a guy and then they felt in love and thought it was destiny |
| | Crisis | but when the time pass their relationship broke down and everything stop. She sad and cried. |
| | Reaction | Is it destiny? Why don't we call it bad dream? |

Table 3.16 Schematic stages in extract from Jitra's posting, representing the rhetorical structure of an anecdote

Table 3.16 shows that extract from Jitra's posting is identified as consisting of Abstract ^ Orientation ^ Crisis ^ Reaction. The overall schematic stages in this part of her text realise the structure of an anecdote. In the context of this study, students construct the online discussion postings in different structures and frequently the postings are developed out of the rudimentary pattern of those elemental genres, enabling a unique structure of the online discussion postings. To analyse this unique structure, Coffin et al (2005a, b) propose additional stages of the pattern of argument. My analysis therefore follows previous studies in identifying elemental genres (Hammond et al, 1992; Gerot and Wignell, 1997), and the useful stages identified in Coffin et al (2005a, b). Full analysis of the generic structure can be seen in Appendix D and a detailed discussion of the generic structure of students' postings is made in chapter 4.

### 3.5.6 Development of the Research Questions

On the basis of the findings in terms of the generic structure of students' online discussion, I realised that I actually answered a different set of questions from which I

had begun, and I started to theorise the macro-genre of the online discussion. After the journey of my analysis, the research questions of my study were finally:

### Research Question One

What are the genres typically used in online discussion by this particular group of students in this institutional setting?

### Research Question Two

How are cohesion and coherence created by students? Is this effective? If it is, how is it effective? If it is not, how is it ineffective?

In order to find the answers to the above two research questions, the findings from the analysis are discussed in chronological order according to the research questions. Based on these two research questions, I discuss the genres used in students' online discussion in chapter 4, followed by the discussion of cohesion and coherence in their online discussion postings in chapter 5.

### 3.5.7 Conclusion

In this section, I have discussed the journey of my research questions. I divided my discussion according to the temporal events of my data analysis. The research methodology was initially conducted with the research questions which emphasised the componential view, however some limitations were found when analysing student language. Later on, my study followed SFG analysis as an alternative view in examining complexity and accuracy in the student online discussion postings. My data analysis focused on cohesion and coherence and generic structure of the student online discussion postings. The discussion of my analyses is made as a broad outline in this chapter, but further discussion is made in much more details in appropriate chapters (see chapters 4 and 5).

## *3.6 Conclusion*

The present chapter has described four methodological issues: the context of the study; the process of participant recruitment; the collection method of corpus; and the development of the methodology.

I explored the context of the study in 3.2 in terms of students' biographical data and the curriculum with a detailed discussion of the Writing 4 course contents in which the online discussion was implemented as part of the learning activity. In 3.3, my discussion under the participant recruitment was concerned with ethical issues and guidelines, and in 3.4 the collection of corpus included the data collection method, discussed in chronological order. In 3.5, I focused on the development of methodology. In this section, I narrated my journey to the set research questions, beginning the initial research questions, which led to the componential analysis, followed by the outlines of my data analysis under SFL perspective. On the basis of my analyses, I finally drew on two research questions for my study which focused on cohesion and coherence and the genres used in students' online discussion postings. The data in terms of the generic structure of students' online discussion provided me with useful findings that the elemental genres were combining in very interesting ways leading into theorising about the nature of macro-genres

In the following chapters (chapter 4 and 5), I discuss the findings from my study, based on two strata of language: the genre stratum and discourse semantics stratum. At the stratum of genre (chapter 4), I examine the structure of student online discussion postings. Then in chapter 5, I discuss the discourse semantics of student texts.

# Chapter 4 Generic Structure in Student Online Discussion Postings

## *4.1 Introduction[1]*

Genre is concerned with social processes and the way in which field, mode and tenor variables are phased together in a text (Martin, 1997: 12). In this study, I investigate the language used by Thai EFL students in online discussion by examining how texture is created through this medium of communication. The unique demands of online discussion result in language being used in different structures to other ways of communication. In this Chapter, I examine the rhetorical structures of student online discussion postings in three discussion groups (group three, five, and six), however extracts from one student's postings working in another group (i.e. Parin: group two) are also used to support the discussion. Full analysis of genres used by students in the three discussion groups and by Parin in some of his selected postings can be seen in Appendix D.

Given that language is used for interaction, and that the linguistic features are always motivated by the contextual environment in which it is performed, Ventola (2005: 33) claims that it is useful to describe what is going on in any social activity in terms of both how participants interact with the environment (by taking dynamic perspectives) and how they interact within the environment (by taking synoptic perspectives). In her study of service encounters, Ventola (2005) argues that in the continuous process of negotiation there is always variation taking place and by taking into account the broader perspective of the behaviour potential throughout an interaction, we can make the rudimentary view of the interaction between the semiotic levels of Genre- Register- Language (p. 34), and this will explicitly show what is

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[1] Part of an earlier draft of this chapter was published as Piriyasilpa (2007)

going on in the text. This implies that to explain how meaning is negotiated in the online discussion, it is useful to examine both the relationship among participants (interpersonal meaning) and the experiential topic being negotiated (experiential meaning).

Following Ventola, the investigation of generic features of online discussion will be made in this chapter, taking both dynamic and synoptic perspectives. As online discussion is a kind of extended text, one useful way to describe this kind of text is through the theory of macro-genre (Martin, 1994). Martin (ibid.) describes how the structure of the three functions of language (interpersonal, ideational, textual) at clause level can be mapped out to explain genres in longer texts.

Taking a dynamic perspective I examine student online discussions as a dialogue, having individual postings as turns taken by students. With this dynamic perspective, I identify the negotiating process and potential speech roles made in each turn students post their opinion (see 4.2). In 4.3, I take synoptic perspective to examine the genres realised in student online discussion postings. In that section, I argue that online discussion posting is a macro-genre and propose three macro-generic stages which consistently occur in the online discussion postings: Opening Bonding, Responding, and Closing Bonding (4.3.3.1). I also discuss in particular how macro-genre is realised in student online discussion postings in 4.3.4.

## *4.2 Dynamic Perspectives of the Online Discussion*

### 4.2.1 Introduction

Taking dynamic perspectives, this section examines student online discussions at two levels: the macro-structure of online discussion and the level of individual online discussion postings. As previously explained in chapter 3 (3.3), the online discussion initially begins with the teacher posting the topic and assigning the task followed by

one student addressing the task and another student responding to the previous one. The findings show that broadly online discussion is constituted as dialogic interaction among the participants in the social context, having the aspects of 'dialogism' (Bakhtin, 1986), in which individual postings have the potential of 'a move in a dialogue', responding to previous 'turns' or prompting subsequent 'turns' (Coffin et al, 2005b: 474). Moreover, the findings show that individual postings also hold traces of dialogue, which simultaneously reflects dialogic aspects of language. Coffin et al (2005b) explain the way that online discussion is constituted by examining individual postings as Initiating (I) and Responding (R) moves and explaining stages within the postings. Building on Coffin et al (2005b), I focus in this chapter on the dynamic structure of the online discussion both in the broader perspective of the overall online discussion and individual online discussion postings. The detailed discussion of dialogic nature of online discussion is made in 4.2.2 and 4.2.3, and traces of spoken features appearing at the level of individual postings will be discussed further in 4.3.

## 4.2.2 Dialogism in Student Online Discussions

The primary purpose of the online discussion is to address the task assigned by the teacher. The main reasons for this are that:

- without the teacher's task, the online discussion would not exist
- the discussion is held in an educational environment and is structured in a culture
of 'teacher' and 'students', where students perform according to the teacher's instruction
- the participants are language learners, conducting the language learning tasks, which require them to write.

While the reason to address the task is obviously the primary goal, however there are also other goals for students to conduct in the online discussion. These are, for example, the need to maintain social relationships in the community, to practice

their English and simultaneously to share their thoughts on the topics. The integration of all these social purposes means the online discussion has aspects of a dialogue at both the higher level of the online discussion and at the lower level of individual online discussion postings.

At the higher level of online discussion dialogue, the teacher posting represents the initial turn of the initiation, explaining tasks or asking questions. Then the first student posts in response to the task, followed by consecutive postings responding to the previous one or initiating a new move. These individual postings constitute the online discussion at macro-structure. However, if examined further down to a lower level, variation can occur at any stage within individual online discussion postings, resulting in each posting having traces of a dialogue.

The potential of turn taking among the online discussion postings reflects that the online discussion is a kind of 'secondary speech genre' (Bakhtin, 1986). According to Bakhtin (1986: 72), speech genre can be viewed as two main types: primary and secondary genres. Primary genre involves simple dialogues while secondary speech genre includes complex communication through different channels other than speech, e.g. novels, dramas, letters or scientific research (Bakhtin, 1986; Baldry and Thibault, 2006; White, 2003). Bakhtin (1986) clearly explains that in secondary speech genre, all texts are dialogic in nature and are composed in response to other texts at macro-level (p. 72). That is to say, 'to speak or write is always to refer to, or to take up in some way, what has been said/ written before, and simultaneously to anticipate the responses of actual, potential or imagined readers/ listeners' (White, 2003: 261). Therefore, the nature of discussion among individual postings carries the aspects of dialogism partly because the main purpose of the online discussion postings is to respond to the task assigned by the teacher; the task structure requires students to

respond to previous turns; and students position themselves as participants of the community, composing 'a dynamic interplay of ideas and views' (Coffin et al, 2005a: 274) by reacting to, answering or requesting for others' opinions towards the film.

### 4.2.3 Potential Exchange Structure in Student Online Discussions

Based on the notion of speech roles in discourse, the aspects of dialogism in online discussion also mirrors an 'exchange structure' (Martin, 1992) in the process of negotiation made in face to face communication. Language is employed to exchange two commodities: either goods and services, or information. In each exchange interlocutors perform:

- in the exchange of goods and service the role of primary actor (A1- proffering goods or performing services) and secondary actor (A2- requesting goods and services), or

- in the process of exchanging information the role of primary knower (K1- the person who has the authority to adjudicate information) and secondary knower (K2- the person who requests information)  (see Martin and Rose, 2007)

Martin (1992) explains that in order to negotiate interpersonal meaning, interlocutors have to agree on what they are negotiating about by ensuring that the experiential meaning under consideration is shared (p. 5). In so doing, they negotiate the meaning through the exchange structure. In the context of this study, students take turns negotiating their opinions based on the arguments made by others. In terms of exchange structure theory, the whole online discussion represents an idealised structure of knowledge exchange in part that students are sharing the knowledge of

the film. The idealised sequence of knowledge exchange begins from the teacher posting, performing the role of K2 and student postings, responding to the task assigned and performing the role of K1. To begin with, an oversimplified pattern of online discussion dialogue can be illustrated in Figure 4.1 below.

Teacher       Student A       Student B

K2           K1           K1
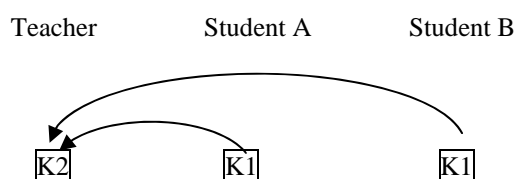
Figure 4.1 Oversimplified pattern of online discussion dialogue in this study

Figure 4.1 presents an idealised online discussion dialogue which occurs in the context of online discussion, where the teacher posting performs the role of K2 and student postings represent K1 role. It is interesting at this stage to compare the structure of speech roles here with the classic speech roles of 'IRF pattern' (Initiation, Response and Follow up) in the classroom discourse (Sinclair and Couthard, 1975), where the teacher initiates the interaction, but actually performs the role of primary knower (K1), who already knows the information (Martin, 1992: 48). In contrast, the teacher in this social setting genuinely performs the K2 role, asking for information from students and the answer cannot be predicted. The online discussion therefore represents a genuine knowledge exchange among participants in this community.

At the same time, the teacher plays the role of A2 in requiring students to respond to the task, and learners play the role of A1 in complying (Figure 4.2).

Teacher          Student A          Student B
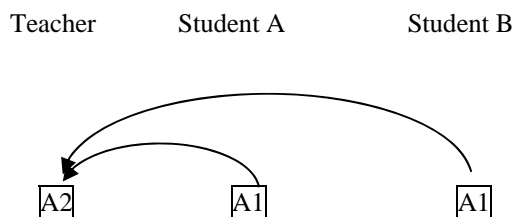


Figure 4.2 Alternative pattern of online discussion dialogue in this study

When examining each turn, individual postings play complex speech roles, possibly integrating A1 and A2 or K1 and K2 at any given time.  The serial expansion of dialogic discussion begins from the teacher posting performing both the turn of A2 explaining the rules and guidelines for students to follow and K2, requesting students' ideas by assigning topics or asking questions. Student postings also contain multiple speech roles partly that as soon as they compose the posting, the role of A1 is performed, complying with the teacher instruction and as the text unfolds they address the task by answering the teacher's question (K1) and simultaneously prompting interaction with others (A2/ K2). To explain how each role is performed, instances of teacher and student postings will be examined in turn.  Text 1 below demonstrates the teacher posting in discussion one, holding dual speech turn of A2 and K2.

```
Introductory Online Discussion
Students in Group `A'
In this first session, let us take it as an introductory online
discussion. I would like students in group 'A' to initially give
a short introduction about yourself. You may introduce your name
you prefer to be called throughout the online activity, your
hobbies, your styles, your family, your impressive experience or
any other things you want to share that can reflect your
characteristics and make your friends recognize about you.
After the introduction, I would like you to react to the film
that we have watched together last week (February). It seems
from the film that the main characters fall in love because of
destiny. In your view, explain to your friends whether you
believe in destiny or not. Have you ever had or seen anybody
having this experience? Tell your friend about it. Please make
sure that your contribution is long enough to communicate your
ideas explicitly.
Students in Group 'B'
For students in group 'B', I would like to begin the first
contribution in the same way as those in group 'A' i.e. giving a
short introduction about yourself. You may introduce your name
you prefer to be called throughout the online activity, your
hobbies, your styles, your family, your impressive experience or
any other things you want to share that can reflect your
characteristics and make your friends recognize about you.
Then, choose one student from group 'A' to reply to his/her
opinion about destiny. React to your friend's opinion. Say
whether you agree or disagree with his/her opinion. Then give
example of your own experience or someone's experience that you
have seen to support your ideas. Please make sure by talking to
your group fellows that you do not reply to the same student and
your contribution is long enough to communicate your ideas
explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution
(Mon- Wed.) and students in group `B' should finish your reply
within the next 3 days (Thr.-Sat.). After the reply from
students in-group 'B', you can still keep posting your opinion
or replying to your peers' response (the same or different one).
You can also discuss with peers either from the same or
different groups.
```

Text 4.1. Teacher posting in discussion one, representing dual speech role of A2 and K2

Text 1 shows that the teacher posting is performing two speech roles: A2 and K2. The role of A2 is performed through the 'regulative register' of classroom discourse, where the teacher makes use of linguistic resources to indicate that she is directing behavior or identifying with the students as a group (Christie, 2000: 135). Taking interpersonal perspectives, Text 1 clearly shows that the structure of imperative Moods (e.g. 'In your view, explain to your friends whether you

believe in destiny or not') and interpersonal metaphors of command (e.g. 'I would like you to react to the film that we have watched together last week (February)'), directing students behavior, frequently exist in the teacher posting. Moreover, different types of pronominal can be found through the use of first person singular ('I would like students in group 'A' to initially give a short introduction about yourself') to indicate the teacher's authority in the classroom, and second person pronouns ('You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about you') to signal that the directions are delivered to students as a whole class and to identify clearly what they are supposed to perform. Moreover, first person plural ('let us take it as an introductory online discussion') is used at the beginning to build up solidarity with students (cf. Christie 2000). In the meantime, the teacher posting also carries the role of K2 in part that in order to perform the task successfully students have to exchange information in terms of personal details and their belief about destiny.

When responding to the task assigned by the teacher, more complex structure can also be found in student postings. That is, once they post their opinions the role of A1 is performed. When taking part in the discussion; the role of K1 is mainly performed in the postings where the task is responded to while A2 and K2 may also exist when students ask for others' opinions or pass the turn to others. So, student individual postings represent multiple speech roles within the process of knowledge exchange. To explain how these multiple speech roles are enacted in student postings, the postings of Adisak and Nutt below are an instance of a pair dialogue conducted in

discussion two. In keeping with the structure of the task (see 3.3 above), Adisak

initially composes to address the task, and Nutt writes in response to Adisak.

| Adisak | Nutt |
|---|---|
| Hi, lovely friends. I had a good weekend and I hope that next weekend will be great. Anyway, this week we are talking about studying abroad and studying in Thailand. As some one know that I have been planning to go abroad to study in Master Degree. I hope that I will have an opportunity someday. I completely believe that studying abroad is better than studying in Thailand. First of all, there are a lot of areas. So we have many choices to decide what we will take to. We can choose what we want to study. Second, the time is shorter. Arjaan James told me that we can graduate Bachelor Degree in three years. In addition, I found in the internet that we spent only twelfth month for Master Degree. In Thailand, as you know we spent four years for Bachelor degree and two to three years for Master Degree. Third, Lots of Universities are acceptable and well-known such as University of Canberra and University of Sydney in Australia, Oxford University and University of London in England. Last, we can earn money during studying. For example, we can do a part time job twenty hours per week in Australia and get ten Australian dollars per hours. So we can get two hundred dollars a week. It is enough for daily life (food, drink, accommodation, entertainment and etc.). But we get a little bid money per hour. I think it is not enough to do anything and we have to work hard. This is my opinion about studying abroad and studying in Thailand. It is not all of my opinion. If you agree or do not agree with me, pleas tell me what do you think. I am finding the information of famous university's courses around the world. I will try.<br>Bye, | Hi, Adisak<br>I am one who would like to go to study aboard. I would like to study at Korea or Australia the same as u. However, I know it's so difficult to study there. About investment, It's too hard for my parents. But if I have a chance to study there I will do part time job. If u don't mind, may I go to study with u, please (just kidding).<br>In my opinion, living in Thailand is better than living aboard.<br>Living aboard like Gee & Irada is too difficult and dangerous. I need to decide everything by myself, I don' t has anybody consult me.<br>When I have problem don't have anyone give spirit for me. Someone thinks that if you feel alone, you can call your parents in Thailand.<br>However, living in Thailand makes me warm heart. Here is my home, I know about Thailand, tradition, culture and life style. Although I will live alone at apartment in the future, I don't fear because here is Thailand.<br>In the movie I see that Gee lived in an old flat, he had to be smuggled because he wanted to earn money for passport. He wanted to come back Thailand the same as Irada, she had a health problem, and she went aboard alone. When she had to do operation, Gee doesn't have enough money for her so she was brought to Thai hospital. She got better in Thai hospital with her friends. In Thailand she had good friends that can help her when she was sick.<br>I proud in my hometown (Khon Kaen) so much. I was born here, I live here and I meet everything here. It's my life.<br>In fact, I don't like living aboard because I am home sick!<br>Rapeephan""<br>No. 017 |

| A1/ A2 / K1/ K2 |

| A1/ A2 / K1 |

Table 4.1 Adisak's and Nutt's postings in discussion two, representing texts organised in multiple speech roles

Table 4.1 shows that Adisak's posting is submitted to respond to the task

assigned by the teacher, so the whole posting performs the role of A1 i.e. responding

to the teacher's direction, instruction and command. His posting is organised in different '*phases*'[2], mainly to express his preference of living abroad, and thus performing the role of K1.

In Table 4.1 above, the role of both A2 and K2 is also taken in the final phase of Adisak's posting when he invites others to share their opinions ('`It is not all of my opinion. If you agree or do not agree with me, pleas tell me what do you think`'). That is to say, when requesting someone to respond to his opinion, the A2 role is performed, but in order to respond to his opinion, others have to do so by sharing their knowledge about the topic (living abroad and in Thailand). This simultaneously enables this phase of his posting to perform the role of K2, enacting an exchange of both an action and knowledge.

The combination of two commodolities in Adisak's posting is consistent with other students' postings, and reflects the characteristics of 'linguistic service' (Martin, 1992), which 'functions semantically as both an action and knowledge exchange' (p. 50). In Martin (1992), this particular type of exchange structure is analysed as K2 ^ K1 as, he explained that, the exchange can only be successfully completed by providing appropriate information. In this study, multiple moves of A1/ A2 and K1/ K2 are identified to capture the fact that two things are going on in student postings.

Moreover, there is also a difference between what is going on in the exchange structure between the teacher and students on the one hand, and student to student on the other. That is, even though the nature of exchange requires the participants to provide information, the degree of obligation in A2 move functions differently within

[2] In this study, the term '*phases*' is used frequently when discussing student language to refer to 'waves of information, carrying pulses of field and tenor. Phases are intermediate in scale between stages that are defined from the perspective of genre as highly predictable segments in each genre (Martin and Rose, 2003: 9), and messages that are defined from the perspective of grammar, as non-dependent, non-projected clauses, together with their associated dependent and projected clauses (Rose, 2007: 4). In this view, there can be more than one phase in a stage, and one phase is composed of more than one message.

the teacher and student postings. In the teacher postings, the instruction and command given mean that A2 move is very strong, and students as member of the classroom have to reply and follow the task structure given. For instance, when saying:

> 'Students in group 'A' have 3 days to *post* the first contribution (**Mon- Wed.**) and students in group 'B' should *finish* your reply **within the next 3 days (Thur.- Sat.)**',

there is a clear identification in terms of certain recipients (underlined), performance (italics) and expected time of completion (bold). If students do not reply, the teacher will follow up and encourage them to do so. Meanwhile, in students' A2 move the use of external reference (underlined) together with conditional clause and unspecified timing (e.g. 'It is not all of my opinion. If you agree or do not agree with me, pleas tell me what do you think'- see Table 4.1) means that the invitation is open to any recipient, and there is no real obligation for another student to do that. This is a Call (i.e. a generic stage involving an invitation or questions which are made to maintain social relations and build up solidarity with the reader), but it is not compulsory for other students to respond to the writer's questions or invitation.

Consistently with Adisak's posting, Nutt's posting performs the role of A1 as the primary goal is to comply with the task assigned by the teacher. Her posting is constructed based on Adisak's argument, representing the role of K1. Moreover, the A2 role also exists in her posting (even if only in jest) when the metaphor of a request for goods and services is made, using modality ('If u don't mind, may I go to study with u, please').

The findings imply that while variation will always occur, there is metastability occurring within the macro-structure of the online discussion, which can be represented through an oversimplified pattern of speech roles in the discourse. At the same time, variation can be found in individual postings.

Overall, multiple speech roles in the online discussion dialogue can be explained at three levels: teacher dialogue, pair dialogue, and class dialogue.

The series of postings made in response to one another are turns taken in the teacher dialogue where the teacher posting perform the roles of A2 and K2, required for both goods and services and information, and student postings represent the roles of A1 and K1, complying the teacher command and exchanging thoughts. Simultaneously, in the structure of pair dialogue, the posting from Student A carries the role of K2 prompting the turn for Student B to contribute and also simultaneously performs A2 role when the invitation is made to others to take a turn. Moreover, if examined down into the lower level of individual turns, each posting is constituted of multiple moves from A1, A2, K1 and K2, instantiating the class dialogue. Figure 4.3 below demonstrates an idealised version of this exchange structure diagrammatically. As more students make postings, the degree of complexity increases.

Teacher Student A Student B

| A2/ K2 | A1/ K1 | A1/ K1 | Teacher dialogue

| K2/ A2 | K1/ A1 | Pair dialogue

| A2/ K2 | A1/ A2/ K1/ K2 | A1/ A2/ K1/ K2 | Class dialogue
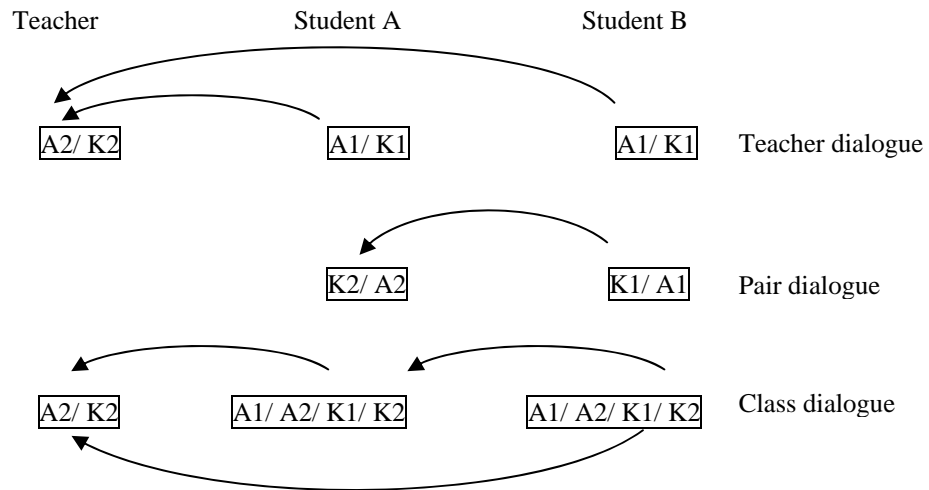
Figure 4.3 Multiple speech roles in different levels of student online discussion dialogue

Figure 4.3 demonstrates a simplified perspective of the online discussion made by students in this study at different levels. At the level of online discussion dialogue, the online discussion represents a turn taking in the process of negotiation, which can be explained through the structure of A1/ A2 and K1/K2. That is to say the discussion begins from the teacher posting, requiring students to exchange both action and knowledge and therefore perform A2 and K2 roles. Student postings in teacher dialogue perform A1 or K1 roles, complying with the teacher's demand and exchanging their knowledge of the topic. At one level down in the online discussion dialogue however there is variation within each posting, with individual postings performing more than one move and carrying traces of the dialogue occurring at the higher level.

As the online discussion is a kind of asynchronous communication, Figure 4.3 shows that different patterns of dialogue are realised at different levels. In other words, the online discussion is linear if a broad perspective is taken, but if examined further down at a lower level, this particular medium of communication holds different kinds of relations. The diversity in the lower structure of individual postings

is consistent with Ventola (2005)'s claim that variation always exists in any text level, and implies that each turn represented within the online discussion is more complex than the over simplified pattern of A1/ A2 or K1/ K2. The turn taking structure cannot be pushed further to analyse exchange structure within online discussion postings. This means that to investigate down to the lower level, it is important to generalise moves further to provide structural realisation for exchange structure values. Taking the genre perspective, I will discuss in 4.3 below the rhetorical structure of individual online discussion postings to provide a detailed description of the variation going on in individual postings.

### 4.2.4 Conclusion

The dynamic perspectives can be used to examine the nature of student online discussions at two levels: the overall online discussion and individual online discussion postings. The findings show that online discussions contain aspects of dialogism at different levels. At a higher level, the online discussion is built up as a dialogue of negotiation between the participants in the community, having the teacher posting as an 'initiating' turn of A2 and K2, and student postings as A1 and K1, whereas individual turns perform multiple speech roles by not only addressing the task, but also holding the functions of initiating, directing or giving turn to others to share opinion. This results in complex speech roles being used within student online discussion postings. To explain the lower-level structures, it is necessary to examine how the rhetorical structure of individual online discussion postings incorporates the dialogic nature at the 'higher level' exchange into postings which, individually, are more monologic in nature (see section 2.5.3.5.3). Using genre theory, I discuss in 4.3 below the generic structure of student postings.

## *4.3 Synoptic Perspective of Student Online Discussion Postings*

### 4.3.1 Introduction

In this section, I claim that online discussion posting is a macro-genre. To discuss this macro-genre, I will begin by foregrounding the notion of macro-genre (4.3.2- Martin, 1994) before discussing how student online discussion postings instantiate a macro-genre (4.3.3). In that section, I propose three macro-stages consistently occur in student online discussion postings (Opening Bonding, Responding, Closing Bonding- see 4.3.3.1), and finally the way that these macro-stages are realised is discussed in 4.3.4.

### 4.3.2 Macro-genre

Martin (1994; 1997) suggests that larger texts, combining familiar elemental genres such as recount, report, explanation, exposition and so on; instantiate macro-genres. Examples of macro-genres include news stories and laboratory and research reports (Martin, 1994). Based on the basic logico-semantic relations developed by Halliday (1994) for analysing English clause complexes: projected locution ("), projected idea ('), expanding elaboration, (=), expanding extension (+) and expanding enhancement (x), Martin (1994) proposes that the ideas can be extended to describe the structure of larger-than-sentence units, and therefore whole texts of substantial length. Thus, a clause is to a clause complex as an elemental genre is to a macro-genre. Martin further explains that the functional diversification of grammar explained by Halliday (ideational, interpersonal and textual) provides 'important insights into the different kinds of structure which not only organise small texts, but which enables texts to be indefinitely expanded into larger ones' (Martin, 1996: 6).

### 4.3.3 Student Online Discussion Postings as a Macro-Genre

As previously mentioned, online discussion postings fulfill at least two social purposes: the purpose to address the tasks assigned by the teacher and the purpose to maintain relationship with other participants who are their friends and/or teacher. With these two fundamental purposes of communication, students organise their postings in different patterns. These patterns vary at lower level however they realise a consistent structure at macro-level. The pattern of student online discussion postings can be categorised into three macro-stages: 'Opening Bonding', 'Responding' and 'Closing Bonding'.

In this study, I use the term 'Bonding' in a broad sense to refer to both 'Opening Bonding' and 'Closing Bonding'. However, when the distinction is to be made, the two terms are used separately. Bonding is one of the interpersonal tools initially developed in the description of the semiosis of space (Stenglin, 2004), and 'is concerned with communing the way the occupants of a space are positioned interpersonally to create solidarity. It is thus concerned with ways of building togetherness, inclusiveness and affiliation' (Stenglin, 2004: 402). In the social setting of online discussion, Bonding includes welcoming, foregrounding the feeling of belonging to the same community and creating a joyful discussion. A similar term is used in a previous study (Coffin et al, 2005a) to indicate the interpersonal purpose of the online discussion. In the study of Coffin et al, 'Solidarity Building' is identified as one stage within the argumentative structure of student postings. The creation of solidarity in the data of this study however appears to be different to Coffin et al' s data.

Besides foregrounding solidarity, student postings also contain the parts which discuss their opinions by responding to the task assigned by the teacher and to

negotiate experiential meaning. Whether the purpose of the whole posting is to negotiate or respond, these parts fundamentally function to address the assigned task. To capture this fact, the parts which are organised to respond to the tasks are named 'Responding' macro-stages. Responding macro-stages in student postings will be discussed in detail in 4.3.4.2. Prior to discussing how different language structures realise the online discussion postings as a macro-genre, I will begin by describing the three macro-stages.

### 4.3.3.1 Nucleus-Satellite Structure of Student Online Discussion Postings

As mentioned above, students in this social context organise their online discussion postings with the three potential macro-stages: Opening Bonding, Responding, and Closing Bonding. The findings show that almost all student postings (93.68%) contain a Responding macro-stage while 74.73% of student postings have Bonding macro-stages[3]. Of the 71 postings that do have Bonding macro-stages, 35.21% have Opening Bonding only, 46.48% have Closing Bonding only, and 18.31% have both Opening Bonding and Closing Bonding (Table 4.2).

| Macro-stages | n | % of postings with Bonding | % of all postings |
|---|---|---|---|
| Opening Bonding only | 25 | 35.21 | 26.31 |
| Closing Bonding only | 33 | 46.48 | 34.74 |
| With Opening Bonding and Closing Bonding | 13 | 18.31 | 13.68 |
| Total | 71 | 100 | 74.73 |

Table 4.2 Percentages of student postings, containing Opening Bonding and Closing Bonding macro-stages

As far as the macro-structure of the online discussion postings is concerned, Bonding stages are optional macro-stages in this social setting and Responding is obligatory. The organisation this way reflects the nucleus-satellite structure of student

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[3] These percentages are calculated from the 95 postings which were used for the genre analysis (see section 3.5.5 above).

online discussion postings, in which the Responding recurs at any given time as a nucleus and the Bonding is satellite, foregrounding interpersonal meanings. The nucleus-satellite perspective of the macro-structure in student online discussion postings is represented in Figure 4.4 below.
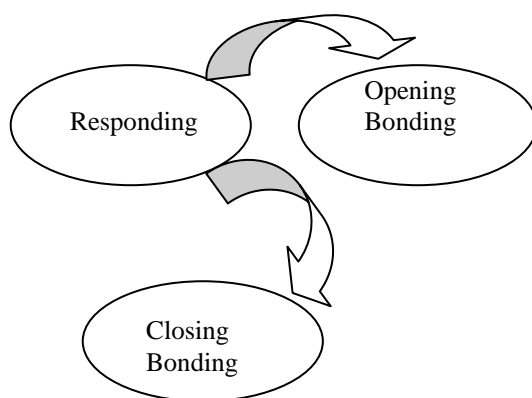
Figure 4.4 Nucleus-satellite perspective of the macro-structure of online discussion postings found in this study

In this section, the structure of the online discussion postings will be examined to represent different ways of how the three macro-stages are organised by students. Text 4.2 below illustrates Somsak's posting as an archetypal instance of texts organised from the three macro-stages.

```
hey!!Took,
     I understand why did you sympathize with Naul but Ithink
there are many ways to earn moneys if you think
carefully.First, Naul does not need to work as a prostitute
because she has a good shape and beautiful face, she can work
as a model, actress or presenter of advertisement even if all
of this career can earn alot of moneys ,why did she do that.I
think it is not a good way.Everyone can choose a good way of
their life it is not depends on the moneys at all,we can be
everythings if we try,just try to do it and do your
best,finally you will achieve the successful of that.About Naul
I understand that she has to take care of her family,so
what?There are another way to earn moneys it is not only
working as a prostitute.She will not lose her vergint if she
work as another careers.Do you agree with me?Sometimes I feel
pity to Naul but sometimes I am not.First I sympathize her but
when I think clearly I found that it is not good at all.If I
were her I will not do like that and find the good career for
my life.God Bless you!!
Somsak..
```

Text 4.2 Somsak's posting in discussion four

The way that Somsak structures his posting with the three macro-stages in this discussion is demonstrated in Table 4.3 below.

| Macro generic stages | Somsak |
|---|---|
| Opening Bonding | `hey!!Took,` |
| Responding | `I understand why did you sympathize with Naul but Ithink there are many ways to earn moneys if you think carefully. First, Naul does not need to work as a prostitute because she has a good shape and beautiful face, she can work as a model, actress or presenter of advertisement even if all of this career can earn alot of moneys ,why did she do that. I think it is not a good way.Everyone can choose a good way of their life it is not depends on the moneys at all,we can be everythings if we try,just try to do it and do your best,finally you will achieve the successful of that. About Naul I understand that she has to take care of her family, so what? There are another way to earn moneys it is not only working as a prostitute. She will not lose her vergint if she work as another careers. Do you agree with me? Sometimes I feel pity to Naul but sometimes I am not.First I ympathize her but when I think clearly I found that it is not good at all. If I were her I will not do like that and find the good career for my life.` |
| Closing Bonding | `God Bless you!!`<br>`Somsak..` |

Table 4.3 Rhetorical structure of Somsak's posting representing the text organised from the three macro-stages: Opening Bonding, Responding, and Closing Bonding

Table 4.3 illustrates that Somsak's posting is organised by the three macro-stages. He begins with Opening Bonding, where interpersonal relations are established through a Salutation. The linguistic feature at this initial phase of his posting is similar with that of a greeting in correspondence or everyday conversation. When responding to the task, students have to discuss the content to answer the questions and to do so his position and arguments are made in Responding. Interpersonal meaning is foregrounded again in the Closing Bonding macro-stage of his text through a compliment and signature made to identify the sender. Consistently with Opening Bonding, this part of his posting shares similar characteristics with a letter correspondence or everyday conversation. These macro-stages mark a significant characteristic of the online discussion posting, which is composed of a co-existence of spoken characteristics in correspondence or conversation and written characteristics in academic genres and these combined features of language do not appear in normal classroom work in which students submit to their teacher. Figure 4.5 represents the unfolding of this Opening Bonding-Responding-Closing Bonding structure visually.
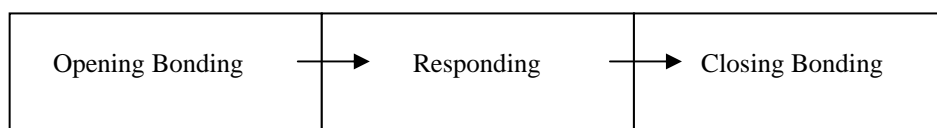


Figure 4.5 The unfolding of Opening Bonding-Responding-Closing Bonding macro-stages in student online discussion postings

Tables 4.4-4.7 show a number of postings where Bonding macro-stages are more developed than in Somsak's posting.

| Macro-stages | Achara (Discussion 2) | Achara (Discussion 3) |
|---|---|---|
| Opening Bonding | Hi, everyone, I'm Achara. | Hi !! Everyone, I am Achara. I would like to know why don't Super and iink post our third discussion, ha ??? I am so puzzle what should I do, between post and reply? HOWEVER don't worry about it because I am the most beautiful in our class. I can ! |
| Responding | About the second online discussion,in my point of view, I believed that living abroad is so excellent for me. From this point make me get more experiences about this world. I think that living abroad is the best way that very useful for the students who would like to improve their second language. For my opinion, I believe that even though we learn foreign language but we afraid to talk with the native speaker, it isn't the best way for Thai students. If we speak other language everyday but we still talk with Thai .In fact, you still speak English language while you think in Thai all the time. This way isn't good for me. In addition, living abroad is so good for me to meet many people. You and everyone really knew that I like Japanese people and all everything about Japan. You don't predict where I would like to go abroad. It's true if you guess "Japan"<br>In addition, there are many reasons for me to go abroad. One point is to travel in the famous place in other country. I would like to go to Japan to visit The Hide Museum in Kanagawa and I would like to stay in Japan when there is The Hanami Season (sakura season) in Japan. Second, I would like to try to live in Japan alone. In my opinion, if I can live there, it's mean that I can speak Japanese very well !! , to go abroad help me open my view. Third, I will gain many experiences from living abroad, such as know about their culture, believing, social, language and history of the country. It's the best way of living abroad to gain the new experiences in my life. Finally, the reason why I would like to go Japan !! I would like to meet someone who waiting for me at Japan !!! If it's possible like the movie,(like Jee and Irada) it's so good. Because of this point I have to learn Japanese. | Anyway, let's talk about the third online discussion. About the psychological problem. There are many causes for this mental sickness.<br>In my opinion, one important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family. For example, our parents would like us to pass the examination and be the best of our class but we can't do. For this reason, it makes us crazy and risk to have psychological problem. Someone can solve this problem but there are many students still unsolvable. As a result, there are many problems that the people who have mental sickness can cause in the society, such as suicide themselves or hurt members in their family.<br>Second cause for mental sickness is the result of their hereditary disease. For this cause, there are many people risk to have mental sickness unawares. Almost of the patients have this disease in their middle age. In fact, it's too difficult to treat them than other cases. If people in the middle age have the mental sickness, there is the cause of many problems in their work. They can't work well again as before they get the disease. This cause leads to many problems in their office.<br>Abuse can lead to both psychological and emotional problems. Most of people use something in a way that is wrong or harmful, such as alcohol, drug or solvent abuse. The abuse of drugs or alcohol may make people have mental sickness. Because of the effects or potency of a drug, they can't control themselves. For this reason can cause in the society. They will do almost anything, sometimes even commit crimes, violence or make something disturb others. There are many ways to stop people have mental sickness. One way that makes you far away from the mental sickness is avoid many causes of your strain feeling and anxiety. |
| Closing Bonding | What do you think about my opinion ? Living abroad is so good. Please agree with me and go abroad together !! (not this term !) | Don't worry too much about everything. Please don't crazy my friends, don't be Mr. FAQ and leave me alone. (Our class is alike the lunatic asylum also). Take care yourself and far away from the psychological problem. Bless you! |

Table 4.4 Achara's postings in discussion two and three, demonstrating the postings where Bonding macro-stages are developed

| Macro-stages | Adisak (Discussion 1) | Suchada (Discussion 3) |
|---|---|---|
| Opening Bonding | Hi, I am Honda. | Hello everyonei misunderstood again that i posted the first of our class but i couldn't see what i posted until i got mail from Ajarn Yupaporn ,so I just know that what i replied still not arrive her.....Anyway it's ok i can replied again maybe it because i clicked on post not click on reply...OK |
| Responding | I have read Nutt's message. Nutt pointed that she believed in destiny. I am not sure that I believe in destiny. I have my plans. I have my target. I spent my life with such things. I always try to do my best, but sometimes I find some problems. Kumpaphan is one of movies I like. It tells me that there is destiny in the world. However, I still think that it is just a chance. It can happen every where and every time. In addition, I do not believe in every thing I can not touch or see. Also I don not believe in a half of what I have heard. | About the psychological problem. There are many causes for this mental sickness. In my opinion i think the one of cause for the mental sickness is the sadness from their family - study -work ...such as parents or their cousins ,friends,neighbors,or lovers that make them serious in all the ways for example my parens used to force me to study in Maths-Science ,then i couldn't study well because i didn't like and i was so serious for 3 years,or my lover;he was vry handsome so he always made me felt jelously for a long time until he dump me that make me elt more seriously.Our neighbors also ,sometimes they make noisy to disturb us. For this reason, it makes us crazy and risk to have psychological problem. Someone can solve this problem but there are many people who can't understand the problem like that..But time will make everything better.Someone who can't solve problem ,they suicide themselve or they become to be the crazy people because they have psychological problem. Second ,they have this probelm since they were born.Unfortunately that they have this probelm since they were born and they can't recover.there are few of people who have this problem since they were born. About this movie that Mr.Faq hw still not make lvoe with Mrs.somsong but his heighbors judged that he did, so he got preesure from their neighbors that make him so serious and he isn't happy. If I was him i won't intersted anyone,we can move where we live...because when we will judge someone we can't judge it suddenly we must look that person as well as we can,and to be clearly... |
| Closing Bonding | I want to tell Nutt and everyone that we can manage or set our life. We do not need to wait for destiny. It may not come to you.Try to find your goals and do it. You will be happy and successful if you try. Love you all, Honda | Like everyone like to think i am so crazy ,but if you try to know and learn me more you will fall in love in myself.SURE..just kidding |

Table 4.5 Adisak's and Suchada's postings, demonstrating the postings where Bonding macro-stages are developed

| Macro-stages | Adisak (Discussion 2) | Adisak (Discussion 3) |
|---|---|---|
| Opening Bonding | Hi, lovely friends. I had a good weekend and I hope that next weekend will be great. | Hey! Nuttnarak. I have read your Faqy's message. You are a psychiatrist, aren't you? (Just kidding) |
| Responding | Anyway, this week we are talking about studying abroad and studying in Thailand. As some one know that I have been planning to go abroad to study in Master Degree. I hope that I will have an opportunity someday. I completely believe that studying abroad is better than studying in Thailand. First of all, there are a lot of areas. So we have many choices to decide what we will take to. We can choose what we want to study. Second, the time is shorter. Arjaan James told me that we can graduate Bachelor Degree in three years. In addition, I found in the internet that we spent only twelfth month for Master Degree. In Thailand, as you know we spent four years for Bachelor degree and two to three years for Master Degree. Third, Lots of Universities are acceptable and well-known such as University of Canberra and University of Sydney in Australia, Oxford University and University of London in England. Last, we can earn money during studying. For example, we can do a part time job twenty hours per week in Australia and get ten Australian dollars per hours. So we can get two hundred dollars a week. It is enough for daily life (food, drink, accommodation, entertainment and etc.). But we get a little bid money per hour. I think it is not enough to do anything and we have to work hard.<br>This is my opinion about studying abroad and studying in Thailand. It is not all of my opinion. | What you have said is true. Although I am not a psychiatrist, I know some reasons why people get a psychosis. I think the main reason is person's mind condition. You know I have had lot of problems since I was young. I had never been hopeless or unconscious. I always thought that I have my brain, my mind and my good body. I could set my life. I had to be patient and try to walk along to the right way. I think 100% of people, who have a mental disease, have a family problem. Some have no family. Some lose their lover. Some fail their business and other reasons. Because of these reasons, people are full of fancies and imaginations. Somsorng, who has full of fancies and imaginations, perhaps lose her family. I think if she was patient and conscious, she would not be like this. In addition, if other people accepted what she was and there is someone takes care of her, she would be better. |
| Closing Bonding | If you agree or do not agree with me, pleas tell me what do you think. I am finding the information of famous university's courses around the world. I will try. Bye, | Honda, |

Table 4.6 Adisak's postings in discussions two and three, demonstrating the postings where Bonding macro-stages are developed

| Macro-stages | Jittra (Discussion 5) | Noppol (Discussion 5) |
|---|---|---|
| Opening Bonding | Hi teacher,<br>thank you for you comment, | Hello everybody! How are you? I'm very sorry that I post my opinion late. However, now I have finished it already. |
| Responding | i think Nual's family would always want big money quite very often. I am not sure why but i think it cause of her family did not worry about Nual and her job, they want only money to use in their life because in the converstion it seem that there was nothing thing that necessary for Nual to give a lot of money to her family.However, I always saw in the movie that her parent called her for money very often.<br>The next is what nual should should do after she can not do this job. I think she could do many things such as openning shop or have own bussiness. Because I think if Nual's jop can get her many money, if she can save it and her family did not ask anymore, she can stop her jop and do other work. | About the location of "Cherm" I think it is quite good scenes because there are many real scenes of the movie can reflect Thai's social problems and suitable for the movie. For example the scene of Nual worked in the nightclub and she was making love with some people who bought the service. There was also the scene that Sombut was robbed by the customers who are rubbers. About the setting, almost of it is quite good but only two things that I do not like. One is the scenes from Sombut's images because they were very old and made me confuse and bore. Another is the scene that Mum was been violating buy the man. This scene was quite not real because the producers chose the man who is very old and his body is not complete to act in the scene. I think, they should choose a man who looks like a bisexual to act in the scene. It would be appropriate more than that.<br>About the theme, the theme is very clear. I think, the producers would like to reflect Thai social problems and they can do it very well. Because of there were lots of the problems in the present. There were many prostitutes, robbers, poor people, faking people and the others.<br>And the last one is the main characters, Mum and Nun are main characters. Mum could show me that he is an honest person. He is very suitable for this character because his face very normal like in the movie. But some scene he acted not real and he usually did not show his feeling on his face. He just showed the same feeling on his face. For example, when he got some money from the man he was not feeling that he was very glad. There was also when Nual hugged him, he just show normal feeling. And about Nun, Nun could act very well and real. For an example, when she made love with the customer show could show her feeling that she felt sad and did not want to do like that, but she had to do. Because of she had to give a lot of money to her family. |
| Closing Bonding | Finally, thank you for your kindness that give us a chance to post and think about many reasons to arguse. It is a good activity but I think it should be continued. I am very happy with this activity because it makes me undersdtand the lesson and help me to practise my writing skill. | Thank you for your attention.<br>Off |

Table 4.7 Jittra's and Noppol's postings, demonstrating the postings where Bonding macro-stages are developed

The linguistic features in the online discussion postings reflect different kinds of social action, which blend elements of emails, letters, conversations and educational genres. The three macro-stages (Opening Bonding, Responding, Closing Bonding) reflect the archetypical pattern of student postings in this study, and suggest special characteristics of online discussion postings composed in educational contexts, which are different to texts produced in other more traditional discourses. These special characteristics are important for the language teacher to be aware of when examining student texts composed online.

It should be noted that there is variation in the structure which will realise each macro-stage (see full discussion in 4.3.4). Furthermore, many postings do not have all three of the macro-stages presented in Tables 4.4-4.7. Table 4.8 below illustrates this (cf. Figure 4.4 above).

| Macro generic stages | Nalinee | Ice | Nutt |
|---|---|---|---|
| Opening Bonding | Hello everyone, | | |
| Responding | My name is Nalinee, you can call me Goa. I was born in Bangkok and now I am 21 years olds. I decided to study here because I would like to improve my English skills.I love English very much. I like to see the movie,watch TV,lissen to the music and sleep so much. I like football very much and the player that I admire is David Beckham. In the future I want to be a recepsionist in the hotel or a tour guide because I love to talk with other people and love to travel. | I think "Chrem" has 3 weak points. The first, the charactor of Sombut. Mum cannot show the feeling of Sombut. He is not interesting and make the audence boring. The second, theme of the movie doesn't has the oytstsnding point. This movie show the real problems in Thai social and most people well know. Finally, setting of the movie is not interesting because in this movie always use the same setting. There are three weak points of Chrem. There are the charactor of Sombut, the movie doesn't has the outstanding point and and the setting is not interesting. | In my opinion, living in Thailand is better than living aboard. Living aboard like Gee & Irada is too difficult and dangerous. I need to decide everything by myself, I don' t has anybody consult me. When I have problem don't have anyone give spirit for me. Someone thinks that if you feel alone, you can call your parents in Thailand. However, living in Thailand makes me warm heart. Here is my home, I know about Thailand, tradition, culture and life style. Although I will live alone at apartment in the future, I don't fear because here is Thailand. In the movie I see that Gee lived in an old flat, he had to be smuggled because he wanted to earn money for passport. He wanted to come back Thailand the same as Irada, she had a health problem, and she went aboard alone. When she had to do operation, Gee doesn't have enough money for her so she was brought to Thai hospital. She got better in Thai hospital with her friends. In Thailand she had good friends that can help her when she was sick. I proud in my hometown (Khon Kaen) so much. I was born here, I live here and I meet everything here. It's my life.In fact, I don't like living aboard because I am home sick! |
| Closing Bonding | | | "NUTT" |

Table 4.8 Instances of student postings containing inconsistent structure with the three typical macro-stages

Table 4.8 demonstrates that the online discussion postings in this study can sometimes be developed out of the ordinary pattern in diverse patterns of: Opening Bonding ^ Responding, Responding, and Responding ^ Closing Bonding (^ means 'is followed by'- Muntigl and Gruber, 2005: 4). However, postings almost always contain Responding macro-stages (93.68%), reflecting the nucleus-satellite structure discussed above.

On occasion, student postings are developed as short messages containing Bonding in isolation. The short postings containing Bonding in isolation appear only in a few postings (6.31%). The example is demonstrated in Table 4.9 below.

| Macro-Stages | Moves | Text |
|---|---|---|
| Bonding | Salutation | hello everyone |
| | Announcement | i am very tired<br>that i went to Korat to compete the altheltic but you know??? i couldn't get any medal because i was sick and our runner ...i mean the altheltics of Khon Kaen ,we were sick for 3 persons,so we couldn't get much like we hope.<br>Anyway i still be happy that i can help our university although it isn't much but it's ok ..... |
| | Leave taking | Love my friends |

Table 4.9 Suchada's posting in discussion two

Table 4.9 demonstrates that the online discussion postings can be posted by students to communicate interpersonal meaning with the recipient. In this case, the purpose for posting is not to discuss the topic assigned, but rather to maintain the community.

In this study, student online discussion postings instantiate a macro-genre with three macro-stages occurring in a nucleus-satellite pattern, having Responding as an obligatory macro-stage and Bonding as optional macro-stage (see Figure 4.4). There is stability in this macro-structure which allows variability at a lower level of structure. In 4.3.4 below, I discuss how variable patterns of language realise individual macro-stages in student online discussion postings.

## 4.3.4 The Development of Macro-Genre in Student Online Discussion Postings

Based on the notion of macro-genre (see 4.3.2), student online discussion postings can be explained by mapping the description onto interpersonal and experiential meanings.

## 4.3.4.1 Interpersonal Analogy

As previously discussed, interpersonal meaning communicates the writer's feelings or attitudes. In this social context, prosodic realisations are made by students at two levels: through interpersonal peaks at the beginning and the end of postings in the structure of the optional Bonding macro-stages at the stratum of genre, and throughout postings at the stratum of discourse semantics.

### *4.3.4.1.1 Bonding Macro-Stages*

From the findings, interpersonal peaks which realise Bonding macro-stages are created in student postings through a variety of strategies, including first and second person pronouns together with informal language. In this way, they share similar characteristics with 'conversational moves' in casual conversation (Eggins and Slade, 1997) which are developed at the stratum of discourse semantics rather than genre. This concentration of interpersonal meaning at the beginning and end of online discussion postings is consistent across the texts in this corpus, to the point where it is possible to analyse the pattern at a more abstract level, push this aspect of the description out of the discourse semantics and locate it in the structure of the 'stages, goal-oriented social process or genre' (Martin, 1992; 1997). The following sub-sections outline different stages which can individually and/or collectively realise Bonding macro-stages.

**Salutation**

The most common way of communicating interpersonal meaning in student online discussion postings is through Salutations. A Salutation functions to build up solidarity with the reader at the beginning of student online discussion postings, and is a common way that students begin their Opening Bonding macro-stage. To do so, they normally greet or express goodwill to the reader, using customary words and may also include Vocatives to address the recipients:

```
Hi
Hello
Hi Jasmin.
```

In this social setting, students post their postings among fellow students who are often also friends, so informal features of Salutation can also be found. For example, there is a use of spoken language, exclamations, and teasing:

```
Ya!!!
Hey!!
Hello Nat narak mak mak⁴.
```

In this study, 53.52% of student postings contain one or more Opening Bonding macro-stages[5], and 70.42% of these have a Salutation[6]. As far as the macro-structure of the online discussion postings is concerned, Opening Bonding is optional and Responding is obligatory. Within Opening Bonding macro-stages, the use of Salutation to mark interpersonal meaning is made in many of student postings, so Salutation is a nuclear within Opening Bonding.

---

[4] 'narak mak mak' means 'so cute' in Thai.
[5] This percentage was made by calculating the amount of 38 postings (containing Opening Bonding macro-stages) from the 71postings (containing Bonding macro-stages- cf. Table 4.2).
[6] This percentage was made by calculating the amount of 50 postings (containing a Salutation) from the 71 postings (containing Bonding macro-stages- Table 4.2).

**Banter**

In some postings, students use Banter to build up solidarity with the reader. Banter is used by students in both Opening Bonding and Closing Bonding macro-stages. In Banter stages, there is a frequent use of personal pronouns (underlined), and names (boxed and shaded) to address the reader directly:

```
I am Aom .  I would like to know why don't Super and iink
post our third discussion, ha ??? I am so puzzle what
should I do, between post and reply? HOWEVER don't worry
about it because I Am the most beautiful in our class. I
can !
```
(*Achara: discussion 3*)

Besides joking (shaded), laughter (italics and underlined) and exclamations (bold and underlined) are used frequently together with rhetorical questions and teasing, creating a relaxed atmosphere with the reader.

```
How are you ?
I'm fine, thank you.
And you ?
Oh !! sit down, please.
Ha Ha.
You got a nice trip in Ayuttaya yeah ?
```
(*Achara: discussion 5*)

```
I have read your Faqy's message.
You are a sychiatrist, aren't you? (Just kidding)
```
(*Adisak: discussion 3*)

**Apology**

Another strategy used in Opening Bonding to build up solidarity with the reader is through 'an Apology' made to friends or teacher. In this stage, first person pronoun (underlined) is a predominant Theme, and there is a frequent use of relational Processes (italics), and conventional Apology (brackets):

```
To...Aj Yupaporn
(Sorry) teacher for the short work, and I rewrite it
already. Let's read again,  please...
```
*(Nutt: discussion 5)*

```
I'm very (sory) that I did not reflect to  you.
```
*(Noppol: discussion 5)*

Graduation (Force- boxed) is also common feature in this stage to emphasise the degree of Apology:

```
Hello everybody! How are you? I'm very sorry that I post
my opinion late. However, now I have finished it already.
```
*(Noppol: discussion 5)*

**Announcement**

An Announcement is sometimes made by students to communicate interpersonal meaning in Opening Bonding macro-stages before bridging to the discussion of topic assigned. The social purpose of an Announcement is to communicate general information about the writer (or of personal importance to the writer) that they wish to share with the group.

Similarly with other stages previously discussed, there is a frequent use of first person pronoun (underlined) in an Announcement, and it is mainly given through relational Process (italics), and mental Process (bold and italics) in both present and past forms of declarative Mood.

I *had* a good weekend and I **hope** that next weekend will *be* great.
(*Adisak: discussion 2*)

now I *am* checking a football match's result on the Internet.And I ***discover*** that my favorite team (Liverpool FC) can't beat the competitor. But I still happy because the important competitor such
 as Man U, Arsenal, Totenham *are* lost their match. Last night match of Liverpool *is* a special for me because Liverpool would opening the new players. There *are* three new players such as Fowler, Khomkamp, Hagger. I never watch them play before but I ***think*** they *are* professional. I ***think*** watching football match *is* amusing than watching the movies "Cherm" . (5555+)[7]
(*Parin:  discussion 4*)

Furthermore, there may be a use of first person Affect (brackets) to signal the writer's feeling together with Graduation (Force- boxed) to emphasise the degree of feeling.

I'm very extremely (happy)  because the Liverpool FC be able to pass the group separation round of the UEFA Champion league.  At first, I'm very (worry) about them because they have to play with a great team such as Chelsea and Real Betis. Nevertheless, they don't make me (disappointed). I'm very (glad) that I'm a Liverpool's fan.
(*Parin: discussion 3*)

**Exhortation**

Exhortation is a kind of community-spirit statement made for the purposes of urging, advising, exhorting their colleagues to do something. Maintaining community spirit may be done using Declarative Mood and modulation (boxed):

You should prepare your mind when you have to meet the bad situations and do your self relax, not too serious. You should think that you are not a person who can control every thing so if there is something makes you mistake or sad, you should accept and try to pass it.
(*Jitra: discussion 3*)

---

[7] 5555 simplifies laughter in Thai.

and sometimes can be imperatives and non-specific Participants (underlined) or second person exophoric reference (italics):

> So the last i wnat <u>everyone</u> pls be careful about love because love can make us hurt nad happy in the same time but it depend on *your* partner or *your* lover that they will love or care *you* much or not….
> (*Suchada: discussion 1*)
>
> I want to tell Nutt and <u>everyone</u> that we can manage or set our life. We do not need to wait for destiny. It may not come to *you*. Try to find *your* goals and do it. *You* will be happy and successful if *you* try.
> (*Adisak: discussion 1*)

There is also a frequent use of first person as a Sayer or Senser (underlined), abstract Nouns (square brackets), relational (bold) and mental (bold and italics) Processes:

> One thing <u>I</u> ***want*** to tell you, if you happy to do something for someone please continue because it'**s** your [happiness].
> (*Adisak: discussion 1*)
>
> <u>I</u> ***wish*** God to see about the [love],to find [real love] for everyone.The world **are** happy.
> (*Ratree: discussion 1*)

Sometimes adversative conjunctions (shaded) are used in exhorting the readers:

> Although I haven't occasion go to abroad but I think that Thailand have also the good things that we must to take care and interested more than before if Thai people don't help together, no one can help you. I think so.
> (*Apiwan: discussion 2*)

In this study, an Exhortation is different to Announcement in that Announcement focuses in particular on the writer's personal experience and feelings

while Exhortation includes the point made by the writer in an abstract view for the purpose of creating community spirit.

**Call**

In many postings, students like to begin or end their contributions with interrogative clauses inviting others to share their opinions. A direct statement or question to the reader asking for or inviting a contribution is named a 'Call' in this study. A Call is often prefaced by rhetorical questions:

> ```
> What do you think about my words?
> ```
> (*Achara: discussion 1*)
>
> ```
> Do  you  agree  with  me?  Where  do  you  prefer  living  in
> Thailand or abroad?
> ```
> (*Nalinee: Discussion 2*)

but sometimes can be imperatives and conditional conjunctions:

> ```
> If there is anyone doesn't agree with me, please answer
> my all questions. And tell me what you think.
> ```
> (*Adisak: Discussion 4*)
>
> ```
> If you agree or do not agree with me, pleas tell me what do you
> think.  I am finding the information of famous university's
> courses around the world. I will try.
> ```
> (*Adisak: Discussion 2*)

In this stage, there is a frequent use of second person pronoun (underlined) as a Sayer or Senser:

> ```
> What is about you? Where do you prefer to live Thailand
> or abroad?
> ```
> (*Jittra: discussion 2*)
>
> ```
> What do you think with me?
> ```
> (*Apiwan: discussion 2*)
>
> ```
> What about you? Do you believe in destiny?
> ```
> (*Natjiree: discussion 1*)
>
> ```
> Do you believe in destiny?
> ```
> (*Nalinee: discussion 1*)
>
> ```
> And you?
> ```
> (*Noppol: discussion 1*)

A Call made by students in this study is similar to what Coffin et al (2005b) call an 'Argument Prompt', 'a question designed to stimulate and prompt participants' views on an issue' (p. 469) in their study of argumentative structure in online discussions in a non-ELT context. However a Call used in this study functions differently from Coffin et al' s data for a number of reasons:

- in Coffin et al' s data, Argument Prompts function pedagogically as evidenced from their findings that 28 of 32 Argument Prompts come from the tutor, aiming to stimulate more discussion of the topic
- a Call in this context is more community-maintaining and made by students much more often than the tutor
- it normally occurs with Banter, Leave Taking or Signature in Closing Bonding macro-stages.

Similar to negotiating 'the floor' in spoken conversation, this way of ending online discussion postings implies a finish of turn of the speaker. This illustrates how dialogic aspects of online discussion postings are reflected in the Bonding-Responding-Bonding macro-structure, and how this macro-structure is related to the dialogic structure of the overall online discussion (cf. 4.2).

**Leave Taking**

The final stage of Closing Bonding can also function to signal leave to the reader, and this stage is named 'Leave Taking'. In this stage, there is a frequent use of:

- formulaic expressions of leave taking

```
Bye
See you
```

- expressions of affection and thanks together with second person pronoun

(underlined) and Vocatives (boxed and shaded) to address the reader directly:

```
Love you all
Bless you!
God bless you!
Love my friends
Thank you very much for your attention.
Thank you for your attention.
THANK YOU TEACHER FOR YOUR REMIND.
Thank you teacher that you waste your time to chat with
me.
I will watch more movie with you again teacher, thank you.
```

- joking (shaded) together with informal language (shaded and underlined) and

emoticons (square brackets).

```
[:-p ]
Bye Bye………Take care Na ja⁸………………
With love, oh…………God
See ya!!! Bye
```

This way of terminating the contributions also shares similar characteristics

with the end of a letter in some cases and in others more like an email or spoken

conversation.

**Signature**

A Signature is a common way of ending the contribution in student postings to

indicate who they are. In this stage, students indicate their names or nicknames:

```
Jitra
Adisak
Joy
"NUTT"
Off
Aof
Honda
Somsak
```

and sometimes they provide further details of their identification number, or

date and time in which the discussion is posted:

---

[8] 'Na ja' signifies Thai interpersonal particles.

```
Am (23/11/05)
Nutt No. 017
IINK 14 NOV. 2005 5 pm
Rawiwan "Nutt" No 017
From nutt, group 6
```

Teasing and joking which do not appear in academic writing can also be found in this stage of student postings. For instance, in Adisak's Signature a title is added in front of his name to signal a tease with the reader:

```
Honda Berkley Sir Prof. Dr. Adisak
```

Like Leave Taking, this way of terminating the discussion shares similar characteristics with a farewell in an email or a signature in a letter, and is commonly found in student online discussion postings in this study.

Table 4.10 presents the different stages that can realise (individually or in combination) Bonding macro-stages, and summarises their features.

| Stages | Typical Linguistic Features | Example |
|---|---|---|
| **Salutation:** functions to build up solidarity with the reader at the beginning of student online discussion postings by greeting or expressing goodwill to the reader. It draws on the conventions of face-to-face greetings and also the Salutation stage of letters and emails. | --customary greetings<br>--Vocatives | `Hi`<br><br>`Hello`<br><br>`Hi IINK and everyone` |
| **Banter:** functions to foreground interpersonal meaning in the postings by building up informal talk with friends | --1$^{st}$ and 2$^{nd}$ person pronouns<br>--mainly 2$^{nd}$ person pronoun<br>--Vocatives<br>--joking<br>--exclamations<br>--rhetorical questions<br>--teasing<br>--laughter | `How are you ? I'm fine, thank you. And you ? Oh !! sit down, please. Ha Ha. You got a nice trip in Ayuttaya yeah ?`<br><br>`Like everyone like to think i am so crazy ,but if you try to know and learn me more you will fall in love in myself.SURE..just kidding` |
| **Apology:** functions to communicate an Apology from the writer part | --1$^{st}$ first person pronoun<br>--relational Process<br>--material Process both in present and past form<br>--graduation: Force<br>--conventional Apology formulae | `I'm very sorry that I post my opinion late. However, now I have finished it already.` |
| **Announcement:** functions to communicate general information about the writer (or of personal importance to the writer) that they wish to share with the group to maintain the community. | --declarative Mood<br>--1$^{st}$ person pronoun<br>--relational Process and mental Process in both present and past simple forms<br>--1$^{st}$ person Affect | `i am very tired that i went to Korat to compete the altheltic but you know??? i couldn't get any medal because i was sick and our runner ...i mean the altheltics of Khon Kaen ,we were sick for 3 persons,so we couldn't get much like we hope.Anyway i still be happy that i can help our university although it isn't much but it's ok....`<br><br>`I had a good weekend and I hope that next weekend will be great.`<br><br>`First i would like to talk about the trip to go to Ayuthaya, it was very funny because there were many friends went there together so we could join the activities together. Whereas it was too much activities also in 2 days that made us very tired and got bored while i could know about Thai history better that how come to be Thailand nowadays and I am very appreciate that our ancients could die just because to protect the dependent.` |

Table 4.10 Schematic stages used in Bonding macro-stages and their common linguistic features

| Stages | Typical Linguistic Features | Example |
|---|---|---|
| **Exhortation:** is a kind of community-spirit statement made for the purposes of urging, advising, exhorting their colleagues to do something. An Exhortation is different to Personal Evidence or Reinforcement (which are Responding stages and discussed below) in that it is made in a generalisable and abstract sense to maintain the community and exists at the end of the posting in Closing Bonding macro-stages. | --Declarative Mood with modulation<br>--sometimes imperative<br>--1st person Sensor or Sayer<br>--abstract nouns<br>--non-specific Participants (*'everyone', 'someone'*)<br>--second person exophoric reference (*'you', 'your'*)<br>--mental Processes<br>--material Processes<br>--relational Processes<br>--concessive and causative conjunctions | `I wish God to see about the love,to find real love for everyone.The world are happy.`<br><br>`One thing I want to tell you, if you happy to do something for someone please continue because it's your happiness.`<br><br>`Try to find your goals and do it. You will be happy and successful if you try.`<br><br>`So the last i wnat everyone pls be careful about love because love can make us hurt nad happy in the same time but it depend on your partner or your lover that they will love or care you much or not....` |
| **Call**: questions or statements made by students, asking peers to share their opinions. | --Mainly 2nd person sayer or sensor<br>--interrogative Moods<br>--sometimes imperative<br>--conditional conjunction | `What do you think about my words?`<br><br>`Do you agree with me? Where do you prefer living in Thailand or abroad?`<br><br>`What is about you?`<br><br>`Where do you prefer to live Thailand or abroad?`<br><br>`If there is anyone doesn't agree with me, please answer my all questions. And tell me what you think.` |

Table 4.10 Schematic stages used in Bonding macro-stages and their common linguistic features (continued)

| stages | Typical linguistic features | example |
|---|---|---|
| **Leave taking**: functions to signal leave to the reader | --Farewells<br>--acknowledgement<br>--2nd person pronoun<br>--joking<br>--formulaic expressions of thanks and leave taking | `See you` |
| | | `Thank you very much for your attention.` |
| | | `Bye Bye.........Take care Na ja ..................` |
| | | `With love, oh...........God` |
| | | `That's all for me, thank you.` |
| | | `Love my friends` |
| | | `God bless you!` |
| | | `Bless you!` |
| | | `Love you all` |
| **Signature:** students indicate their names or nicknames, further details of their identification number, date or time at the end of the postings | --names<br>--Id number<br>--date<br>--time | `Jitra` |
| | | `Rawiwan "Nat" No 017` |
| | | `From Rawiwan` |
| | | `Joy` |
| | | `Adisak` |
| | | `IINK 14 NOV. 2005 5 pm` |
| | | `Nat No. 017` |
| | | `Am (23/11/05)` |

Table 4.10 Schematic stages used in Bonding macro-stages and their common linguistic features (continued)

Overall, there is variation in the manifestation of Bonding macro-stages in student online discussion postings. At macro-structure, postings are constructed in a pattern consistent with the potential macro-stages: Opening Bonding, Responding, and Closing Bonding with Responding as nuclear and Bonding as satellite. However, the way that these macro-stages are realised can vary. That is, under Bonding, these stages can have a Salutation (Opening Bonding only), and/or Banter, and/or Apology, and/or Exhortation, and/or Announcement, and/or Leave taking (Closing Bonding only), and/or Call, and/or Signature (Closing Bonding only). This finding is consistent with the claim of Ventola (2005) that there is always variation taking place at any level of language.

### 4.3.4.1.2 Prosodic Structure at Discourse Semantic Level
Being prosodic, the community-building function also intersperses the discourse semantics of the Responding macro-stages in many student postings, realised by the use of names (including Vocatives), personal pronouns and so on. This means that

interpersonal meaning is created at different levels throughout student postings. The way that prosodic realisation of interpersonal meanings is created throughout student postings can be exemplified in Table 4.11 below.

| Macro generic stages | Somsak |
|---|---|
| Opening Bonding | `Hi,`<br>`I am` Adisak`.` |
| Responding | **I** `have read` Nutt`'s message.` Nutt `pointed that` **she** `believed in destiny.` **I** `am not sure that` **I** `believe in destiny. I have my plans.` **I** `have my target.` **I** `spent` **my** `life with such things.` **I** `always try to do` **my** `best, but sometimes` **I** `find some problems. Kumpaphan is one of movies` *I* `like.`<br>`It tells` **me** `that there is destiny in the world. However,` **I** `still think that it is just a chance. It can happen every where and every time.`<br>`In addition,` **I** `do not believe in every thing` **I** `can not touch or see. Also` **I** `don not believe in a half of what` **I** `have heard.` |
| Closing Bonding | **I** `want to tell Nutt and everyone that` **we** `can manage or set` **our** `life.` **We** `do not need to wait for destiny. It may not come to` **you**`.Try to find` **your** `goals and do it.` **You** `will be happy and successful if` **you** `try.`<br>`Love you all,`<br>`Adisak` |

Table 4.11 Adisak's posting in discussion one, illustrating prosodic realisation created at lower level in a text

Table 4.11 shows that besides building solidarity in Bonding macro-stages, prosodic features also intersperse Adisak's response to the task in Responding through the use of names (box and shaded) and personal pronouns ('I', 'you', 'we'- bold).

The use of names and personal pronouns is a feature of online discussion postings which differ from academic writing. This is in part because the posting is composed in response to the task assigned, and simultaneously to the participants who are virtually present. As previously mentioned, Banter appears in Bonding macro-stages. Phrases which share linguistic features of Banter, however, may also exist in Responding macro-stages. In the examples below, Suchada and Nutt create solidarity by teasing and making jokes (bold) in the Responding macro-stage of their postings.

| Macro generic stages | |
|---|---|
| Opening Bonding | ok Ann i would like to go with you |
| Responding | I    am agree with you but i don't like Japanese ,i am not good at it like you.you know??? if i know before that I will have to study Japanese i won't study here,i just knew that on second semester of the ssecond year,and i am sure that all friends like me also. i know it's very hard to parctice the second language in our country like the first language because we have many choice to do here,like we don't like to talk english,so not need to speak. All advertisement are Thai also,everything are inThai so if we live here inThailand we can't be good in the second language...i think like you also AOM..this is the first time that i agree with you. **But if you go to Japan you must look for a handsome man for me also ok????** i am really like abroad but you know i can't lvie there in a long time because our parents and cousin live here,so we must come back to meet them to please them... But i would like to go abroad first to earn money and earn all things which my family never have but we would like to have ,so i will build my dream and my parents' dream to make it in the true.And i am sure that i can do... this is the mail reason that why i would like to go abroad because i want to go there to earn money or lloking for jobs there |

Table 4.12 Suchada's posting in discussion two, demonstrating prosodic realisation created at discourse level

| Macro generic stages | |
|---|---|
| Opening Bonding | Hi, Adisak |
| Responding | I am one who would like to go to study aboard.I would like to study at Korea or Australia the same as u.However, I know it's so difficult to study there.About investment, It's too hard for my parents. But if I have a chance to study there I will do part time job.<br>**If u don't mind, may I go to study with u, please (just kidding).**<br>In my opinion, living in Thailand is better than living aboard. Living aboard like Gee & Irada is too difficult and dangerous. I need to decide everything by myself, I don' t has anybody consult me. When I have problem don't have anyone give spirit for me. Someone thinks that if you feel alone, you can call your parents in Thailand.However, living in Thailand makes me warm heart.<br>Here is my home, I know about Thailand, tradition, culture and life style. Although I will live alone at apartment in the future, I don't fear because here is Thailand.<br>In the movie I see that Gee lived in an old flat,<br>he had to be smuggled because he wanted to earn money for passport.<br>He wanted to come back Thailand the same as Irada, she had a health problem, and she went aboard alone. When she had to do operation, Gee doesn't have enough money for her so she was brought to Thai hospital. She got better in Thai hospital with her friends.<br>In Thailand she had good friends that can help her when she was sick. I proud in my hometown (Khon Kaen) so much. I was born here, I live here and I meet everything here. It's my life. In fact, I don't like living aboard because I am home sick! |
| Closing Bonding | Rapeeporn"Nutt"<br>No. 017 |

Table 4.13 Nutt's posting in discussion two, demonstrating prosodic realisation created at discourse level

The examples above show that the community-maintaining function is played out in different levels of the text i.e. through Banter in Bonding macro-stages, and also in the discourse semantics through the use of, for example, Vocatives, joking, laughter, and personal pronouns in Responding macro-stages.

The consistent concentration of interpersonal meanings at the beginning and end of texts in this corpus suggests that for this community, participating in this social process, a relative stable macro-structure exists at the stratum of context of culture whereby Bonding macro-stages (realised by various (combinations of) generic stages

such as Salutation, Banter, and Exhortation as described above) can be identified at a higher level of abstraction, in addition to the prosodic structures in the discourse semantics which realise interpersonal meanings throughout the postings.

## 4.3.4.2 Experiential Analogy

In this study, most of the online discussion postings are written in response to the task assigned by the teacher, and this purpose is achieved in Responding macro-stages. These stages require a great deal of content and experiential discussion, resulting in different types of elemental genres being used. The findings show that the structure of elemental genres can be identified in student Responding macro-stages. However in many postings Responding macro-stages are realised by a complex structure combining genres or stages from different genres. The combination of genres or stages cannot be represented by any particular structure of elemental genres, but this variation realises a stabilised pattern at macro-level. Different types of genres and stages which are combined in student Responding macro-stages will be examined in this section under two main categories: elemental genres and other stages.

### *4.3.4.2.1 Elemental Genres*

The findings show that student Responding macro-stages can be realised by a combination of more than one elemental genre. Elemental genres which combine to realise Responding macro-stages in this study are self introduction, explanation, review, exposition, and anecdote. In this section, I will examine the common structure of these elemental genres, and will also examine how they combine to realise Responding macro-stages at macro-structure.

#### 4.3.4.2.1.1 Self Introduction

In discussion one, the task assigns students to begin with a short introduction about themselves. The details that students are supposed to provide include hobbies, life

styles, family, impressive experiences or any other things they want to share that can reflect their characteristics and make their friends recognise them. After a self introduction, they are assigned to discuss their beliefs in destiny, based on the prescribed film. The composition of a self introduction then appears in particular at the initial phase of student postings in discussion one. In this study, students' self introduction almost always consists of the three stages and they are organised frequently in a consistent order of Self Identification ^ Biodata ^ Impressions. These three stages are identified as obligatory stages of a self introduction in this social context.

A self introduction is similar to 'Personal Report' in the study of Coffin et al (2005b), which has three stages: 'Self Identification', 'Work History', and 'Current Work Context'. However, it differs from a personal report in that:

- a self introduction is made in response to the task which assigns students to provide short introduction about themselves by including the details of their names, hobbies, life styles, impressive experiences, etc. , and
- the participants in the study of Coffin et al were language teachers working in different educational contexts while the participants in this community are undergraduate students who are unemployed, so they do not include 'Work history' or 'Current work context' in their self introduction.

For these reasons, a self introduction used in this social context contains different linguistic features to 'Personal Report' in Coffin et al (2005b).

**Self Identification**
To introduce themselves, students often begin with names and nicknames. This is typically done using:

- a first person pronoun in a Token-Value structure:

```
I'm Tomtam.
My name is Atiporn. My nickname is ICE.
```

- modulation:

```
My name is Rungrawee. You can call me Nueng.
My name is Jitra. You can call me Gik.
```

- imperative Mood:

```
I am Noppol. Please call me "Off".
```

Sometimes, students may begin with interrogative Mood to relate to the introduction of their names:

```
Can you guess who am I? I am a Japanese girl.
```

**Biodata**

Biodata provides information about the writer such as date and place of birth, hometown, and study. In this stage, there is a predominant use of the first person pronoun and first person possessive. The first person pronoun is mainly used in Attributive structure to provide information about the hometown:

```
I was born in Phuwieng. It is very famous about fossil
and natural. (Tomtam: discussion 1)
```

Moreover, Circumstances of spatial location (shaded) and temporal location (shaded and underlined) are also used frequently to indicate the time and place of the discussed events:

> Now I am 22 years old. I was born in Bangkok at Sirirat Hospital. I graduated from Kham Kaen Nakorn School. The reason that I study here because I can passed the examination and it is not far from my house. First time I decided to be an engineering student here but this university did not accept M.6 so I decided to choose EIC. Now live in Khon Kaen near Tessaban Koomnong Koo School.
> (*Noppol: discussion 1*)

**Impressions**

After Biodata, students normally discuss their feelings towards something and this stage is named 'Impressions'. Even though the topics of discussion in Impressions may vary, for example hobbies, life styles and impressive experiences, consistent linguistic features are used in this stage. These include the use of first person Affect (bold) with Graduation: Force (underlined):

> I **like** listen to music, watching TV, reading cartoon books and **enjoy** eating <u>very</u> much.
> I would lilke to be an English teacher in the future. The target in my life are have good life, have lovely family and have <u>very</u> lovely kids. (*Natjiree: discussion 1*)

mental Processes (bold and italics) and concrete, Participants (for example, 'I' in the following extract:

> I ***think*** you may ***recognize*** me from my skin and character because I have a honey skin (hahaha). The important things that I'm very sensitive and careless. Although I ***feel*** good because someone usually tell me to improve my self, so I try to do that. Nowadays, I ***think*** I do my best but it's not good enough. I ***think*** everyone's not perfect but I ***hope*** you may give a chance to another one and yourself too.
> (*Tomtam: discussion 1*)

Examples of self introductions made in student online discussion postings are given in Table 4.14 below.

| Stages | Malee | Somsak |
|---|---|---|
| Self Identification | I am Malee | Let me introduce my self. My name is Somsak or you can call me Super. |
| Biodata | I'm 20 years old(just kidding) in fact I'm24.I studied in many school so I think I have the experience. | I am a student of Rajamangala University of Technology Khonkaen Campus.I am a boy who like to try everything that surround myself. |
| Impressions | Now I'm happy with my friend and my institute. | I like to get out to join the party,like to play the vedeo games and read books in sometimes. Nowadays I am not enjoy with the activities in my free times at all. I really want to change it to be better or more interesting than now.GOD BLESS ME!!!! |

Table 4.14 Extracts from student postings, representing examples of a self introduction

**4.3.4.2.1.2 Explanation**

An explanation functions to 'explain the processes involved in the formation (evolution) of a sociocultural phenomenon, as though a natural phenomenon' (Gerot and Wignell, 1997: 221). It has two main stages: General Statement and Sequenced Explanation. The General Statement functions to position the reader with a general statement about a phenomenon. The Sequenced Explanation explains the evolution of something incrementally using relational and material Processes and causal Circumstances to relate the events. An explanation is used only once in this study: by Somsak in discussion three (see Table 4.25 below).

**4.3.4.2.1.3 Review**

A review is another common type of genre used within Responding macro-stages, which exists more often in discussion five[9]. According to Hammond et al (1992: 92), a review functions to evaluate the quality of a book, film, etc., with a view to inform an audience of potential readers, movie goers, etc. In my case however the audience

---

[9] This is related to the nature of the task. The relation between the task and the genres generated is not the focus of this research. But this question is nonetheless taken up in the final chapter.

and purposes of making a review differ. That is, the task assigns students to evaluate one of the films they have watched. In so doing, they are required to discuss both the strengths and weaknesses and substantiate their evaluation with examples and details from that chosen film. A review in this context thus functions to evaluate and discuss a film and the issues rose by it, and express a personal response.

In Hammond et al (1992), a review has the stages of Title ^ Identification ^ Summary and Evaluation ^ Evaluation of Work ^ Details of Work. However, a review is also described as having different stages in Gerot and Wignell (1997). These are, Orientation ^ Interpretative Recount ^ Evaluation ^ Evaluative Summation. In my study, student reviews tend to have a structure somewhat consistent with the stages proposed in Hammond et al. However a title does not exist in student reviews in this context, and students mainly include the title of the film in the Identification stage. Moreover, the 'Evaluation of Work' stage is not used in student reviews. They tend to construct their point of view towards the film as a whole, and this stage shares similar characteristics with 'Evaluative Summation' in Gerot and Wignell (1997). The analysis of a review in this study thus combines relevant stages proposed in the two studies and there is no fixed order of these stages in student reviews.

**Identification**

Identification functions to identify and evaluate that which is to be reviewed plus indicating what is to follow (Hammond et al, 1992: 92). It is identified as different to 'Self Identification' in a self introduction in that the 'Self Identification' focuses on the use of first person pronoun in Token-Value structure, but 'Identification' focuses on the use of exophoric reference indicating the title of the film (boxed) and attributive (underlined):

```
February  is the one of 3 movies that I had seen in this
semester. It is a romance film.
```
(*Adisak: discussion 5*)

```
February  is the drama and romance movie.
```
(*Nutt: discussion 5*)

In the Identification, the first person pronoun is also used with mental Processes (bold and italics):

```
i choose  "cherm" to initially review one of the films
because i think this film is the most film that i can
talk , moreover i can see the weak and strong points of
this film.
```
(*Suchada: discussion 5*)

In this study, Identification is used by some students while many reviews made by students do not contain this stage. Identification is therefore an optional stage of a review in this study.

**Details of Work**
After Identification, some students provide a brief summary or details of the movie, and this stage is named 'Details of Work' (cf. Hammond et al, 1992). In this stage, there is a use of material Processes (bold) in past or present simple tense in the selective summary:

```
First, this movie give us about the way to live in aboard
if you are not have enough moneys.As you know english are
very important and this movie show us about that
```
(*Somsak: discussion 5*)

In Details of Work, specific Participants are the main focus, representing relevant aspects of the film (for example, a discussion of a Thai man and a Thai woman in extract from Nutt's posting below). Moreover, Circumstances of matter (underlined) are normally used to identify the Theme of the movie and the summarised events are mainly organised with Circumstances of spatial location

(shaded), temporal (square brackets) and additive (square brackets and underlined) conjunctions:

> The story tells about a couple, a Thai man [and] a Thai
> woman lived at USA by no licenses. the man, Gee who was a
> smuggle, he drove a car crashed a woman, I, an artist
> that was a brain cancer. [After that], they lived at New
> York [and] fell in love each other...
> (*Nutt: discussion 5*)
>
> The theme of this movie that it was present in the worst
> side of social, about the problem of posstitude in
> Thailand.
> (*Nalinee: discussion 5*)

Similarly with Identification, Details of Work stage is only used by some students in this study. This is perhaps because the participants in this context watched the same movies, so they might assume that other participants already know about the chosen movie. Therefore, Details of Work is an optional stage in a review used by students in this social context.

**Evaluation**

Evaluation includes 'the writer's summarised opinion of value of [a film]' (Hammond et al, 1992: 92). The writer normally begins by indicating the aspects of the film to be evaluated, using exophoric reference (boxed) or Circumstances of matter as marked Themes (underlined):

> And the last one is the main characters[10], Mum and Nun
> are main characters.
> Mum could show me that he is an honest person. He is very
> suitable for this character because his face very normal
> like in the movie. But some scene he acted not real and
> he usually did not show his feeling on his face. He just
> showed the same feeling on his face.
> (*Noppol: discussion 5*)

---

[10] In this study, the first mention of reference relating to the movie is analysed as exophoric reference for the reason that this kind of reference exists in a virtual context of the online discussion, which represents a shared immediate context among participants (see section 5.4.2 below).

```
About the setting, almost of it is quite good but only
two things that I do not like.
```
(*Noppol: discussion 5*)

Temporal conjunctions (square brackets) may also be used to organise the evaluations logically:

```
[The first], the charactor of Sombut.
Mum cannot show the feeling of Sombut. He is not
interesting and make the audence boring.

[Finally], setting of the movie is not interesting
because in this movie always use the same setting.
```
(*Atiporn: discussion 5*)

In this stage, there is also a predominantly use of relational Processes (italics) together with Appraisal: Affect (underlined), Appreciation (italics and square brackets) and Graduation: Force (shaded and square brackets):

```
And the scene that Mr. Sombat was raped by an old man is
[so] [bad] and the audiences not excite and fear with the
scene, the [fearful] scene can make the audiences laugh
!!??
```
(*Achara: discussion 5*)

```
However,the   closing   of   this   film   is   [very]
[confusing]because it did not tell us did Jeeradach die
or not.
```
(*Natjiree: discussion 5*)

In this study, student reviews always contains an Evaluation. So, Evaluation is a compulsory stage of this genre. In Hammond et al (1992), Summary and Evaluation are used together as one stage within a review. In my data, students often include a selective summary of some parts of a film as the example and this stage is named 'Exemplification' in this study. Evaluation and Exemplification can often come

together, but they also can be used independently. That is, Evaluation may be used

without Exemplification. Therefore, my analysis identifies Exemplification and

Evaluation as separate stages.

**Exemplification**

After Evaluation, students normally include a selective summary of some parts of the

film as a support to the Evaluation. An Exemplification is mainly organised with

comparing conjunctions (italics and square brackets), followed by the introduction of

specific Participants, representing relevant aspects of the film.

**Evaluation**
```
The filming of February is mostly setting at America that
is the true locationand non-weakness.
```
**Exemplification**
```
[For example], when Gee and I went to the Chaina Town,
it's the real Chaina Town at USA.
```

Moreover, the events are normally discussed, using material Processes (bold)

together with Circumstances of spatial (shaded) and temporal location (shaded and

square brackets).

**Evaluation**
```
The plot of the movie, some are not clear it make me
imagine by myself.
```
**Exemplification**
```
For example, the scene of Gee [when he was hurt by
Mafia],where he was and [when Irada came bake to
Thailand],who took her to thailand. Gee was shoot why he
didn't die,the true if we immediately shot we must die.
In the last scene [when Irada came back to America],she
went to the Centre Park ,she believe that she must to see
Gee again and she saw her bpictures.She understand that
Gee still alive.We can suppose that Gee will alive too.
```
(*Ratree: discussion 5*)

One significant characteristic which makes Exemplification different to

Details of Work is that anaphoric reference is used frequently in Exemplification to

explain the scene chosen to support the writer's Evaluation. However, exophoric reference is mainly used to refer to the film (e.g. 'the film', 'the movie') in Details of Work, and there is a frequent use of exophoric reference to point to the title or characters' names in the film. As mentioned above that Evaluation is made by students either with or without Exemplification. Exemplification is thus an optional stage of a review in this study.

**Evaluative Summation**
In this study, students often make points about the film as a whole. This can be done either in the beginning of other genres or at the end of a review. It is normally prefaced with Circumstances of matter as marked Theme (underlined), mental Processes (bold and brackets), and specific exophoric reference referring to the title of the film (boxed):

> About the flim Feb that i have (**seen**), iI (**think)** it is
> agood and ramantic film and i really (**like**) it.
> (*Natjiree: discussion 1*)

To make points about the film, there is also a frequent use of first person Affect (bold and brackets) with Graduation: Force (shaded), and third person Appreciation (underlined and brackets):

> In general I (**like**) this movie because when I have seen
> it's (interesting). The scene the I (**like**) is Gee and
> Irada play a snow at the bridge it so (romantic) and I
> really (**like**) that.
> (*Jasmin: discussion 5*)

> In the movie, I feel (**hate**) Mr. Faq's neighbors so much.
> Why they do that?
> Why they think that Faq will be psychosis the same as a
> new wife's his father – SomSrong? And why they think that
> an education man – KruYhai are good person? Why they
> believe in Ku Yhai not believe in Faq? So (**sorrowful**)...!
> (*Nutt: discussion 3*)

Topologically, Evaluative Summation and Exemplification may be similar, however an explicit distinction is that in an Exemplification writers tend to use reference to refer to specific Participants of the characters or other aspects of the film while in an Evaluative Summation they use specific reference referring to the whole film (e.g. '*the movie*', '*this movie*', '*Faq*', '*Feb.*') and importantly there is a more frequent use of appraisal (first person Affect and third person Judgment and Appreciation) in 'Evaluative Summation' than in 'Exemplification'.

In this study, the typical structure of a review can be found in student postings. Table 4.15 below is extract from Nutt's posting in discussion five, which is organised in the typical structure of a review.

| Stages | Nutt |
|---|---|
| Identification | February is the drama and romance movie. |
| Details of work | The story tells about a couple, a Thai man and a Thai woman lived at USA by no licenses. the man, Gee who was a smuggle, he drove a car crashed a woman, I, an artist that was a brain cancer. After that, they lived at New York and fell in love each other... |
| Evaluation | The filming of February is mostly setting at America that is the true locationand non-weakness. |
| Exemplification | For example, when Gee and I went to the Chaina Town, it's the real Chaina Town at USA. |
| Evaluation | The accomadation of two main characters are realistic. |
| Exemplification | For example, the scence show that I & Gee lived at the base town because they are foreign that don't have licensees and their life going is realistic. |
| Evaluation | The occasional use of color is allowed for dramatic effect and to draw our attention to particular images used in the film. |
| Exemplification | For example, the flame of the Central Park in the final scene that I come to find Gee and the wind come that make I's pictures dissipated that make I know that Gee still alive and live ther |
| Evaluative Summation | I like the movie because of the romance scences, for example, Gee and I went to the bridge that covered by snow. they played with snow  that was very romantic. And the scence when they were on a car while they was going to the art exhabition. They touch the hand each other that was very romantic, too. |

Table 4.15 Extract from Nutt's posting in discussion, demonstrating the structure of a review

Table 4.15 shows that Nutt makes a clear identification at the early stage of her posting by introducing the movie to be reviewed. After that, a brief introduction of the

content of the film is provided in Details of Work. Then her comments on different parts of the film are given, followed by Exemplification made to support her Evaluation. Finally, she makes points towards the film in a broad view with Evaluative Summation. The schematic stages taken in this phase of her discourse are Identification ^ Details of Work ^ (Evaluation ^ Exemplification) ^ Evaluative Summary[11], having the characteristics of a review.

In this study, the structure of a review can be identified in some of student postings. When taking a topological view, however, many of their postings are organised in different stages which appear in different patterns from the typical structure of a review as presented above. For examples, some stages are missing in Natjiree's text below.

| Stages | Natjiree |
|---|---|
| Evaluation | I think the opening of the film is quite good because it tell us how Irada met Jeeradach and also background of her. |
| Evaluation | However,the closing of this film is very confusing because it did not tell us did Jeeradach die or not. |
| Evaluation | A memoralable scene of this film is the scene that they throw snow on bridge, I think it is very beatiful view and very romantic. |
| Evaluation | The actor and actress are acting well. |
| Evaluative Summation | The theme of the film is interesting for me because i believe in destiny. |

Table 4.16 Extract from Natjiree's posting in discussion five, demonstrating a text which is organised in inconsistent structure with a review

Table 4.16 shows that Natjiree organises her review with only two stages: Evaluation (realised recursively) and Evaluative Summation while other stages such as Identification, Details of Work, and Exemplification are excluded. This inconsistent structure of a review is also found in other students' postings in this study

---

[11] Evaluation ^ Exemplification is a potentially recursive pattern

and it informs that there is not a fixed pattern of elemental genre use in the participants' postings in this social context.

**4.3.4.2.1.4 Exposition**

Expositions are common in student online discussion postings in this social context. With regard to the nature of the tasks discussed in 3.3, students in each group were divided into two minor groups in all five discussions: Group A students and Group B student. Students in Group A are supposed to initially respond to the task by discussing their opinion in light of the topic assigned and try to convince others to agree with their points by making arguments with conviction. Students in Group B are required to react to 'Group A' Students' arguments by saying whether they agree or disagree with him/her. In accordance with this, they also have to contribute the posting with sound arguments and supports. According to this task design, exposition is a dominating type of genre which occurs in student postings made in all five online discussions in this study.

Expositions function to argue a case (Butt et al, 2000: 9). This genre has been described as consisting of different stages in different studies. Different stages of an exposition which are described in different studies are summarised in Table 4.17 below.

| Study | Hammond et al (1992) | Gerot and Wignell (1997) | Butt et al (2000) | Hammond et al (1992) Gerot and Wignell (1997) |
|---|---|---|---|---|
| Type of Exposition | analytical | analytical | analytical | hortatory |
| Stages | Thesis | Thesis | Statement of Position | Thesis |
| | | | Preview of Arguments | |
| | Argument | Argument | Arguments | Argument |
| | Summing up | Reiteration | Reinforcement of Statement of Position | Recommendation |

Table 4.17 Schematic stages of an exposition used in different studies

Table 4.17 above shows that even though different terms are used in different studies, the structures identified appear to be very similar. That is, *Thesis* and *Statement of Position* function to communicate the position of the whole text while *Summing up*, *Reiteration*, and *Reinforcement of Statement of Position* serve to confirm the position made in the beginning by the writer. This means that an exposition generally consists of three main stages: Thesis ^ Argument ^ Reinforcement, and other stage such as Preview may also exist sometimes as an optional stage.

However, one significant issue about an exposition is the distinction between the two types of this genre: analytical and hortatory exposition. The two types of exposition contain similar linguistic features and stages. However one major difference is that analytical expositions have Reinforcement as a final stage while hortatory expositions have a Recommendation.

In this study, student expositions seem to have either Reinforcement or Recommendation in the final stage and the data do not always show an explicit distinction between the two types of exposition. Furthermore, the data from my corpus show that student texts are often not organised in a consistent structure i.e. they appear sometimes as stages or combination of stages rather than in a classic pattern of exposition. This is consistent with the data presented by Coffin and colleagues (Coffin et al, 2005a; Coffin et al, 2005b, see section 2.2.2 above).

In my study, student postings often have the three stages: Thesis ^ Arguments ^ Reinforcement (in analytical exposition) or Thesis ^ Arguments ^ Recommendation (in hortatory exposition) and the two types of exposition may sometimes contain a Preview as an optional stage. To begin with, an example of a Responding macro-stage which has the typical structure of an analytical exposition is illustrated in the table

below. Later in this section, I will discuss in detail the description of individual stages

combined in student expositions and their linguistic features.

| Schematic stages | Text |
|---|---|
| Thesis | `About our discussion,in my opinion,I think that study in Thailand is better than study in another country. In fact, I prefer living in Thailand.` |
| Preview | `There many reasons for me to dicide like this` |
| Arguments | `First, It's very easy to live in my country, I think that it's so different>> in the culture between our country and another.` `I love to live and study more here than go abroad.` `If I go there, I would die because of I can't live there.>>` `Second, the big point is I don't have enough money to support me to go abroad.` `If I would like to go there, I have to spent a lot of time to earn money for go there.>>` `The last reason, I would not like to leave from my parents.` `I love to live with my family and I love my country very much. I would like to study here and work here too.` |
| Reinforcement | `And the best reason is I love Thailand!!!>>` |

Table 4.18 Schematic stages in Kamon's text in discussion two, holding the linguistic features of an analytical exposition

Table 4.18 shows that Kamon initially introduces the topic of discussion with

circumstance of matter ('`About our discussion`'), and her 'Thesis' is made in

modalised declarative Mood ('`I think that study in Thailand is better`

`than study in another country`'). Then, an outline of the arguments is made in a

'Preview' through the structure of existential clause[12]. In this text, Kamon makes

Arguments to clarify her Thesis, and these Arguments are organised logically with

sequential connectives and grammatical metaphor ('`First`', '`Second`', '`The last`

`reason`', and there is a predominant use of material Processes in both present and past

form (e.g. '`go`', '`die`', '`leave`', '`work`', '`spent`'). Finally, her Thesis is restated in

'Reinforcement' with an interpersonal 'boost', with graduated Judgment ('`the best`

---

[12] In this clause, the process does not exist because of student's error at clause level

reason') and Affect ('I love Thailand') accentuated by punctuation (!!!). The overall structure of this text has the characteristics of an analytical exposition.

However, the findings in this study show that students often organise their Responding macro-stages with more complicated structures than the archetypical stages of an exposition presented in Table 4.18 above. That is to say, the texts are organised from different stages which cannot be mapped out with the typical structure of an exposition or other kinds of genre, these stages can appear in any order and there is no fixed pattern of how they will combine (cf. Coffin et al, 2005a; Coffin et al, 2005b). Table 4.19 below is an example of student text with a structure that is not the typical pattern of an exposition.

| Schematic stages | Text |
|---|---|
| Thesis | What are the possible causes for mental sickness?<br>In the present many people in the society always is an illness.<br>Theymust work every day until they forget exercise and take care yourself especially, they also forget check their health too. This point their health is bad. In addition, in the present the society has a high compete so many people have to fight with another people. The one point that important is the society because everyone must live, work and communicate with another people you can't live alone in the society. You can see that the society has the most important for everyone. It can make you happy and sad or make you mental sickness.<br>In addition,it has many causes that make you mental sickness yet. |
| Argument | The first cause about your health such as the body and health.It is the most important for you if your body and heart is bad, what is happen in your health. It's must make you very bad especially, your heart have to strong. I thing in the society now has very busy, it can make your heart busy too. |
| Recommendation | I thing you have to the way that help you relax such as play music, sports or anything that you like to do in free time. I thing it can make you better fell. You ever hear a proverb that say about heart. It says that the heart is a leader, the body is a slave. So everyone must find the suitable ways that make you relax. |
| Argument | The second cause is about the thinking. Someone like to thoughtful everything and every time when they meet something pass in their life. As a result of their thinking have full brain; it can make you mental sickness. |
| Recommendation | You should forget many problems and nonsensical words, or bad habit from someone. You must find the activities that suitable for you I think so. In addition, the way that make you arrange the system in your brain and forget everything I think you should take a posture of transcental meditation. |
| Argument | The third cause is about an expectation. Someone most an expect for another until they are mental sickness.In the one story that I ever see about a woman that expect with her daughter has a habit follow she want but she can't do.<br>The next time she has psychological problem, her daughter also live in the hospital too. |

Table 4.19 Apiwan's posting in discussion four, illustrating student text organised from inconsistent structure with an exposition

Table 4.19 shows that Apiwan organises her discussion in a different order to the typical pattern of an exposition. That is, her Arguments are followed by Recommendation, and there is no Reinforcement in the last stage. Apiwan's text contains similar characteristics to a hortatory exposition. However the stages appear in an inconsistent order.

This variation in the stages of student postings is consistent with the description of the reviews above and supports the previous argument that there is not a fixed pattern of elemental genre which is used by students in this social context. To explain more explicitly how students organise their online discussion, more stages need to be included in the analysis of the structure of Responding macro-stages in student online discussion postings.

As far as the pattern of language in online discussion is concerned, Coffin et al (2005a) and Coffin et al (2005b) have identified patterns of argumentation in this medium of communication. These studies have provided useful findings and terminology for other studies investigating the language used in online discussions in different contexts. Even though Coffin et al (2005a, b) investigate the language in online discussion in non-ELT contexts, the terms used for analysing argumentative structure in their study can be applied in this study for a number of reasons:

- The ways that the discussion is conducted in this study and their study are similar. That is, students in this context write in response to the tasks assigned and the participants in the context of Coffin et al also post their opinions to discuss the issue raised by the tutor.
- The purpose of discussion is consistent. That is, students in this study make arguments in order to convince others to agree with them, and these Arguments are made, based on previous Arguments made by others. In Coffin et al, the participants also discuss their points with clear Arguments, and their Arguments are often made based on other's opinions.
- The online discussions in both contexts involve students making their Positions using a flexible combination of different stages.

Based on these reasons, many of terms proposed in the study of Coffin et al are applied and sometimes adapted to identify the argumentative structure of student postings in this social context. Overall, other stages which are combined to build up the pattern of argument in student postings are discussed in 4.3.4.2.1.3.1 below.

**4.3.4.2.1.3.1 Stages Combined in Student Exposition**

In this study, students state a position in their discussions in the stages of: Thesis and Claim. These two stages serve to set up positions at different levels of the text, though similar strategies are used by students. To begin with, it is useful to make a clear distinction between the two terms.

In my data, Thesis sets up position for a whole exposition and Claim creates position for a part of the text. Furthermore, positions in Thesis and Claim are set up in different ways. That is, they can put forward a position, put forward a position against an opposing position outside the text, or put forward a position against an opposing position within the online discussion. In Coffin et al, these strategies are covered by Challenge and Counter Claim stages. In their context, Challenge can be either a Challenge (I), a questioning or criticism of a view (when initiating it is in response to an idea, theory, argument put forward in a forum outside the conference such as a text book, an academic article, etc. Coffin et al, 2005b: 469), or Challenge (R), a questioning or criticism of a previous argument or claim (Coffin et al, 2005b: 470), and Counter Claim includes a claim which takes an alternative position to a previous Claim or Argument (Coffin et al, 2005b: 470). The descriptions of these different stages used in the study of Coffin et al are given in Table 4.20 below.

| Terms | Explanation |
|---|---|
| Challenge (I) | a questioning or criticism of a view (when initiating it is in response to an idea, theory, argument put forward in a forum outside the conference such as a text book, an academic article, etc. Coffin et al, 2005b: 469) |
| Challenge (R) | a questioning or criticism of a previous argument or claim (Coffin et al, 2005b: 470) |
| Counter Claim | a claim which takes an alternative position to a previous Claim or Argument (Coffin et al, 2005b: 470) |

Table 4.20 Description of Challenge and Counter Claim used in Coffin et al (2005a, b)

The descriptions of Challenge and Counter Claim stages used in the study of Coffin et al are similar to what I have discovered in my data. However the same kinds of stage do not emerge in my context. That is, my data appear to be different in some points from Coffin et al, for example:

- instead of setting questions or criticism of a view in textbook or academic articles (as in Challenge I), students in this context make questioning or criticism on the content of movies,
- in addition to making questioning or criticism of previous Argument or Claim (as in Claim R), students in this study also make point by showing their disagreement to the oppositions either within the online discussion or outside of the text which Coffin et al's data do not allow for
- these strategies are used by students when making points in both Thesis and Claim.

In keeping with Coffin et al's data and the concept of Challenge and Counter Claim, these two terms will be used in a systematic way in my analysis. That is, rather than attempting to explain that Challenge is a different kind of stage or the same as Counter Claim, I sub-categorise Thesis as: Thesis, Challenge Thesis, or Counter Thesis; and Claim as: Claim, Challenge Claim or Counter Claim. Table 4.21 below presents different terms used to identify the types of Thesis and Claim in this study.

| Terms | Categories | Definition |
| --- | --- | --- |
| Thesis | Thesis | A statement which functions to put forward an overall position on an issue |
| | Challenge Thesis | Same as Thesis but argues against an external source |
| | Counter Thesis | Same as Thesis but argues against a source within the online discussion |
| Claim | Claim | A specific, contestable proposition |
| | Challenge Claim | Same as Claim but argues against an external source |
| | Counter Claim | Same as Claim but argues against a source within the online discussion |

Table 4.21 Different types of Thesis and Claim used in this study

**Thesis**

As the online discussion is conducted by students to discuss their opinions on the assigned topics, the findings show that Thesis is made by students in three different ways: the first by setting up their position on an issue directly as defined by Coffin et al (2005a); the second by setting up their position against an external source; and the third by setting up their position against a source within the online discussion. To capture these distinctions, my analysis classifies Thesis into three main kinds: **Thesis, Challenge Thesis, and Counter Thesis**.

In the 'default' sub-category of Thesis, an overall position on an issue is put forward (Coffin et al, 2005a: 48). In Coffin et al (ibid.), Thesis is normally built up from modalised declaratives and a high degree of abstraction (realised through nominalisation- p. 48). In this context, nominalisation is rarely used by students to set up their Thesis. They use rather different strategies. For example, some students may begin with a rhetorical question (underlined) and a short introduction (italics) before relating to a Position (bold) as shown in extract from Apiwan's posting below:

<u>What are the possible causes for mental sickness?</u>
*In the present many people in the society always is an illness.Theymust work every day until they forget exercise and take care yourself especially, they also forget check their health too. This point their health is bad. In addition, in the present the society has a high compete so many people have to fight with another people. The one point that important is the society because everyone must live, work and communicate with another people you can't live alone in the society. You can see that the society has the most important for everyone. It can make you happy and sad or make you mental sickness.* **In addition,it has many causes that make you mental sickness yet**.

(*Apiwan: discussion 3*)

A Thesis is introduced by some students using spatial location (shaded), temporal location (shaded and square brackets), or angle (square brackets) as marked Theme and modalised declaratives: grammatical metaphor (boxed):

```
[In my opinion] I prefer living in Thailand beause of three
reason.
```
    (*Nalinee: discussion 2*)

```
[After I see I-faq] I think there are three main causes
to make you are mental sickness.
```
(*Atiporn: discussion 3*)

```
From the movie, February. I impress this love story between
Irada and Jiradet but I don't believe in destiny because I
think every thing in the world happen with out destiny.
```
(*Jittra: discussion 1*)

A Thesis also includes a statement which shows the writer's agreement to a previous Argument. In so doing, students normally use Circumstances of matter (underlined) and mental Processes (bold and italics):

```
About you opinion I agree with you.The both living in
Thailand and aboard is good because many where in the
world interesting to stay.!
```
(*Ratree: discussion 2*)

**Challenge Thesis**

Similarly to Thesis, Challenge Thesis functions to put forward the writer's position. However this is made in a different way. That is, in Challenge Thesis the writer sets up a position by making an argument against an external source. In the single instance of a Challenge Thesis in the corpus, this includes the use of non-specific Participants which appear only once in the lexical string (underlined), and may include the use of modalised declaratives: grammatical metaphor (boxed), mental Processes (bold and italics) and Circumstances of angle as marked Themes (square brackets).

```
[For many people] believe that living abroad is
excellent. [For me] I think living in abroad is also
excellent too. Because of in abroad have a beautiful
place, more beautiful buildings and more experiences that
can't find anywhere.
In abroad have a little similarity likes in Thailand such
as govern by democracy and many people use more
languages. For the example, you can see in the USA. that
have more languages because in the USA. have many people.
Someone come from Thailand, French or another country
that you can't know. That is in the UAS. I can to do
everything that I want to do no one blame you and you
have opportunity for to do something that you want to do
but it must to legal.
If  you  ask  me  where  do  you  prefer  living  Thailand  and
abroad?  I  want  to  said  that  I  likes  Thailand  prefer
abroad.
```
(*Apiwan: discussion 2*)

In this study Challenge Thesis is made only in Apiwan's posting in discussion 2.

**Counter Thesis**

Counter Thesis is used for the same function as Thesis, but the way that the position is made is different. That is, Counter Thesis includes the writer putting up the position by arguing against a source within the online discussion. Topologically, the linguistic features used in this stage are similar to those used in Thesis or Challenge Thesis i.e. there is a frequent use of modalised declaratives, mental Processes, and Circumstances as marked Theme; however one distinctive feature which makes this stage different to the previous two is a predominant use of exophoric reference (names- boxed), Vocatives (boxed and shaded), and/or second person pronoun (boxed and bold) to indicate the source of alternative opposition:

```
About your idea I disagree with you because I know that
living in abroad is more comfortable than living in
Thailand.
```
(*Somsak: discussion 2*)

```
I disagree with Nut that she said Gee will died because I
believe in destiny too.
```
(*Jasmin: discussion 1*)

```
I agree with you Nutt.
```
*(Jasmin: discussion 3)*

Moreover, negations (underlined and bold) and adversative conjunctions

(shaded) are also common features used in this stage to indicate the writer's

disagreement:

```
I have read Nutt's message. Nutt pointed that she
believed in destiny.
I am not sure that I believe in destiny.
I have my plans. I have my target. I spent my life with
such things. I always try to do my best, but sometimes I
find some problems.
```
(*Adisak: discussion 1*)

```
I understand why did you sympathize with Naul but Ithink
there are many ways to earn moneys if you think
carefully.
```
(*Somsak: discussion 4*)

**Preview**
In some postings, students outline their main Arguments after a Thesis and this stage

is named Preview.

To outline their Arguments, there is a predominant use of existential Processes

(underlined and bold) with Numeratives or Deictic (italics and bold) in student texts:

```
There are main three causes of mental sickness. (Nalinee:
```
*discussion 3*)

```
In addition, there are many reasons for me to go abroad.
```
(*Achara: discussion 2*)

The outline of Arguments can also be made with modalised declaratives: interpersonal grammatical metaphor (boxed), first person senser (bold and italics), Circumstances of angle as marked Theme (square brackets), and lists of things which may be (hyper) thematised later in Arguments (shaded):

```
[In my opinion], the problems that the people who have
mental sickness can possibly causes in the society;
family problems, social problems and country problems.
```
(*Noppol: discussion 3*)

```
Although I am not a psychirtrist, I know some reasons why
people get a psychosis. (ASdisak: discussion 3)
```

```
I think it has¹³ 2 main reason for people to be psychosis
ther are consciousness and circumstance.
```
(*Apiwan: discussion 3*)

**Argument**

In this study, I analyse Argument as a composite stage consisting of Claim and Support (cf. Coffin et al, 2005a, b). In this section, I will begin by discussing different types of Claim and the discussion of Support will be made in later section.

**Claim**

Similarly with Thesis, a Claim in this study is made by students in three different ways: as a specific, contestable proposition as defined by Coffin et al (2005b); as an Argument against external source; and as an Argument against a source within the online discussion. Therefore, Claim in this study is classified into three main kinds: **Claim, Challenge Claim; and Counter Claim**.

---

¹³ In some cases, students use 'it has' as an existential Process in a direct translation from their L1

Claims function to set up a specific, contestable proposition for the Argument. In this study, Claim in the Argument is always made together with Support, as illustrated below:

**Claim**
First of all, she has less knowledge.
**Support**
This point Nual can not choose the way of her life because she lives in the country and necessary use a lot of money for subsists.
(*Apiwan: discussion 4*)

Claim is mainly organised logically with temporal conjunctions (square brackets) and modalised declaratives in non-relational Processes (boxed):

[Third], I will gain many experiences from living abroad, such as know about their culture, believing, social, language and history of the country.
(*Achara: discussion 2*)

[Second], I would like to try to live in Japan alone.
(*Achara: discussion 2*)

Moreover, there is a frequent use of anaphoric reference or lexical cohesion relating to Thesis or built up from Preview:

**Thesis**
I think Nual have a lots of reasons for to do that.
**Claim**
First of all, **she** has less knowledge.
(*Apiwan: discussion 4*)

**Preview**
I think causes of mental sickness are from familiy, friends, and social.
**Claim**
The first cause is from **family**.
(*Natjiree: discussion 3*)

In Coffin et al' s (2005a) data, Claims have modalised declaratives and appraisal. In the data of my thesis the structure of modalised declaratives can also be found in the structure of students' Claims. However appraisal is rarely used at this stage.

**Challenge Claim**

Challenge Claim functions like Claim i.e. to set up proposition for the Argument. However rather than setting up the proposition directly, Challenge Claim is made by making an argument against the external source. To do so, the writer normally projects the alternative Argument, using non-specific Participants (italics) as Sayer or Senser (bold and italics), and this non-specific Participant usually appears only once in the lexical string. The proposition against external opposition is made through modalised declaratives (interpersonal grammatical metaphor- boxed):

> *Some people **say*** that there are many people who have
> little education would like to be the prostitute.
> I think that it is not only a way for many peasants in
> our country to earn money.
> (*Achara: discussion 3*)

Moreover, adversative conjunctions (shaded) and negations (bold and underlined) are common features used to make proposition against the external source:

> Some people may say that because Nual has to take care
> her family.
> Many people have to take care their family, but they do
> **not** be prostitues as Nual.
> Also they do happy with their life because they do not
> have to think about HIV. Moreover, their family still
> alife and happy with their life.

**Counter Claim**

Similarly with Claim and Challenge Claim, Counter Claim functions to set up the a

proposition for the Argument. However it is done in different way: by making an

argument against a source within the online discussion. Topologically, it contains

similar linguistic features with the structure of Claim and Challenge Claim, e.g. the

use of modalised declaratives in non-relational Processes (and also interpersonal

grammatical metaphor), mental and verbal Processes. However, one distinctive

characteristic which identifies Counter Claim as different to Claim or Challenge

Claim is that the writer uses either names as third person exophoric reference (boxed)

or second person reference (bold and boxed) to project the opposition. Then, the

proposition of his/her own Claim is made, using negations (bold and underlined) or

adversative conjunctions (shaded):

```
Although Jasmin said the staff in wedding studio can help
her to get a few money but it maybe make her so proud
more than that she has working as a prostitute or second
wife.
However, she has a lot of family responsibilities, her
father called her to send some money to him, and she
doesn't have investment to do another job that get a lot
of money like the prostitute.
```
(*Nutt: discussion 4*)

```
As you said that it is for you to live in abroad
I think it is not true because nowadays people from Asian
country or Thailand move to abroad rather than the past,
```
(*Somsak: discussion 2*)

**Support**

In this study an Argument is made up from Claim and Support and there are three

kinds of Support.

Coffin et al (2005b) use the term Argument, Personal Assertion and Reasoned

Observation in their analysis as individual stages. In my corpus, Personal Assertion or

Reasoned Observation stages do not appear to be separate in the same way as in

Coffin et al's data. In this corpus, different types of Claim are normally followed by Support, and this Support can be made from different strategies by students, namely:

- discussing supporting reasons or further information as Evidence,
- discussing examples
- discussing personal experiences, or personal perspectives.

These strategies contain different linguistic features. Therefore, my analysis identifies the Argument stage as a composite stage consisting of one of three types of Claims (Claim, Challenge Claim, Counter Claim) as discussed above, and one of three kinds of Support: Evidence, Personal Evidence, and Illustration. In other words, an Argument in this context consists of the flexible combination of <u>Claim</u> **OR** <u>Challenge Claim</u> **OR** <u>Counter Claim</u> **AND** <u>Evidence</u> **OR** <u>Personal Evidence</u> **OR** <u>Illustration</u>. To illustrate this, Table 4.22 below presents different types of Claim and Support which build up the Argument in student texts.

| Terms | | Categories |
|-------|---------|------------|
| Argument | Claim | Claim |
| | | Challenge Claim |
| | | Counter Claim |
| | Support | Evidence |
| | | Personal Evidence |
| | | Illustration |

Table 4.22 Different types of Claim and Support used in this study

**Evidence**

The first kind of Support is Evidence. Coffin et al (2005a: 47) explain that Evidence includes professional and personal experience, researching findings, theory, etc. In this study Evidence also includes the discussion of facts or details, or the writer's knowledge. In Coffin et al (ibid), Claim and Evidence have modalised declaratives,

cohesive adjuncts, and appraisal. In my data however appraisal is not a key feature in Evidence. In this context, students rather discuss Evidence with modalised declaratives (boxed) and material Processes (bold):

**Claim**
In abroad, almost of people are not poor, you will not see the very poor people in there.

**Evidence**
If you **work** in abroad you will **earn** lots of moneys more than **working** in Thailand, you **work** about two hours you can **buy** a general T-shirt but in Thailand you can not.
(*Somsak: discussion 2*)

In Evidence, reference (anaphoric- shaded) often refers to a referent in the Claim (for example, the chain of 'Nual' below).

**Claim**
I think Nual is probably take many responsibilities to her family that is probably live at the other province.

**Evidence**
Nual wants to make a lot of money for her family payment; debts, her brother and sister education fee and public utilities fee. Nual may be an only one who works and earns for her family. She doesn't want to be the prostitute and the minor wife .However, she wants a lot of money and she also may have a less education, prostitute is a work that help her to make a lot of money within a short time.
(*Nutt: discussion 4*)

and events are frequently related with causative (square brackets and bold) and additive (square brackets) conjunctions:

**Claim**
First, It's very easy to live in my country, I think that it's so different>> in the culture between our country and another.
**Evidence**
I love to live [and] study more here than go abroad. If I go there, I would die [**because of**] I can't live there.>>
(*Kamon: discussion 2*)

**Personal Evidence**

Sometimes Support is based on the writer's perspectives. This stage is named 'Personal Evidence'. Topologically, it is similar to Evidence. That is, there is a frequent use of material Processes (bold) and causative conjunctions (bold and square brackets).

> **Claim**
> I believe in destiny and believe that if I try to reach something that I need, I must be strong and endurable.
> **Evidence**
> Time can **change** everything, [**so**] I must remember a good experience and **keep** it in my mind. I must **do** something for my life, may be it makes me cry or disappoint but I don't care . Although in the future I must feel sorry more than now, I'm pleased to **get** it.
> (*Tomtam: discussion 1*)

However, the key feature of this stage is the frequent use of first person pronoun or possessive (underlined) to unfold the events or perspectives of the writer:

> **Claim**
> I believe about destiny
>
> **Personal Evidence**
> because I have known some guy that he lives in Suphan Buri where is far from my home town last year.
> In my opinion, I think he and I wouldn't easy to know each other because he usually stay in Suphan Buri and I usually stay in Roi-Et, but something made us to known each other and now we become a closefriend.
> And I think something that made me and him known each other is destiny.
> (*Natjiree: discussion 1*)

In this study 'Personal Evidence' is identified as different to 'Personal Assertion', which is defined by Coffin et al (2005b) as 'a proposition, which is based on personal experience and therefore not generalisable and not open to debate (p. 470). Personal Assertion is explained by Coffin et al as functioning to present the

writer's proposition based on personal experience rather than proposing a new Argument. 'Personal Evidence' in this context functions to provide supporting information to the Claim by discussing the writer's story, experience or knowledge learnt from personal contact with someone. Topologically, Personal Evidence is very close to Evidence, the significant distinction between the two is the frequent use of first person pronoun in Personal Evidence.

**Illustration**

Another way that students use to support their Claim is by giving examples which are either from the content of the film or from their personal knowledge. One useful feature to distinguish Illustration from Evidence or Personal Evidence is that it is normally prefaced with comparative conjunctions (square brackets):

> **Claim**
> Last, we can earn money during studying.
>
> **Illustration**
> --[For example], we can do a part time job twenty hours per week in Australia and get ten Australian dollars per hours. So we can get two hundred dollars a week. It is enough for daily life (food, drink, accommodation, entertainment and etc.). But we get a little bid money per hour. I think it is not enough to do anything and we have to work hard.
> (*Adisak: discussion 2*)

Also, when parts of the movie are discussed as example of the Claim, exophoric reference to film or elements in film (boxed) are used to introduce the Participants into the discussion. And the discussion is made with relational (italics) and material Processes (bold) together with appraisal: third person Judgment (bold and square brackets):

**Claim**
```
I think 100% of people, who have a mental disease, have a
family problem.
```

**Illustration**
Somsorng, who has [**full of fancies and imaginations**],
perhaps **lose** her family. I think if she *was* [**patient and
conscious**], she would not *be* [**like this**]. In addition, if
other people accepted what she *was* and there *is* someone
takes care of her, she would *be* [**better**].
(*Adisak: discussion 3*)

## Reinforcement

Reinforcement used by students in this context is different from Reinforcement as the final stage in an exposition in that it functions to confirm and reinforce previous Claim or Thesis (cf. Coffin at al, 2005b: 470) while Reinforcement in an exposition serves to reinforce the Thesis only.

In Reinforcement, the Thesis and Claim made by the writer can be restated by the use of existential Processes (shaded) and anaphoric reference (bold) to refer to previous arguments, or lexical choices to represent Participants (underlined) in Thesis and Claim:

**This** is my opinion about studying abroad and studying in
Thailand. **It** is not all of my opinion.
*(Adisak: discussion 2)*
There are three main problems of people who are mental
sickness; family problems, social problems and country
problems.
*(Noppol: discussion 3)*

There is also a frequent use of modalisation of proposition (boxed) and first person Senser (bold and italics) to project the writer's opinions:

> ***I think*** Nual is a very good devoted person that she
> sacrifice to do hard work and give the money to her
> family. Nevertheless, she should find other good new job
> that the society accepted.
> Although, the new job give her not much of money she must
> tell her family that she can send only the money to her
> family. ***I think***, her family will understand and use the
> money carefully.
> (*Noppol: discussion 4*)

This stage can also be signalled with causative conjunctions (square brackets
and bold):

> [**So**] I want to living in Thailand more than abroad. It
> easy to live such as use Thai language, little building
> and the importing is Thai people kind and warm. I love
> Thailand very much because it is my home. If I have
> opportunity study in abroad then I graduated and come
> back home I will to improve Thailand and use the
> knowledge help the social very well more than in the
> past.
> (*Apiwan: discussion 2*)

> [**so**] that why i would like to go abroad earn money back
> first. But after that i would like to come back to live
> with my parents because they live here and they said they
> love here so whereever they like i must like and i must
> do for them because i do love them so much also..
> (*Suchada: discussion 2*)

In this stage, reference chains and lexical strings relate to Participants in

Thesis or Arguments. For instance, anaphoric reference 'these' in Jitra's extract

below refers back to all of the Arguments she has previously made in the text and the

lexical chains of 'Thailand' and 'abroad' in both extracts from Jittra (below) and

Apiwan (above) are developed from Thesis and Arguments in earlier parts of their

texts.

```
However, these are only least cause of why I prefer to
live in Thailand than abroad. I think before we decide to
live in some where. The important thing is we should
concern about the above reasons.
```
(*Jittra: discussion 2*)

Adversative conjunctions (shaded) are also used by some students with first person Senser (bold and italics as shown in extract from Jitra above) when causative conjunctions could have been more effective. The use of adversative conjunctions to function as causative conjunctions reflects the students' limited knowledge of linguistic choices to organise effective Reinforcement, and this implies pedagogically that students need explicit instruction in the typical linguistic features of different genres.

**Recommendation**

Recommendation is the final stage in a hortatory exposition. It functions to recommend 'what ought or ought not to do' (Gerot and Wignell, 1997: 210). Recommendation is sometimes used in this study as a combining stage with other stages in student online discussions.

One significant feature of Recommendation which makes it different to Reinforcement is that in addition to containing modality it is frequently made with modulation of proposition (boxed), which rarely exists in Reinforcement:

```
Nual is a young girl she should change her job because
this job is not stable. When Nual older she cann't do
this job and don't have money.The social can't admit
Nual.
```
(*Atiporn: discussion 4*)

Recommendation can be made to generalised exophoric (for example, 'you' in extract from Natjiree below) or to specific Participants from the film (for example, 'Nual' in extract from Natjiree below):

```
I thing you have to the way that help you relax such as
play music, sports or anything that you like to do in
free time. I thing it can make you better fell. You ever
hear a proverb that say about heart. It says that the
heart is a leader, the body is a slave. So everyone must
find the suitable ways that make you relax.
```
(*Apiwan: discussion 3*)

```
Nual is abeautiful woman. I think she can be popstar if
she meet modeling from the company.
```
(*Natjiree: discussion 4*)

There is a frequent use of relational (underlined) and material Processes (bold) in this stage:

```
There are many kinds of job.
I don,t know what area she had graduated.
She can shoose the job she likes-depends on her
education. It seems she had graduated from low grade
education. However, she can find a beter job than being a
prostitute. She can be a waitress, or join a beauty
contest.
One thing important is to work that we are happy.
```
(*Adisak: discussion 4*)

```
The next is what nual should should do after she can not
do this job.
I think she could do many things such as openning shop or
have own bussiness.
Because I think if Nual's jop can get her many money, if
she can save it and her family did not ask anymore, she
can stop her jop and do other work.
```
(*Jittra: discussion 4*)

and it can also include a conditional clause with first person pronoun:

```
If I am Nual,I will apply to be a pretty in any event
such as a Motor show because she is very bauetiful.
```
(*Jasmin: discussion 4*)

In this study Recommendation appears frequently in discussion four. This is in part because the task assigns clearly that students are supposed to show their agreement or disagreement with the main character's career of prostitution and if they disagree they have to provide suggestions of other possible ways to earn money. To comply with this demand of the task, most of student Responding macro-stages contain Recommendation as the last stage of their exposition.

**4.3.4.2.1.5 Anecdote**
Anecdote functions to share with others an account of an unusual or amusing incident (Gerot and Wignell, 1997: 202). In this study, the structure of an anecdote can also be identified in some parts of the student postings.

The data show that the structure of an anecdote can be identified in student texts and interestingly this type of genre is only used as embedded genre to form another stage within student exposition, for example, Personal Evidence stage or Illustration stage in order to clarify the Claim. The way that an anecdote is developed in student texts will be identified in the structure of extract from Achara's posting below.

```
In my point of view about the movie we watched together last
week " February" (and you noticed that I slept in front of the
TV all the time while you were watching together) I AGREE with
you, IIDZY .I don't believe in destiny ! I believe that
something won't happen if you don't make or think about it.
Even though you pass someone you really love him but you never
talked with him. The love isn't the destiny. You can control
it.
Why don't I believe in the destiny ? I would like to tell you
IINK ! Four years ago when I studied in M.6, I ever dreamed
about a guy who I never met before, he has an eye glasses (you
known ?) I really remember him and looking for him like in the
dream. In that time, I believed in the destiny that make me
fall in my daydream. In other hand, when I met him in the real
dream. He doesn't like the guy in the dream. He is the guy who
left me crying and I don't want him to be other except brother.
We walk together in the opposite way and thoughts. Love comes
in at the window but goes out at the door !! and Love can turn
the cottage into a golden palace but the golden palace can't
built up by the destiny.
```

Text 4.3 Extract from Achara's posting in discussion one

Broadly, Text 4.3 above appears as an exposition. When examining closer the structure of individual stages however the Support (Personal Evidence) is organised in the structure of an anecdote (Table 4.23).

| Genre | Schematic Stages | | Embedded Genre | Embedded Stages | Text |
|---|---|---|---|---|---|
| Exposition | Thesis | | | | In my point of view about the movie we watched together last week " February" (and you noticed that I slept in front of the TV all the time while you were watching together) I AGREE with you, IIDZY .I don't believe in destiny ! |
| | Argument | Claim | | | I believe that something won't happen if you don't make or think about it. Even though you pass someone you really love him but you never talked with him. The love isn't the destiny. You can control it. |
| | | Personal Evidence | Anecdote | Abstract | Why don't I believe in the destiny ?I would like to tell you IIDZY !  Four years ago when I studied in M.6, I ever dreamed about a guy who I never met before, he has an eye glasses (you known ?) |
| | | | | Orientation | I really remember him and looking for him like in the dream. In that time, I believed in the destiny that make me fall in my daydream. |
| | | | | Crisis | In other hand, when I met him in the real dream. He doesn't like the guy in the dream. He is the guy who left me crying and I don't want him to be other except brother. |
| | | | | Reaction | We walk together in the opposite way and thoughts. Love comes in at the window but goes out at the door !! and Love can turn the cottage into a golden palace but the golden palace can't built up by the destiny. |

Table 4.23 Schematic stages in extract from Achara's posting in discussion one, demonstrating the structure of an anecdote embedded in an exposition

Achara begins by signalling a retell of the story, using a rhetorical question (`'Why don't I believe in the destiny ?I would like to tell you IIDZY !'`), and introducing '*a guy in her dream*' into the story. The stage signaling and retelling the unusual incident is called 'Abstract' (Hammond et al, 1992: 88; Gerot and Wignell, 1994: 202). Then, the scene is set through the use of Circumstances of temporal (`'in that time'`) and spatial (`'in the dream'`) locations to point out the significance of events. This stage of her discourse is named 'Orientation' (Hammond et al, 1992: 88; Gerot and Wignell, 1994: 202). The details of unusual events are given through a 'Crisis' (Hammond et al, 1992: 88; Gerot and Wignell, 1994: 202), using past simple Process (e.g. `'met'`, `'left'`), temporal connectives (`'when'`), and additives (`'and'`). The final stage communicates the writer's reaction and reflection to the discussed events and is named 'Reaction'[14]. Overall, the schematic stages which occur in the Support of Achara's Argument is Abstract ^ Orientation ^ Crisis ^ Reaction.

A further example of a student text which has an anecdote embedded in an exposition is given in Table 4.24 below.

---

[14] Reaction is defined as reaction to crisis by Hammond et al (1992) and Gerot and Wignell (1997). In casual conversation, Reaction is defined by Eggins and Slade (1997) as an 'interpersonally loaded representation' of the speakers' reaction to their own story, where the event is evaluated and the significance of the story is established (p. 245).

| Genre | Schematic Stages | | Embedded Genre | Embedded Stages | Text |
|---|---|---|---|---|---|
| Exposition | Thesis | | | | `From the movie, February. I impress this love story between Irada and Jiradet but I don't believe in destiny because I think every thing in the world happen with out destiny.` |
| | Argument | Claim | | | `It happens in real situation and continues in real situation too.` |
| | | Illustration | Anecdote | Abstract | `Like this example, my friend she lives in Bangkok and she believes in destiny, she thinks everything happen from destiny.` |
| | | | | Orientation | `One day she had a chance to meet a guy and then they felt in love and thought it was destiny` |
| | | | | Crisis | `but when the time pass their relationship broke down and everything stop. She sad and cried.` |
| | | | | Reaction | `Is it destiny? Why don't we call it bad dream?` |
| | Reinforcement | | | | `But In truth it was only one of many situations that we have to meet. It's not destiny, nothing can control our live but everything happen because we want it to happen we make it to happen.` |

Table 4.24 Extract from Jittra's posting in discussion one, illustrating a text which has an anecdote embedded in an exposition

Table 4.24 shows that Jittra organises her Responding macro-stage in the

structure of an exposition. She supports her Claim with an Illustration, discussing a

story of her friend and this stage is developed in the structure of an anecdote. This

reflects the embedding relationship between the two kinds of genre within student

texts. Taking part/whole perspective of macro-genre, the way that an anecdote embedded in to form a stage of an exposition can be presented in Figure 4.6 below.

```
                              exposition
                                  |
    ┌──────────────┬─────────────┼─────────────────┐
  Thesis         Claim        Illustration      Reinforcement
                                  |
                             [[anecdote]]
                                  |
                   ┌──────────┬───┴───┬──────────┐
               Abstract   Orientation  Crisis   Reaction
```
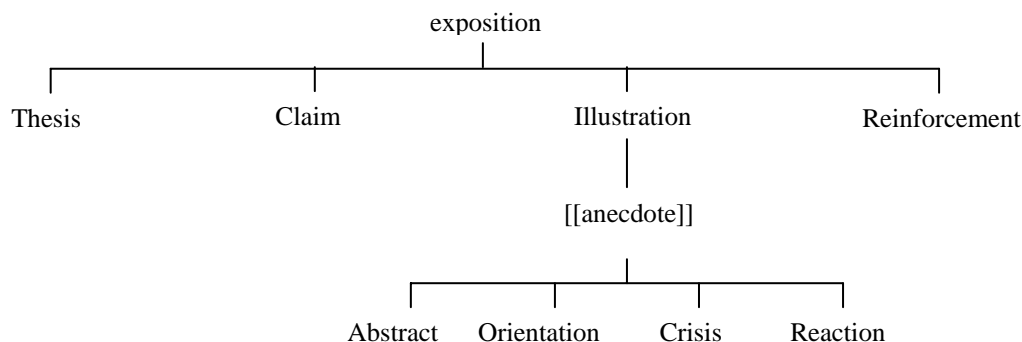
Figure 4.6 Embedding structure of an anecdote within an exposition

The use of an anecdote as embedded genre is common in discussion one. This is in part because the task assigned in this discussion demands students share their opinions about destiny, based on the content of the film or their own experiences. To discuss the task and support their points of view, stories from their own experiences are sometimes shared in the discussion as Support for their Claims.

The embedding relationship between the two genres reflects a complex structure of online discussion postings in this social context and supports the argument that the online discussion posting is a macro-genre which is developed out of a combination of elemental genres and/or stages. The findings also show that more complex structures can be found in student texts. Table 4.25 below presents a summary of the discussion of the Responding macro-stage above, listing all elemental genres and generic stages discussed above, and their linguistic features.

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Self introduction** functions to discuss the writer's personal information, and provide some short description | **Self Identification**: an introduction of name and/ or nickname of the writer | --1st person pronoun Token --modulation --imperative Mood --may include interrogative Mood with 1st and 2nd person pronoun | `Let me introduce myself, My name is Kamome.` |
| | | | `I am Rapeeporn. U can call me "NUTT".` |
| | | | `I am Noppol. Please call me "Off".` |
| | | | `Can you guess who am I ? I am a Japanese girl in our class.` |
| | **Biodata:** description of personal information in terms of date and place of birth, hometown, family, and study | --predominately relational Process, and usually attributive --Circumstances of spatial and temporal location | `I'm 21 years old. I live in Khon Kaen with my family. My family are 6 people. I have one sister. She study in Pratom 6 at Holy Redreemer school. My father is an employee at here. My mother and two aunt are gardener and famer.` |
| | | | `I was born in Roi-Et on 13th july 1982. Now I am studying in 3 years at Rajamangkala University.` |
| | **Impression:** a discussion of students' feelings under different headings: hobbies, life styles, impressive experiences, etc. | --first person Affect with graduation: Force --1st person pronoun --causative+ conditional conjunctions --concrete Participants --mental Process | `I like to go natural travelling so much because I love to see strange animals, mountain and waterfall. My hobbies are reading magazines, seeing movies, shopping, traveling and chatting. If I have lots free time (and have a lot of money); I like to go travel at waterfall around Thailand.I have two happy times in my life. First, I have loved my high school life so much. Because I have had lots good friends. We went to dance, live together, eat, sleep, travel and do everything together. Second, When I know a guy who stuck in my heart.` |
| | | | `I like to get out to join the party,like to play the vedeo games and read books in sometimes. Nowadays I am not enjoy with the activities in my free times at all. I really want to change it to be better or more interesting than now.` |

Table 4.25 Genres and/or stages used in Responding macro-stages

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Explanation:** functions to 'explain the processes involved in the formation (evolution) of a sociocultural phenomenon, as though a natural phenomenon' (Gerot and Wignell, 1997: 221). | **General Statement:** positions the reader | --relational Processes --temporal and causal Circumstances and conjunctions --modalisation | nowadays our country have a big revolution.<br>As you know,everything has changed into the better way,your life is more convenience.<br>But the good things always have bad things too. |
| | **Sequenced Explanation:** explains the evolution of something step by step | | You have to work hard for get lots of moneys to change your life to be better.So they try everyways to fine the method to get more moneys and they might be not success in their ways and lose lots of moneys also.This is a big problem and they do not know the way to solve that.They leave people alone to think of the problem they got ,you know,now they gonna be get mental sickness because of their problems.Perhaps they think that no one can help them.This is the cause of problem in the big city or downtown area. |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Review:** functions to evaluate and discuss a film and issues raised by it, and express a personal response | **Identification:** 'identifies and evaluates that which is to be reviewed plus indicating what is to follow' (Hammond et al, 1992). | --attributive relational Processes<br>--mental Processes<br>--exophoric reference indicating the title of film (i.e. naming of film) | `February is the drama and romance movie`<br><br>`i choose  "cherm" to initially review one of the films because i think this film is the most film that i can talk , moreover i can see the weak and strong points of this film.`<br><br>`I choose the '' Febuary'' to criteria. I got alot of the good point from this movie.` |
| | **Details of Work:** a brief summary or details of the movie | --material Processes in past or present simple Tense<br>--specific Participants representing aspects of the film<br>--Circumstances of matter, spatial location<br>--temporal and additive conjunctions to combine events | `The story tells about a couple, a Thai man and a Thai woman lived at USA by no licenses. the man, Gee who was a smuggle, he drove a car crashed a woman, I, an artist that was a brain cancer. After that, they lived at New York and fell in love each other...`<br><br>`Faq is the movie about the problem of Mr.faq who has life problem, it causes of his contrary with social, that always happen in many villages social.`<br><br>`First, this movie give us about the way to live in aboard if you are not have enough moneys.As you know english are very important and this movie show us about that.` |
| | **Evaluation:** the author's evaluative comments interspersed throughout the text | --relational Processes<br>--appraisal (graduated Appreciation and third person Affection)<br>--Circumstances of matter and temporal conjunctions used as markedTheme<br>--exophoric reference to indicate the parts chosen for evaluation | `The accomadation of two main characters are realistic.`<br><br>`And about Nun, Nun could act very well and real.`<br><br>`About the theme. This movie can convey about the society of Thai people in the country very well.`<br>`The theme in this movie is the judgment of many people who don't know the true but they believe with the thing that they see and it's not true.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Exemplification:** selective summary of content of work | --material Processes to selectively summarise the film in present and past tense<br>--Circumstances of spatial and temporal location to organise events<br>--prefaced with comparative conjunctions (e.g. *for example*)<br>--specific Participants representing relevant aspects in the film | `For example, the scence show that I & Gee lived at the base town because they are foreign that don't have licensees and their life going is realistic.` |
| | | | `For an example, when she made love with the customer show could show her feeling that she felt sad and did not want to do like that, but she had to do. Because of she had to give a lot of money to her family.` |
| | **Evaluative Summation:** 'provides a kind of punchline which sums up the reviewer's opinion of the art events [the film] as a whole' (Gerot and Wignell, 1997: 217) | --Mainly mental Processes<br>--Circumstances of matter<br>--1st person pronoun as a Senser<br>--appraisal (1st person Affect with graduation: Force, and Appreciation)<br>--exophoric reference referring to the title of the film<br>--specific reference to the whole film<br>--causative conjunctions | `about the movie " February" I like this movie because destiny is a good thing from the God.` |
| | | | `After I saw this movie (February) , I impressed in the main character.` |
| | | | `I don't like this movie because Faq's neighbers notunfair and I don't like main character.` |
| | | | `About the flim Feb that i have seen, iI think it is agood and ramantic film and i really like it.` |
| | | | `About the film,I like it, I think this movie tell me about the love and destiny. Gee and Irada have destiny,so they returned to see together in USA after Irada went to Thailand.` |
| | | | `In the movie, I feel hate Mr. Faq's neighbors so much. Why they do that?` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Exposition**: functions to persuade the reader that something is the case (Hammond et al, 1992: 80; and Wignell, 1997: 197) | **Thesis**: an overall position on an issue is put forward (Coffin et al, 2005a: 48). <br><br>**A brief introduction can also be found leading to Position (as in example 1) <br><br>**Thesis also includes the statement which shows the writer's agreement to previous argument. | --Modalised declaratives <br>--Circumstances of matter, spatial and temporal location, or angle often as marked Theme <br>--mental Processes | `We all were born with out anything. Someone was born in a rich family. Someone was born in a poor family. Money has an influence to our life. It can buy foods, houses, or cars. However, it can not always make everyone to be happy. It also makes many people, who are infatuated in money, go down. In the movie, Nuan, a beautiful girl, makes money to give her family by being a prostitute. I don't really agree and accept her job.` |
| | | | `About you opinion I agree with you.The both living in Thailand and aboard is good because many where in the world interesting to stay.!` |
| | | | `From the movie, February. I impress this love story between Irada and Jiradet but I don't believe in destiny because I think every thing in the world happen with out destiny` |
| | | | `What about your opinion in the fourth online discussion?` <br>`Do you agree or disagree with Nual that she earns money by working as prostitute ?` <br>`In my opinion, I disagree with her.` <br>`I think that working as the prostitute is not the best way to earn money.` |
| | | | `In my opinion I prefer living in Thailand beause of three reason.` |
| | | | `I agree with Ice about causes of mental sickness.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Exposition**: functions to persuade the reader that something is the case (Hammond et al, 1992: 80; and Wignell, 1997: 197) | **Challenge Thesis**: same as Thesis but argues against an external source | --Modalised declaratives<br>--mental Processes<br>--non-specific Participants normally appears only once in the lexical string to point to external source of opposition<br>--Circumstances as marked Theme | For many people believe that living abroad is excellent. For me I think living in abroad is also excellent too. Because of in abroad have a beautiful place, more beautiful buildings and more experiences that can't find anywhere.<br>In abroad have a little similarity likes in Thailand such as govern by democracy and many people use more languages. For the example, you can see in the USA. that have more languages because in the USA. have many people. Someone come from Thailand, French or another country that you can't know. That is in the UAS. I can to do everything that I want to do no one blame you and you have opportunity for to do something that you want to do but it must to legal.<br>If you ask me where do you prefer living Thailand and abroad? I want to said that I likes Thailand prefer abroad. |
| | **Counter Thesis**: same as Thesis but argues against a source within the online discussion | --Modalised declaratives<br>--Circumstances of matter, spatial location, and angle as marked Themes | About the movie "February" I agree with Gik but I do not agree with Nok because I think everything happens by yourself it is not involve destiny or fortune. |
| | | --mental Processes<br>--adversative conjunctions<br>--exophoric reference (names), Vocatives, and 2$^{nd}$ person reference to indicate the source of alternative Position<br>--negation | About your idea I disagree with you because I know that living in abroad is more comfortable than living in Thailand. |
| | | | I disagree with Nut that she said Gee will died because I believe in destiny too. |
| | | | In the movie `Cherm'I disagree with u, Jasmin. |
| | | | I have read Nutt's message. Nutt pointed that she believed in destiny.<br>I am not sure that I believe in destiny. |
| | | | I understand why did you sympathize with Naul but Ithink there are many ways to earn moneys if you think carefully. |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Preview**: 'The outline of the main arguments to be presented' (Gerot and Wignell, 1994: 197) | --existential Processes<br>--modalised declaratives<br>--1st person senser<br>--Numeratives<br>--Deictic: 'some', 'many'<br>--list of Things which may be (hyper) thematised later<br>--Circumstances of angle as marked Theme | I think it has[15] 2 main reason for people to be psychosis ther are consciousness and circumstance. |
| | | | There many reasons for me to decide like this |
| | | | Although I am not a psychirtrist, I know some reasons why people get a psychosis. |
| | | | In addition, there are many reasons for me to go abroad. |
| | | | As you know in abroad is very convenience in everything. I will let you know about the good point of living in abroad. |
| | | | If I live there I must learn about living, places, cultures, people, weather and others. |
| | | | There are main three causes of mental sickness. |
| | | | In my opinion, the problems that the people who have mental sickness can possibly causes in the society; family problems, social problems and country problems. |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

[15] In some cases, students use 'it has' as an existential Process in a direct translation from their L1

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| Exposition | **Argument :** a specific, contestable proposition (i.e. Claim) supported by either: Evidence, Personal Evidence, Illustration (i.e. Support)<br><br>**Argument**<br>       **Claim +**<br>       **Support** | See below | **Claim**<br>`Second cause for mental sickness`<br>`is the result of their`<br>`hereditary disease.`<br>**Support**<br>`For this cause, there are many`<br>`people risk to have mental`<br>`sickness unawares. Almost of the`<br>`patients have this disease in`<br>`their middle age. In fact, it's`<br>`too difficult to treat them than`<br>`other cases. If people in the`<br>`middle age have the mental`<br>`sickness, there is the cause of`<br>`many problems in their work.`<br>`They can't work well again as`<br>`before they get the disease.`<br>`This cause leads to many`<br>`problems in their office.` |
| | **Claim:** a specific, contestable proposition (Coffin et al, 2005a: 47) | --modalisation in non-relational Processes<br>--mainly prefaced by temporal conjunctions (e.g. *first, second*)<br>--lexical cohesion and anaphoric reference relating to Thesis or lexical cohesion built up from Preview | **Claim**<br>`First, Naul does not need to`<br>`work as a prostitute because she`<br>`has a good shape and beautiful`<br>`face, she can work as a model,`<br>`actress or presenter of`<br>`advertisement even if all of`<br>`this career can earn alot of`<br>`moneys ,why did she do that.`<br>**Support**<br>`I think it is not a good`<br>`way.Everyone can choose a good`<br>`way of their life it is not`<br>`depends on the moneys at all,we`<br>`can be everythings if we`<br>`try,just try to do it and do`<br>`your best,finally you will`<br>`achieve the successful of that.` |
| | | | **Claim**<br>`Second, I would like to try to`<br>`live in Japan alone.`<br>**Support**<br>`In my opinion, if I can live`<br>`there, it's mean that I can`<br>`speak Japanese very well !! , to`<br>`go abroad help me open my view.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| Exposition | **Challenge Claim**: same as Claim but argues against an external source | --modalisation in non-relational Processes<br>--non-specific participants representing external source as Sayer or Senser<br>--mental Processes<br>--verbal Processes<br>--adversative conjunctions<br>--negations | `Someone thinks that if you feel alone, you can call your parents in Thailand. However, living in Thailand makes me warm heart.` |
| | | | `Some people say that there are many people who have little education would like to be the prostitute.`<br>`I think that it is not only a way for many peasants in our country to earn money.` |
| | | | `Some people argue that they can do every job that they like to do because it is a human right.`<br>`However, nowadays, the job has still had a lot of problems.`<br>`Nual should not do the work because the job is not accepted in Thai society, there are many jobs that she can do and the job may make her having many diseases from having sexes.` |
| | | | `Some people may say that because Nual has to take care her family.`<br>`Many people have to take care their family,but they do not be prostitues as Nual.`<br>`Also they do happy with their life because they do not have to think about HIV.`<br>`Moreover, their family still alife and happy with their life.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| Exposition | **Counter Claim**: same as Claim but argues against a source within the online discussion | --modalisation in non-relational Processes<br>--2nd person reference as Sayer or Senser<br>--names as 3rd person exophoric reference, and Senser or Sayer<br>--mental and verbal Processes projecting previous Argument<br>--adversative conjunctions<br>--negations | `Although Panadda said the`<br>`staff in wedding studio`<br>`can help her to get a few`<br>`money but it maybe make`<br>`her so proud more than`<br>`that she has working as a`<br>`prostitute or second wife.`<br>`However, she has a lot of`<br>`family responsibilities,`<br>`her father called her to`<br>`send some money to him,`<br>`and she doesn't have`<br>`investment to do another`<br>`job that get a lot of`<br>`money like the prostitute.` |
| | | | `As you said that it is for`<br>`you to live in abroad`<br>`I think it is not true`<br>`because nowadays people`<br>`from Asian country or`<br>`Thailand move to abroad`<br>`rather than the past,` |
| | | | `If you agree that working`<br>`as the prostitute is good`<br>`but don't you notice at`<br>`the end of the story`<br>`(Cherm) Nual resign from`<br>`prostitution and work at`<br>`wedding studio. It is`<br>`shown that Nual not really`<br>`would like to be the`<br>`prostitute.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Evidence**: Support for Claim based on professional, or personal experience, researching findings, theory, etc (Coffin et al, 2005a: 47). | --modalised declaratives<br>--material Processes<br>--additive conjunctions to relate events<br>--causative conjunctions<br>--reference (anaphoric or cataphoric) to elements in Claim<br>--lexical cohesion mainly built up from Claim | **Claim:** The first is consciousness (ภาวะทางจิต).<br>**Evidence:** They may get affected; accident or lost someone love so much and they can admit the true, try to remind that he or she still alive. |
| | | | **Claim:** Second cause for mental sickness is the result of their hereditary disease.<br>**Evidence:** For this cause, there are many people risk to have mental sickness unawares. Almost of the patients have this disease in their middle age. In fact, it's too difficult to treat them than other cases. If people in the middle age have the mental sickness, there is the cause of many problems in their work. They can't work well again as before they get the disease. This cause leads to many problems in their office. |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Personal Evidence:** Support for Claim, based on the writer's perspectives. This includes the writer's knowledge gained from personal contact with someone (as in the last example) | --predominately 1st person pronoun or possessive + past tense and/ or usuality (e.g. *always, would*) --causative conjunctions --material Processes in Present or Past Tense | **Claim**<br>I think the main reason is person's mind condition.<br>**Personal Evidence**<br>You know I have had lot of problems since I was young. I had never been hopeless or unconscious. I always thought that I have my brain, my mind and my good body. I could set my life. I had to be patient and try to walk along to the right way. |
| | | | **Claim**<br>I believe about destiny<br>**Personal Evidence**<br>because I have known some guy that he lives in Suphan Buri where is far from my home town last year.<br>In my opinion, I think he and I wouldn't easy to know each other because he usually stay in Suphan Buri and I usually stay in Roi-Et, but something made us to known each other and now we become a closefriend.<br>And I think something that made me and him known each other is destiny. |
| | | | **Claim**<br>Second, the time is shorter.<br>**Personal Evidence**<br>Arjaan James told me that we can graduate Bachelor Degree in three years.<br>In addition, I found in the internet that we spent only twelfth month for Master Degree. In Thailand, as you know we spent four years for Bachelor degree and two to three years for Master Degree. |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Illustration:** Support for Claim providing examples (based on the contents of film or personal knowledge) | --Exophoric reference to film or elements (e.g. *characters*) in film to introduce the Participant into the discussion<br>--normally prefaced with comparative conjunctions (e.g., '*Like*', '*For example*')<br>--relational and material Processes in both past and present simple Tense<br>--Appraisal (3rd person Judgment)<br>--specific Participants | `Claim`<br>`I think 100% of people, who have a mental disease, have a family problem.`<br>`Illustration`<br>`Somsorng, who has full of fancies and imaginations, perhaps lose her family. I think if she was patient and conscious, she would not be like this. In addition, if other people accepted what she was and there is someone takes care of her, she would be better.` |
| | | | `Claim`<br>`Do you know when you will live in the society nowadays, you must be strong both mind and health`<br>`Illustration`<br>`like Nual who has very strong mind. We can notice that she never complain anything about her family although the member of her family will disturb her.Although her job will not be accepted of others but she still do because this is only the one way to earn money as much as she can in the short time. I understand that also` |
| | | | **Claim**<br>`Also, It has a lot of things that I like.`<br>**Illustration**<br>`Examples, there are lots of friendly people, good king and good cultures.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| | **Reinforcement:** a previous argument, challenge or claim is confirmed and reinforced (Coffin et al, 2005b: 470) | --1st person pronoun Senser with mental Processes (e.g. *decide, want, think, prefer*) --adversative and causative conjunctions --attributive relational Processes --modalisation of proposition (e.g. *can*) --reference chains and/or lexical strings back to the Thesis or Arguments | `However,I prefer living in Thailand more than abroad beacuse it's easy to live,I can woke here and make money and easy to talk with other peoplemore than abroad because i'm Thai people.` `However, these are only least cause of why I prefer to live in Thailand than abroad. I think before we decide to live in some where. The important thing is we should concern about the above reasons.` `this is the mail reason that why i would like to go abroad because i want to go there to earn money or lloking for jobs there` |
| | **Recommendation:** recommended action (Hammond et al, 1992: 82). | --modulation of proposition (e.g. *should, must*) --generalised exophoric (*you*) or specific exophoric introducing Participants from the film, followed by anaphoric reference keeping track on that (e.g. *Nual, she, her*) --relational and material Processes --can also be conditional clause and 1st person pronoun | `You should forget many problems and nonsensical words, or bad habit from someone. You must find the activities that suitable for you I think so. In addition, the way that make you arrange the system in your brain and forget everything I think you should take a posture of transcental meditation.` `If I am Nual,I will apply to be a pretty in any event such as a Motor show because she is very bauetiful.` `I think Nual is a very good devoted person that she sacrifice to do hard work and give the money to her family. Nevertheless, she should find other good new job that the society accepted. Although, the new job give her not much of money she must tell her family that she can send only the money to her family. I think, her family will understand and use the money carefully.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

| Elemental genres where relevant | schematic stages | Typical linguistic features | example |
|---|---|---|---|
| **Anecdote:** to share with others an account of an unusual or amusing incident (Gerot and Wignell, 1997: 202) | **Abstract:** signals the retelling of an unusual incident (Gerot and Wignell, 1994: 202; Hammond et al, 1992: 88) | --specific Participant --Circumstances of spatial and temporal location --material Processes in Past Tense | `Four years ago when I studied in M.6, I ever dreamed about a guy who I never met before,` |
| | **Orientation:** sets the scene (Gerot and Wignell, 1994: 202; Hammond et al, 1992: 88) | --anaphoric reference --Circumstances of spatial and temporal location | `he has an eye glasses (you known ?) I really remember him and looking for him like in the dream. In that time, I believed in the destiny that make me fall in my daydream.` |
| | **Crisis:** provides details of the unusual incident (Gerot and Wignell, 1994: 202; Hammond et al, 1992: 88) | --material and mental Processes in Past Tense --concessive, temporal, and additive conjunctions --anaphoric reference referring to the Participant introduced in Abstract | `In other hand, when I met him in the real dream. He doesn't like the guy in the dream. He is the guy who left me crying and I don't want him to be other except brother.` |
| | **Reaction:** statements showing the writer's reaction and reflection to the story | --exclamation --rhetorical questions --third person Judgment | `Is it destiny? Why don't we call it bad dream?` `Is this destiny? If this is destiny why the boy and the girl din not have a chance to love each other?` `We walk together in the opposite way and thoughts. Love comes in at the window but goes out at the door !! and Love can turn the cottage into a golden palace but the golden palace can't built up by the destiny.` |

Table 4.25 Genres and/or stages used in Responding macro-stages (continued)

### 4.3.5 Hybridity

Consistent with Coffin et al (2005a,b), the findings in this study show that the macro-genre of online discussion posting realises a new social context which makes different demands and enables new form of communication. These texts mix genres and their stages reflecting the complex structure of the overall online discussion. In this section, I discuss the hybrid nature of student online discussion postings under two headings: combined genres, and generic ellipsis.

### 4.3.5.1 Combined Genre

Student discussion postings in this study often include stages consistent with the stages from common elemental genres but combine them in novel ways. This is consistent with the findings of Coffin et al (2005a,b), and has been discussed in relation to the reviews and expositions above. In addition to this 'mixing' of stages and the use in some cases of typical generic patterns of text structure, Responding macro-stages can be realised by more than one elemental genre. To explain this, I will examine further the structure of Jitra's posting in discussion one below.

```
Hello everyone,
My name is Jittra, you can call me Gore I was born in Phuwieng
and now I am 20 years olds. I decided to study here because I
would like to improve my poor English skills.
Now I stay at A…'s dormitory and it is place where I impress
most in my life because I have never stayed at dormitory and at
my dorm there is many things that I can gossip other all day.
Especially, A.. she always makes us quite afraid to talk with
her, however she is one of my good and bad experiences to live
in dormitory.
From the movie, February. I impress this love story between
Irada and Jiradet but I don't believe in destiny because I
think every thing in the world happen with out destiny. It
happens in real situation and continues in real situation too.
Like this example, my friend she lives in Bangkok and she
believes in destiny, she thinks everything happen from destiny.
One day she had a chance to meet a guy and then they felt in
love and thought it was destiny but when the time pass their
relationship broke down and everything stop. She sad and cried.
Is it destiny? Why don't we call it bad dream?
But In truth it was only one of many situations that we have to
meet. It's not destiny, nothing can control our live but
everything happen because we want it to happen we make it to
happen.
And the last one is if there was destiny, why destiny did not
get me "A" glade in Japanese and Basic Translation
subjects.55555
```

Text 4.4 Jitra's posting in discussion one


The structure of Jitra's posting can be demonstrated in Table 4.26 below.

| Macro-Stages | Genre | Schematic Stages | | Embedded Genre | Embedded Stages | Text |
|---|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | | Hello everyone, |
| Responding | Self Introduction | Self Identification | | | | My name is Jitra, you can call me Gik |
| | | Biodata | | | | I was born in Phuwieng and now I am 20 years olds. I decided to study here because I would like to improve my poor English skills. |
| | | Impressions | | | | Now I stay at A's dormitory and it is place where I impress most in my life because I have never stayed at dormitory and at my dorm there is many things that I can gossip other all day. Especially,A she always makes us quite afraid to talk with her,however she is one of my good and bad experiences to live in dormitory. |
| | Exposition | Thesis | | | | From the movie, February. I impress this love story between Irada and Jiradet but I don't believe in destiny because I think every thing in the world happen with out destiny. |
| | | Argument | Claim | | | It happens in real situation and continues in real situation too. |
| | | | Illustration | Anecdote | Abstract | Like this example, my friend she lives in Bangkok and she believes in destiny, she thinks everything happen from destiny. |
| | | | | | Orientation | One day she had a chance to meet a guy and then they felt in love and thought it was destiny |
| | | | | | Crisis | but when the time pass their relationship broke down and everything stop. She sad and cried. |
| | | | | | Reaction | Is it destiny? Why don't we call it bad dream? |
| | | Reinforcement | | | | But In truth it was only one of many situations that we have to meet. It's not destiny, nothing can control our live but everything happen because we want it to happen we make it to happen. |
| Closing Bonding | | Banter | | | | And the last one is if there was destiny, why destiny did not get me "A" glade in Japanese and Basic Translation subjects.55555[16] |

Table 4.26 Schematic stages in Jittra's posting in discussion one

---

[16] 55555 signifies laughter in Thai

Table 4.26 shows that the Responding macro-stage in Jitra's posting is constructed from two elemental genres: self introduction and exposition. The combining relationship between the two genres is in part due to the nature of the task assigned in discussion one which assigns students to do two things: to begin the online discussion by making a short introduction about themselves and to express their opinions about destiny. The schematic structure of Jitra's posting in Table 4.26 shows that she organises her discussion to comply with the demands of the task i.e. to provide short information about herself, using a self introduction and to discuss her opinions about destiny, using an exposition. Therefore, her Responding macro-stage is a combination of a self introduction and an exposition. The combining relationship between the two genres can be presented in Figure 4.7 below.

Responding

self introduction                    exposition

Self Identification    Biodata    Impression    Thesis    Claim    Illustration    Reinforcement
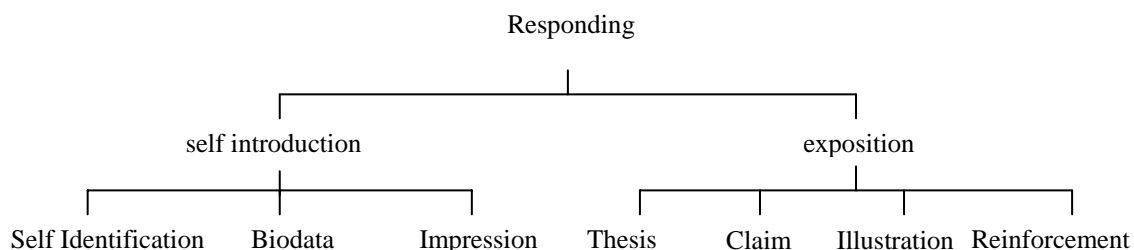
Figure 4.7 The structure of combining genres within Jitra's Responding macro-stage

The illustration in Jitra's exposition has the structure of an anecdote, reflecting the embedding relationship between an exposition and an anecdote as discussed above (see 4.3.4.2.1.5). Extending Figure 4.7 to include the embedding genre, the complex structure of different genres used in Responding macro-stage of Jitra's posting can be demonstrated diagrammatically in Figure 4.8 below.

```
                              Responding
                                  |
          ┌───────────────────────┴───────────────────────┐
    self introduction                               exposition
          |                                              |
  ┌───────┼───────┐                   ┌────────┬─────────┼──────────┐
Self      Biodata  Impressions     Thesis   Claim   Illustration  Reinforcement
Identification                                           |
                                                    [[anecdote]]
                                                         |
                                        ┌────────────┬───┴────┬──────────┐
                                    Abstract    Orientation  Crisis   Reaction
```
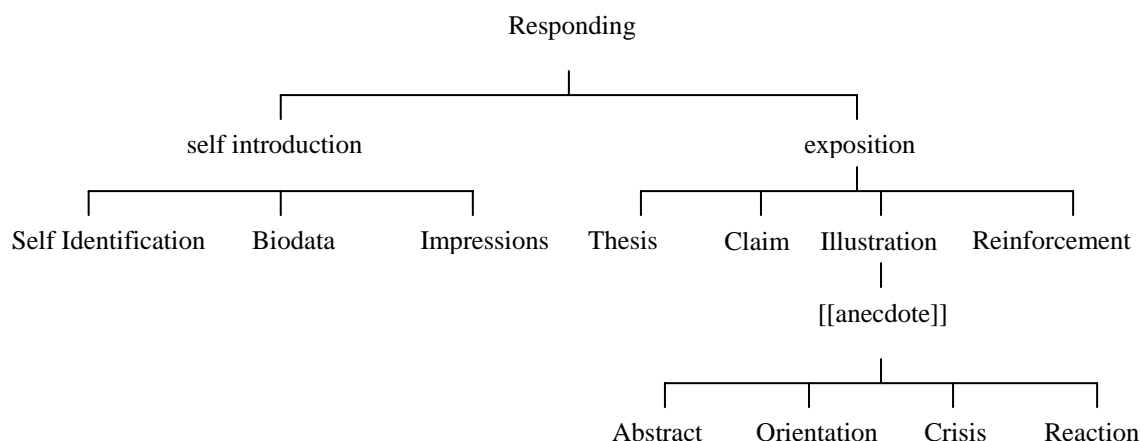
Figure 4.8 Combining and embedding genres in Jitra's Responding macro-stages

In the Closing Bonding macro-stage, Jitra uses Banter to clearly resemble the features of a Claim in an exposition. This suggests that besides the expression-level mistake ('glade' instead of 'grade'), this student has shown the ability to communicate effectively in order to maintain two social purposes i.e. the purpose to use the generic potential of an exposition to address the task, and the purpose to maintain community with the readers (who are also friends) by including joking and laughter in the discussion. Jitra's posting is a good example of the way that language structures can vary at lower levels, and how these varied patterns realise a consistent pattern in the structure of online discussion postings as a macro-genre in this social context.

### 4.3.5.3 Generic Ellipsis

In this study, the teacher performs the role of a facilitator, posting the task for discussion and asking some questions to encourage more participation from students. For this reason, some students make more than one posting to provide further information (cf. Coffin et al, 2005b: 470). In Coffin et al (2005b: 470), further supporting evidence or additional reasoning for a previous Argument or Claim is

named 'Expansion of Argument or Claim' stage. In this context however clarifications of previous Argument are made by students in different ways. That is, they normally appear in short postings which realise stages of different genres and these stages presuppose those previously used genres instead of instantiating a new one. Such postings are normally short and are different to 'Expansion of Argument or Claim' in Coffin et al (2005b). In this study, these postings are analysed in relation to the characteristics of the genres in the earlier postings to which they relate.

To illustrate, I will examine the conversation between Adisak and the teacher in discussion four. In this discussion, the task demands students to discuss whether they agree or disagree with the main character's prostitution career. To do so, they are required to provide supporting reasons and suggest other possible ways of earning money in case of disagreement. To comply with this task, Table 4.27 below shows that the discussion of Adisak's opinions appears as an exposition.

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| Genre | Schematic stages | | Text |
|---|---|---|---|
| Exposition | Thesis | | We all were born with out anything.<br>Someone was born in a rich family.<br>Someone was born in a poor family.<br>Money has an influence to our life.<br>It can buy foods, houses, or cars.<br>However, it can not always make everyone to be happy.<br>It also makes many people, who are infatuated in money, go down.<br>In the movie, Nuan, a beautiful girl, makes money to give her family by being a prostitute.<br>I don't really agree and accept her job. |
| | Argument | Counter Claim | Many people in my class said she was very strong and patient, but I don't think so. |
| | | Evidence | If she had a strong mind and be patient, she wouldn't be a prostitute. There are many kinds of job. Why didn't she choose a better job?<br>Although some other jobs can not make more money like being a<br>prostitute, I am sure that its can make her to be happier being a prostitute. |
| | Argument | Claim | Why does she have to sleep with many guys for money? |
| | | Personal Evidence | After I had seen the scene that Nuan is sleeping with many guys, I felt bad-could not accept what she did. I also thought about it why many girls decided to do this job. I don't know why they don't love themselves. |

Table 4.27 The structure of Responding macro-stage in Adisak's posting in discussion four

To encourage more participation in the online discussion, the teacher posts some questions asking Adisak and another student to provide some suggestions of other possible ways to earn money. The teacher posting is given in Text 4.5 below.

```
Hi Honda & Panadda,
You both disagree with Nual's way of earning money and
mentioned that she had better choices to choose from. I
definitely agree with your answer. But, can you suggest some
kinds of job that she can earn money for a living and
supporting her family?? You may also advice a plan for her to
earn money legally and smartly.
Aj Yupaporn
```

Text 4.5 Teacher posting in discussion four, prompting students to participate more in the online discussion

In the same discussion, Adisak posts another short posting to respond to the teacher prompt. This subsequent posting contains the features of a Recommendation stage which presupposes the structure of an exposition used in his previous posting. The anaphoric presupposition of a generic structure from previous posting is named in this study as 'generic ellipsis'. This is demonstrated in Table 4.28 below.

| Genre | Schematic stages | Text |
|---|---|---|
| Generic Ellipsis- taking previous posting as anaphorically pre-supposed | Recommendation | There are many kinds of job.<br>I don,t know what area she had graduated.<br>She can shoose the job she likes-depends on her education. It seems she had graduated from low grade education. However, she can find a beter job than being a prostitute. She can be a waitress, or join a beauty contest.<br>One thing important is to work that we are happy. |

Table 4.28 A short posting made by Adisak in discussion four, illustrating a generic ellipsis of genre

Table 4.28 shows that Adisak's posting above is a short response to the teacher's question and supports his points made in his previous turn. The construction of text this way reflects generic ellipsis:  it assumes the elemental genres used in a previous turn,  thus leaving out elements of the genre (e.g. 'Thesis' or 'Argument' in an exposition) and giving only those elements of the genre that are needed to address the teacher's prompt (e.g. 'Recommendation' as shown in Adisak's posting above).

The posting in this pattern is consistent with the other students' postings. That is, in a similar discursive context (i.e. responding to a teacher's prompt), students sometimes take a previous posting as anaphorically pre-supposed.

A further example can be found in discussion five as shown below.

| Genre | Schematic stages | Text |
|---|---|---|
| Review | Identification | i choose  "cherm" to initially review one of the films because i think this film is the most film that i can talk , moreover i can see the weak and strong points of this film. |
| | Evaluation | About the setting of this film , i think it is not appropriate to the storyline because the story jumps around in flashbacks too much and time jumps which are at the first extremely . Moreover it is not convincing because Mr.Cherm think and dream too much. |
| | Exemplification | He didn't tell Nual what he feel and think ,it is impossible for the men nowadays that why this film is not covincing.And it is not credible that Mr.Chearm will be unfortunately all times like that.for example he is always get the bad things although he did the good things already. |
| | Evaluation | The atmosphere created is successfully because they conveyed the feeling through the real community nowadays ,example in the brothel ,  the supermarket  etc.It is very realistic what happen nowadays. |
| | Evaluation | The theme or the main ideas  is about the socila problems that developed from  it. The music is not relevant to the theme of the film because the music were shown in the flashbacks that it is not the main idean of this film because it is just the dreams of Mr.Cherm that he dreamed to love with Nual. |
| | Evaluation | The ending of this film that the conflict resolved is not quite clear and appropriate because i still don't know how their relationship will be going??? |
| | Evaluation | The film uses the memorable imagery |
| | Exemplification | such as when Nual make love with her customers they focus just on her face to suggest life that what they are doing. |
| | Evaluation | The film use the flashbacks to link the past of Mr.Sombut when he killed the guy who was making love with his wife with the present. |
| | Evaluation | The use the camera distance and angle techniques. |
| | Evaluative Summation | This film is boring a bit because i don't like when Mr.Cherm dreamed too much and he should tell Nual straightly how he feel with her. If i was him i will tell Nual about my feeling and ask her to marry and help each other to earn money. By the way i like this movie a bit because of Mr.Cherm like everyone like this actor.I think the director would like to make this movie funny by using Mr.Mom to act because he is not a polite and quiet man like this,so when he acts like this it would make us to laugh and enjoy this movie. |

Table 4.29 The structure of Responding macro-stage in Suchada's posting in discussion five

In this discussion, one Evaluation in Suchada's posting is not complete (i.e. 'the use of camera distance and angel techniques'), so the teacher posts to encourage her to write more.

```
Hi Suchada,
Thanks for your long contribution.
You have given quite clear opinions about the film "Cherm".
In the last sentence of paragraph 4, you  seemed to discuss the
use of camera distance and techniques, but gave up.
Would you like to explain more about that??
Aj Yupaporn
```

Text 4.6 Teacher's prompt to Suchada in discussion five

To respond to the teacher's prompt, Suchada posts another short posting by presupposing a review used in her initial posting, and providing more Evaluations as shown in Table 4.30 below.

| Genre | Schematic stages | Text |
|---|---|---|
| | Salutation | `Hello teacher` |
| | Banter | `i feel very happy today;and how about you??` |
| Generic Ellipsis-taking previous posting as anaphorically presupposed | Evaluation | `Teacher about the use of camera distance and techniques in Cherm film is the normal thing that we are always see it in films nowadays buse we must use our imagination to think about this.`<br>`Try to think if that is the makeing love sence,will the famous actress as Nual will act that??`<br>`Noway!!!! `**`so`**` when they use this it is very polite to show that even for the children also.` |
| | Evaluation | `and about the sound , the ancient song is quite good and very appreciate that make me so happy and follow up this film more.` |

Table 4.30 A short posting made by Suchada in discussion five, illustrating a generic ellipsis of genre

Table 4.30 shows that the two evaluations made by Suchada do not alone realise a genre, but presuppose the structure of a review used in the initial posting. This kind of exchange between the teacher and students reflects the nature of turn taking at the broad level of the online discussion dialogue and the use of generic ellipsis in students' subsequent postings suggests that the online discussion is a kind of extended text (see section 4.2 above).

Overall, Responding macro-stages are realised by different elemental genres and stages and elemental genres may be rankshifted and function as stages in other elemental genres. The findings also show that Responding macro-stages in student online discussion postings may have a combination of genres or stages, or sometimes may be extended by generic ellipsis. This reflects that online discussion is a macro-

genre which is developed in a new social context. This new social context is making different demands and enabling the use of language in unique structures.

## 4.3.6 Synoptic Perspective: Conclusion

The synoptic perspective can be used to explain the structure of student online discussion postings. In this study, students organise their online discussion to fulfill at least two social purposes: the purpose to discuss the task assigned by the teacher and the purpose to maintain relationship with the readers who are often friends. With these two fundamental goals, their online discussion postings can have three macro-stages: Opening Bonding, Responding, and Closing Bonding. In these three macro-stages, Responding almost always occurs in student postings while Bonding sometimes does not exist. Therefore, Responding stages are obligatory and Bonding stages are optional macro-stages.

Solidarity is foregrounded in Bonding macro-stages. In this study, Bonding is instantiated from different stages, namely: Salutation, Banter, Announcement, Exhortation, Apology, Call, and Signature.

Responding macro-stages discuss the tasks assigned by the teacher. Responding macro-stages are realised by the use of different elemental genres and stages in student postings. Throughout, the most common type of genre used in all five discussions is an exposition. At the same time, certain types of genre used in particular discussions can also be identified. For example, a self introduction is almost always used by students in discussion one while a review is used frequently in discussion five and the underlying reason for this is due to the task demand. Even so, the order of the stages in different genres is not stable. Students combine genres or stages in their discussion, and short postings also use generic ellipsis. Importantly, it

was found that students use an exposition in a more complex pattern than the typical structure by developing new stages and these stages are combined in different ways.

The findings in terms of overlapping macro-stages and unclear boundary between genres are consistently found in student postings in this study. The overlapping features of macro-stages reflect a discursive nature of the online discussion postings organised in this social context. Specifically, this online discussion activity is constructed for language learning purposes i.e. students communicate to comply with the tasks assigned by the teacher and in the meantime the relationship between the participants in a community is also maintained; their online discussion postings are mainly organised with Opening Bonding, Responding, and Closing Bonding macro-stages. To combine all the social purposes, the boundaries between Bonding and Responding macro-stages are sometimes unclear. This is in part not only due to the instability of this macro-genre at lower level of instantiating the macro-stages, but also because prosodically many of the postings tend to be more interpersonally oriented at the beginning and the end, even when they maybe no Bonding macro-stages.

The overlapping structure of two macro-stages also reflects variation of language at a lower level to instantiate a consistent pattern at macro-structure, and that there is no stable pattern of genres within each macro-generic stage, which can be used to represent the pattern of student online discussion postings at a lower level.

Finally, the combined features of genres also imply students' limited understanding of the schematic stages of different types of genre. This is important for the language teacher to take into account and it confirms the previous argument that explicit instruction of certain genres should be given to students to ensure that they

are capable to recognise different structures of genres and to construct them independently our of the classroom.

## *4.4 Conclusion*

This chapter examines the generic structure of student online discussion, taking two perspectives: dynamic perspective and synoptic perspective. The dynamic perspective investigates the overall structure of the online discussions in this corpus and describes the potential of dialogism and exchange structure. The findings reveal that online discussions can be explained through the process of turn taking. That is, individual postings function as potential turns taken by interlocutors, reflecting the dialogic nature of communication. Moreover, the online discussion is conducted among students in response to tasks assigned by the teacher and the task demands that students respond to previous postings made by other participants. Students take on multiple speech roles for the purposes of exchanging knowledge (K1, K2) and goods and services (A1, A2).

Based on SFL genre theory, I take a synoptic perspective to examine different genres and stages used by students in their online discussion postings. These postings instantiate a macro-genre and the underlying reason is closely related to the two fundamental purposes of the discussion: the purpose to address the tasks assigned by the teacher and the purpose to maintain relationships with other participants who are often friends. Therefore, students tend to organise their online discussion postings with three consistent macro-stages: Opening Bonding, Responding, and Closing Bonding. Bonding macro-stages foreground solidarity with the readers, and Responding macro-stages discuss the tasks assigned by the teacher. The linguistic features in these macro-stages realise different kinds of elemental genres.

Bonding macro-stages at the beginning and the end of the postings are realised by different stages: Salutation, Banter, Call, Announcement, Exhortation, Apology, and Signature, and these stages combine in different ways.

In the Responding macro-stages in student postings, it is possible to identify the structure of different elemental genres. This is closely related to the nature of the task assigned (for example, a self introduction is a common genre in discussion one, or a review is mainly used in discussion five). However, the findings show that Responding macro-stages can also be realised by a combination of different elemental genres and sometimes one genre may be embedded to function as a schematic stage of another. Moreover, in some postings, students combine different stages drawn from different elemental genres, and they may use 'generic ellipsis' where their posting anaphorically assumes the generic structure of the text of a previous posting. The variation of language and a flexible combination of genres or stages represents variation at a lower level, realising a more stable pattern at macro-structure.

The findings from both dynamic and synoptic perspectives provide some implications for the application of online discussion in the language classrooms.

The findings in terms of dialogism and exchange structure at a broad structure of online discussion together with the Bonding macro-stages and other prosodic realisations at discourse level reflect that individual postings have 'the potential to respond to previous turn or prompt subsequent turns and are therefore dialogic' (Coffin et al, 2005b: 476). This reflects the discursive nature of the online discussion, and helps to explain the co-existence of spoken-like and written-like features of language (Baron, 1998; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Murray, 2000; Tanskanen, 2006; Warschauer, 2001). The language of online discussions is different to that used in other modes of communication, where the

social demands are different. Furthermore, the use of different genres due to different demands of tasks assigned by the teacher means that tasks play important role in enabling certain types of genres to be used by students. Therefore, tasks should be designed carefully to meet the curriculum goals and target genres need to be established for the classroom and online discussion.  Finally, the unclear boundary between genres also reflects students' weaknesses and limited ability in recognising the schematic stages and linguistic features used in different kinds of genre. This exemplifies the importance of providing explicit instruction of different genres and training students to become autonomous in recognising the structure of different genres, something which was not an aim of the writing course in which these students were participating.

# Chapter 5 Cohesion and Coherence in Student Online Discussion Postings

## *5.1 Introduction*

This chapter investigates how cohesion and coherence are created in student online discussion postings. The postings composed by two students: Achara and Suchada (pseudonyms) are chosen for detailed analysis. My discussion focuses on three cohesive resources, used by students to organise their discourse. These are periodicity, conjunction, and reference. The discussion is made in a top-down manner i.e. students' ability in organising the whole discourse with hyperThemes and thematic development is discussed first, followed by conjunction and their use of reference. As ellipsis and substitution are not the predominant type of cohesive resource employed by students in this study, the discussion of these issues will not be made. In 5.2, I investigate how the two students' texts are organised by considering their waves of information flow in terms of hyperTheme and hyperNew, followed by a close investigation of thematic development at clause to clause level. In 5.3, I examine their use of conjunctions in order to identify how their arguments are made and supported and in 5.4 their use of reference is considered to identify how the participants in the co-text are tracked.

## *5.2 Periodicity: Information Flow*

### 5.2.1 Introduction

In this section, I examine how periodicity is created in the two students' postings. I begin by defining the term 'periodicity' in 5.2.2 and discussing how the unification of a whole discourse is organised. In 5.2.3, I discuss Theme and Rheme and explore how thematic development at the level of clause is created. Finally, the way that the two

students organise their postings with periodicity and thematic development is discussed in detailed in 5.2.4 and 5.2.5.

## 5.2.2 HyperTheme and HyperNew

Constructing successful writing involves more than the ability to form correct sentences (see Alonso and McCabe 2003; Ravelli 2004; Tseng and Liou 2006; Tanskanen 2006). This is because meaning is also made at levels 'above' words and sentences. In academic writing, Ravelli (2004: 104) claims that:

> '…abstraction and theorisation need to be explicitly signalled, and connected in some overt framework. The students who can successfully predict where they are going, flag where they are and reiterate where they have been, is more likely to be able to convince through their writing than the students who can not.'

This implies that the ability to create relations within a text and to provide a clear structure of arguments is a crucial factor in making a text easy to follow. Such relations must be created both in the discourse-semantics and in clauses. Martin and Rose (2003) explain that coherence starts from a broader view of discourse organisation which is viewed as periodical waves of information flow.

> 'periodicity is concerned with information flow: with the way in which meanings are packaged to make it easier for us to take them in…giving readers some idea about what to expect, fulfilling those expectations, and then reviewing them.'
>
> (Martin and Rose 2003: 175)

In this view, the discourse is organised as waves of information through the hierarchical relationship of bigger waves (hyperTheme/ New) and smaller waves (Theme/ New). A hyperTheme is a resource which provides the reader with some idea of what the writer will be talking about. It is similar to the well-known notion of a

topic sentence. A hyperTheme predicts and establishes the reader's expectations about how the text (or phase of the text) will unfold. Meanwhile, the accumulation of new information at the end of the text (or phase) is called a hyperNew (Martin and Rose, 2003: 181-182). A hyperNew is neither a summary nor the exact paraphrase of the hyperTheme, but it provides a new point to the text, which could be picked up and developed further in the following phase. To illustrate, Text 5.1 below is extract from Suchada's posting in discussion three.

```
In my opinion i think the one of cause for the
mental sickness is the sadness from their family -
study  -work  ...such   as   parents   or   their
cousins ,friends, neighbors,or lovers that make
them serious in all the ways for example my parens
used to force me to study in Maths-Science , then i
couldn't study well because i didn't like and i was
so serious for 3 years, or my lover; he was vry
handsome so he always made me felt jelously for a
long time until he dump me that make me elt more
seriously.
```
Text 5.1 Extract from Suchada's posting

In Figure 5.1 below, Text 5.1 has been reformatted to indicate the crests of hyperThemes and hyperNews which create the periodic information flow.



Figure 5.1 Extract from Suchada's posting, indicating waves of information flow

In Figure 5.1, we can see that Suchada begins her discussion of possible causes of mental sickness with a clause complex ('`In my opinion i think the one of cause for the mental sickness is the sadness from their family - study -work ...such as parents or their cousins,friends, neighbors,or lovers that make them serious in all the ways`'). This clause complex functions as a *hyperTheme*, which provides the reader with some idea of what the writer will be talking about in this phase of her posting (Martin and Rose 2003: 181). As previously mentioned the hyperTheme is predictive and establishes expectations about how the text will unfold. In the text under discussion, the hyperTheme clearly indicates that the following discussion will be about sadness from others as the first cause of mental sickness.

After predicting what will follow, two examples of the first cause of mental sickness are drawn from part of the hyperTheme through a hierarchy of periodicity. That is, '*lower level*' hyperThemes are used: '`for example my parens used to force me to study in Maths-Science`' and '`or my lover;`'[1] to further predict the discussion at a '*lower level*' in the discourse. After the discussion of each example, Suchada captures the point by distilling the important information into a *hyperNew* (Martin and Rose 2003: 183). In Figure 5.1, we can see that two clauses: '`and I was so serious for 3 years`', and '`that make me elt more seriously`', function in the discourse as hyperNew.

Another way to present the flow of information in this part of Suchada's text is through a 'taxonomic structure' (Ravelli, 2005), showing the direction of how the text unfolds, which can be demonstrated in Figure 5.2 below.

---

[1] '`or my lover`' is analysed as a minor clause. Minor clauses are commonly used as hyperThemes in this corpus, and this may be feature of Thai English.
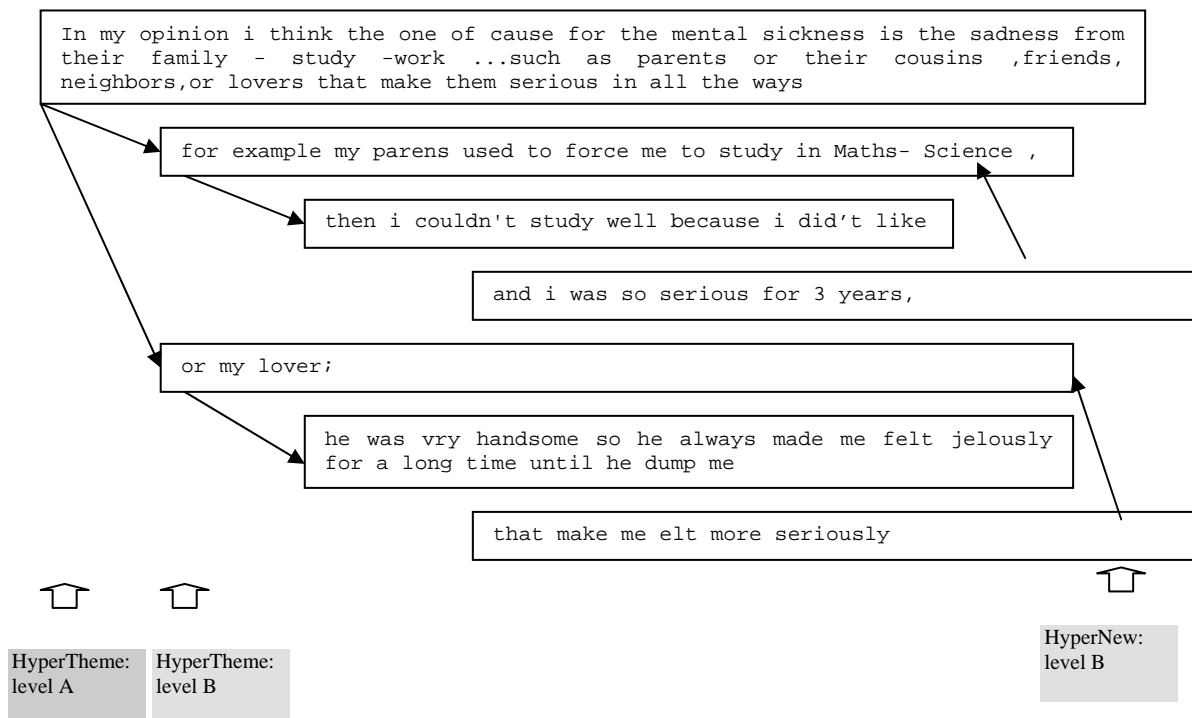
Figure 5.2 Discourse organisation in extract from Suchada's posting, demonstrating taxonomic structure

Figure 5.2 shows that a clear direction of the text is made in this phase of Suchada's posting to provide the reader how her discussion will unfold. The structure of a text this way is named by Ravelli (2004) as a taxonomic structure. Ravelli (ibid.) explains that taxonomic structure is where the connection of an essay is built up retrospectively to connect a preceding node and predicts prospectively to the development of the remainder of the paragraph (p.114).

According to Ravelli, a text can also be organised by discussing the ideas in stretches of discourse, unfolding the details without giving a clear direction of the overall structure. This structure of text is named cascading style (ibid.). Text 5.2 below is an example of text organised in cascading style.

```
I am Rapeeporn. U can call me "NUTT".
I am 19 years old. It's amazing for u or not?
Someone tell me that I look like 20 or 25 years old.
Because I am a big girl. OK go on...
In 1986, I was born in Khon Kean after that I went to live at
Ayuthaya with my parents.
When I was 3 years old, I started a kindergarten. It's early because
my parents didn't have time to take care of me.
I moved again to Phetchaboon because my father's office moved him to
there.
I moved again to Korad because my father's office moved to there
again.
And I moved again to Khon Kean with the same reason.
I know u r wondering that "what is my father job?"
He is a survey mechanic.
I like to go natural travelling so much because I love to see strange
animals, mountain and waterfall.
My hobbies are reading magazines, seeing movies, shopping, travelling
and chatting.
If I have lots free time (and have a lot of money); I like to go
travel at waterfall around Thailand.
```

Text 5.2 Extract from Nutt's posting in discussion one

The way that the discussion unfolds in extract from Nutt's posting can be reformatted in Table 5.1 below.

| Generic stages | Text |
|---|---|
| Self Identification | I am Rapeeporn. U can call me "NUTT". |
| Biodata | I am 19 years old. It's amazing for u or not?<br>Someone tell me that I look like 20 or 25 years old.<br>Because I am a big girl. OK go on... |
| | In 1986, I was born in Khon Kean after that I went to live at Ayuthaya with my parents.<br>When I was 3 years old, I started a kindergarten. It's early because my parents didn't have time to take care of me.<br>I moved again to Phetchaboon because my father's office moved him to there.<br>I moved again to Korad because my father's office moved to there again.<br>And I moved again to Khon Kean with the same reason.<br>I know u r wondering that "what is my father job?"<br>He is a survey mechanic. |
| Impressions | I like to go natural travelling so much because I love to see strange animals, mountain and waterfall.<br>My hobbies are reading magazines, seeing movies, shopping, traveling and chatting.<br>If I have lots free time (and have a lot of money); I like to go travel at waterfall around Thailand. |

Table 5.1 Extract from Nutt's posting in discussion one, representing a text organised in cascading structure

Table 5.1 shows that Nutt is writing a self introduction. Each stage focuses on different concerns, and predictions of what is to follow are not given. The structure of a text organised in this way is named a cascading pattern (Ravelli, 2004). In this study, students organise their texts in both taxonomic and cascading patterns. Further discussion of these patterns in these learner postings is made in later sections.

### 5.2.3 Thematic Development

To create unity within the whole posting, there are also other devices that help to organise the text. That is, in addition to the predictions signalled through hyperThemes, the beginning of each clause serves as the point of departure for the clause. The relevant elements, basically the initial part or parts of each clause up until the main verb, are the *Theme* of the clause*,* and 'the remainder of the clause, the part in which the Theme is developed is called the *Rheme*' (Halliday and Matthiessen 2004: 64). In SFL, Theme and Rheme typically map onto Given and New information in the

clause. That is, Given information is usually included in Theme of a clause and New information somewhere in the Rheme (Butt et al. 2000: 146). In extract from Suchada's posting (see Figure 5.1), the first phase of the discourse focuses on the story of writer as the example, so the writer ('I' or 'my') is in the Theme position in five of the first six clauses. In the second phase where her lover is the main concern, third person pronoun ('he') is thematised in three (arguably four) of the final four clauses. HyperTheme, hyperNew and clause-level Themes in extract from Suchada's posting are identified in Table 5.2.

| cl. | Theme | Rheme | HyperTheme/ hyperNew |
|-----|-------|-------|----------------------|
| 730 | In my opinion | i think | HyperTheme: level A |
| 731 | the one of cause for the mental sickness | is the sadness from their family - study -work ..such as parents or their ousins,friends,neighbors,or lovers that make them serious in all the ways | |
| 732 | for example my parens | used to force me to study in Maths- Science , | HyperTheme: level B |
| 733 | . then i | couldn't study well | |
| 734 | Because i | didn't like | |
| 735 | and i | was so serious for 3 years, | HyperNew: level B |
| 736 | | or my lover; | HyperTheme: level B |
| 737 | he | was vry handsome | |
| 738 | So he | always made me felt jelously for a long time | |
| 739 | Until he | dump me | |
| 740 | that | make me elt more seriously. | HyperNew: level B |

Table 5.2 HyperTheme, HyperNew and Theme in extract from Suchada's writing

As shown in Table 5.2, participants (e.g. 'my parens', 'I', 'he' and 'that') and circumstances (e.g. 'in my opinion') are selected as points of information departure in clauses to communicate experiential meaning. In addition, linking words such as conjunctions (e.g. 'or', 'so') and Conjunctive Adjuncts (e.g. 'for example') are used to show the relations between clauses and are therefore also part of the Theme.

It is clear from Table 5.2 that Suchada's text has numerous errors. Despite this, it is cohesive and meaningful in part because the points of departure in clauses develop in a coherent and predictable way. The relationship of Themes from clause 730 to clause 740 is called '*thematic development*'. In this text, Themes are developed in two significant ways: by placing the elements from the Rheme of the previous clause in the Theme of the following clause (zig-zag pattern- clauses 731 to 732; 732 to 733; 736 to 737) and by repeating elements from the Theme of the previous clause in the Theme of the subsequent clause (linear pattern- clauses 733 to 734 to 735; 737 to 738 to 739 - see Butt et al. 2000: 142; Halliday and Matthiessen 2004: 105). Figure 5.3 below demonstrates the two patterns of development in Themes in Text 5.1.

| cl. | 730 | Theme | Rheme | HyperTheme: level A |
| | 731 | Theme | Rheme | |
| | 732 | Theme | Rheme | HyperTheme: level B |
| | 733 | Theme | Rheme | |
| | 734 | Theme | Rheme | |
| | 735 | Theme | Rheme | *HyperNew: level B* |
| | 736 | | Rheme[2] | HyperTheme: level B |
| | 737 | Theme | Rheme | |
| | 738 | Theme | Rheme | |
| | 739 | Theme | Rheme | |
| | 740 | Theme | Rheme | *HyperNew: level B* |
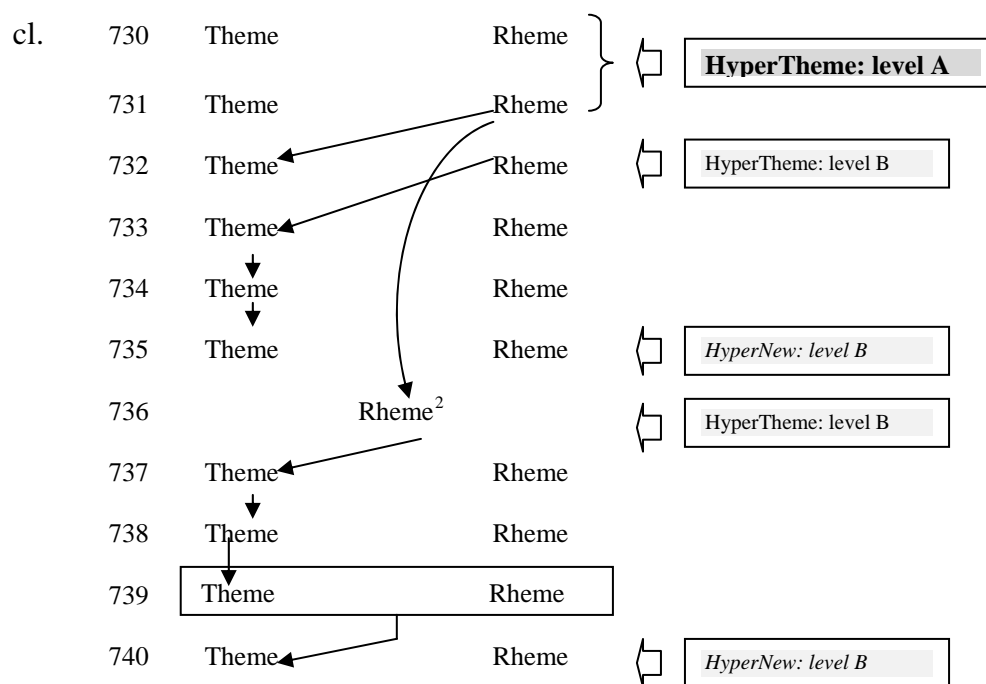
Figure 5.3 Thematic development in extract from student writing (linear and zig-zag patterns)

---

[2] Clause 736 is a 'minor clause' which is 'a kind of moodless clause…[and] is not open to any of the major system THEME, MOOD or TRANSTIVITY' (Martin et al, 1997: 71) and therefore consists of Rheme only.

Figure 5.3 illustrates that the two hyperThemes at a lower level (called here 'level B' for convenience) are developed from the information, which first appears in Rheme of hyperTheme level A. This also happens in Themes at clause level when the discussion of the two examples of causes of mental sickness ('`my parents`' and '`my lover`') is made. That is, the first Theme of each example is mapped on from part of the Rheme from the previous clause (cl. 732: '`used to force `**`me`**' > cl. 733: '`then `**`i`**', and cl. 736: '`or `**`my lover`**' > cl. 737: '**`he`**') and is carried into Themes of following clauses. As far as a coherent flow of meaning is concerned, Butt et al. (2000: 142) explain that 'thematic choices of the following clauses should not be unexpected…[but] should be connected with ideas that we have already met in the Theme or Rheme of a clause not too far before'. The two patterns of thematic development shown in Figure 53 are very important in the writing process and contribute to cohesion and coherence in Suchada's text.

The discussion above shows that even though grammatical and spelling mistakes are made, Suchada's strength is that she organises periodicity in her discourse and her text unfolds meaningfully and coherently. The findings provide a useful implication in terms of language learning in that rather than focusing on grammatical mistakes in isolation, a teacher could work on strengths as well as addressing the writer's weaknesses. In so doing, feedback could initially be made in terms of discourse organisation and structures in which organise discourse could be taught. The discussion in this section is based on only a fragment of Suchada's text. Later in this section (5.3.4), I will discuss further her ability in organising periodicity in her text. In 5.2.4 below, I examine periodicity in Achara's postings in her five discussions.

### 5.2.4 Achara

Achara organises her discourse with hyperTheme and hyperNew by constructing her arguments in nexus which are clearly directed and can be tracked through thematic development. In discussions one, two and four, where the concerns of the discourse are 'self introduction' (discussion one) and students' opinions towards the assigned topics (discussions two and four), the ideas are discussed with the primary concern of the writer ('I') and second person pronoun ('you') is frequently employed in Themes to show engagement with the reader. The application of second person pronouns results in the language features of these contributions being similar to spoken language (Eggins and Slade, 1997). A more written mode of communication (see section 2.5.3.5.3 above) is used in discussions three and five when the purposes of the discourse shift to things other than the writer. In these discussions, nominalisations are developed from the ideas discussed in Themes and the points of departure are oriented more towards the content of the postings. Throughout, Achara's discourse is mainly organised in taxonomic style (section 5. 2.2).

To begin with, the overall framework of Achara's posting in discussion one is not created and the discourse is organised towards two stretches of concerns: 'self introduction' and 'her opinions about the movie'.

```
Hi, IINK and everyone, let me introduce my self first. Can you
guess who am I ? I'm a Japanese girl in our class. I love to
speak Japanese with everyone but they can't understand what I
said !!! I'm the one who really keen on in everything about
Japan, especially - Hide, X-Japan and another Japanese rock
stars. In my free time, I ever played inline and skateboard but
nowadays I love to read, read and read everything which I'm
interested in. In usual way, I'm an inactive girl in your eyes.
You know why ? Because of I don't have many friends to talk to.
So, I'm lazy to talk to much with other. I really know that
someone doesn't like me except the time when they have a problem
or difficult homework, they will talk to much with me in this
time !!! Oh … so serious.
In my point of view about the movie we watched together last week
" February" (and you noticed that I slept in front of the TV all
the time while you were watching together) I AGREE with you,
IIDZY .I don't believe in destiny ! I believe that something
won't happen if you don't make or think about it. Even though you
pass someone you really love him but you never talked with him.
The love isn't the destiny. You can control it.
 Why don't I believe in the destiny ? I would like to tell you
IIDZY ! Four years ago when I studied in M.6, I ever dreamed
about a guy who I never met before, he has an eye glasses (you
known ?) I really remember him and looking for him like in the
dream. In that time, I believed in the destiny that make me fall
in my daydream. In other hand, when I met him in the real dream.
He doesn't like the guy in the dream. He is the guy who left me
crying and I don't want him to be other except brother. We walk
together in the opposite way and thoughts. Love comes in at the
window but goes out at the door !! and Love can turn the cottage
into a golden palace but the golden palace can't built up by the
destiny. What do you think about my words ??
```

Text 5.3 Achara's posting in discussion one

The discourse organisation in Achara's posting can be demonstrated diagrammatically in Figure 5.4 below.
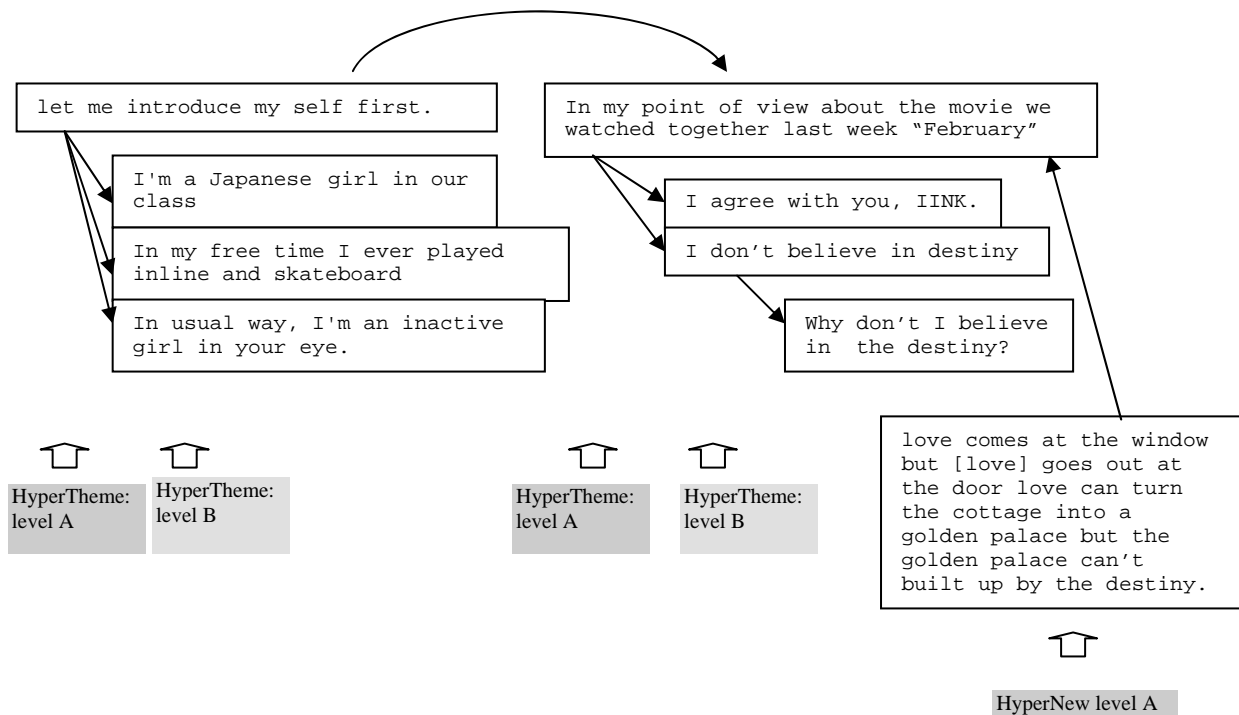
Figure 5.4 HyperThemes organised in different levels in Achara's posting in discussion one

Figure 5.4 shows that Achara's text in discussion one has two separate parts and the expectation of each is predicted clearly with a hyperTheme ('let me introduce my self first' and 'In my point of view about the movie we watched together last week " February"'). This also happens in successive levels of her discourse where hyperThemes further signal expectations at a 'lower' level, and Themes provide points of departure clause to clause. In this first posting, the first person pronoun referring to the writer ('I') is the predominant Theme, which functions as the point of departure for her personal information. This is an effective choice on the part of the writer given that the topic requires students to give a 'self-introduction'.

A more taxonomic pattern of discourse begins in discussion two where a clear conceptual framework of the whole discourse is construed as shown in Text 5.4 below.

Hi, everyone, I'm Achara. About the second online discussion,in my point of view, I believed that living abroad is so excellent for me. From this point make me get more experiences about this world. I think that living abroad is the best way that very useful for the students who would like to improve their second language. For my opinion, I believe that even though we learn foreign language but we afraid to talk with the native speaker, it isn't the best way for Thai students. If we speak other language everyday but we still talk with Thai. In fact, you still speak English language while you think in Thai all the time. This way isn't good for me. In addition, living abroad is so good for me to meet many people. You and everyone really knew that I like Japanese people and all everything about Japan. You don't predict where I would like to go abroad. It's true if you guess JAPAN!!". >>
In addition, there are many reasons for me to go abroad. One point is to travel in the famous place in other country. I would like to go to Japan to visit The Hide Museum in Kanagawa and I would like to stay in Japan when there is The Hanami Season (sakura season) in Japan. Second, I would like to try to live in Japan alone. In my opinion, if I can live there, it's mean that I can speak Japanese very well !! , to go abroad help me open my view. Third, I will gain many experiences from living abroad, such as know about their culture, believing, social, language and history of the country. It's the best way of living abroad to gain the new experiences in my life. Finally, the reason why I would like to go Japan !! I would like to meet someone who waiting for me at Japan !!! If it's possible like the movie,(like Jee and Irada) it's so good. Because of this point I have to learn Japanese. What do you think about my opinion ? Living abroad is so good. Please agree with me and go abroad together !! (not this term !) >>

Text 5.4 Achara's posting in discussion two

Figure 5.5 below presents the discourse structure of Achara's discussion on of

the topic.
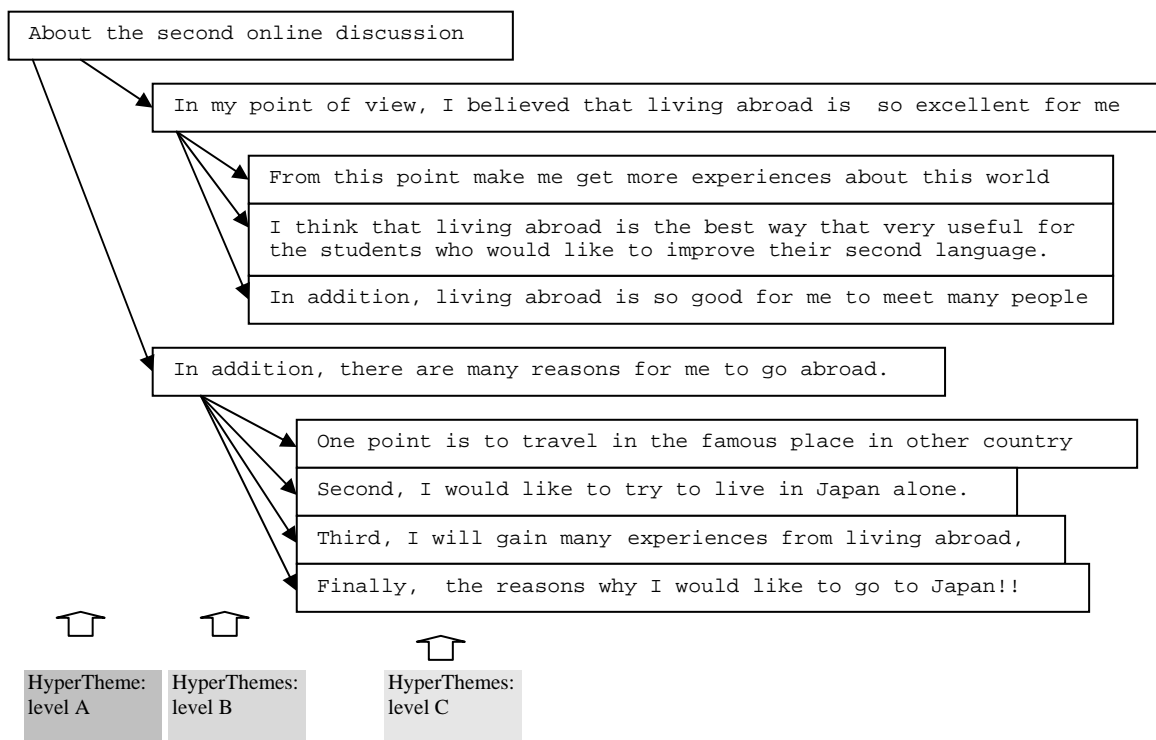
Figure 5.5 HyperThemes organised in different levels in Achara's posting in discussion two

Figure 5.5 demonstrates that the two main concerns of Achara's posting are 'In my point of view, I believed that living abroad is so excellent for me' and 'In addition, there are many reasons for me to go abroad.' HyperThemes indicate these concerns clearly to the reader, followed by successive hyperThemes predicting further what to expect in different levels of the discourse (e.g. levels B and C). However, there is a repetition of the signpost ('in addition') organising her arguments at different levels of her discourse i.e. the first introduces a hyperTheme level C and the second organises a hyperTheme level B. The recurrence of the same signpost results in her two arguments appearing to be at the same level. The structure at this stage of her discourse is problematic and reflects her limited skill in creating variation in her lexicogrammatical choices.

In discussion two, 'ɪ' is still the predominant Theme at clause level however Themes in her discourse are sometimes shifted to something else and developed in different pattern.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|-----|-------|-------|----------------------|
| 299 | One point | is to travel in the famous place [in other country]. | HyperTheme: Level C |
| 300 | I | would like to go to Japan | |
| 301 | | to visit The Hide Museum in Kanagawa | |
| 302 | and I | would like to stay in Japan | |
| 303 | when there | is The Hanami Season (sakura season) in Japan. | |
| 304 | Second, I | would like to try to live in Japan alone. | HyperTheme : Level C |
| 305 | In my opinion, | if I can live there, | |
| 306 | it | 's mean that [[I can speak Japanese very well !! , ]] | |
| 307 | [[to go abroad]] | help me open my view. | |

Table 5.3 Extract from Achara's posting in discussion two, demonstrating hyperThemes, Themes and Rhemes

Thematic development in this phase of her discourse can be illustrated in Figure 5.6 as follows:
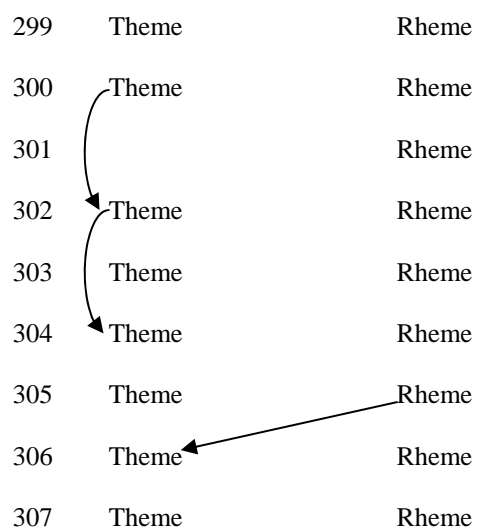


Figure 5.6 Thematic development in discussion two

Figure 5.6 shows that the points of departure at clause level are mainly first person pronoun ('I'), selected in a linear pattern, which provides the details about the author's plan, her imagination and the reasons for her fondness for Japan. Moreover, Themes are also occasionally developed in a zig-zag pattern. For example, in line 306, 'it' is picked up as Theme from the Rheme ('if I can live there') in line 305, which serves to clarify her position. Thematic development, which is oriented around the writer, is consistent to the nature of the discourse that it concerns the writer's opinion of whether they prefer living in Thailand or abroad and different pattern of thematic development reflects her ability in signposting the development of her discourse this way.

Her discussion of the topic in later postings are organised in a similar way with the second posting i.e. taxonomic style and she has demonstrated a strong ability in structuring a clear connection of arguments. Text 5.5 below presents an example of her discussion on the topic assigned which is organised in a taxonomic structure.

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About the psychological problem. There are many causes for this
mental sickness.
In my opinion, one important cause for the mental sickness is
the pressure from others, such as friends, neighbors, lovers or
family. For example, our parents would like us to pass the
examination and be the best of our class but we can't do. For
this reason, it makes us crazy and risk to have psychological
problem. Someone can solve this problem but there are many
students still unsolvable. As a result, there are many problems
that the people who have mental sickness can cause in the
society, such as suicide themselves or hurt members in their
family.
Second cause for mental sickness is the result of their
hereditary disease. For this cause, there are many people risk
to have mental sickness unawares. Almost of the patients have
this disease in their middle age. In fact, it's too difficult to
treat them than other cases. If people in the middle age have
the mental sickness, there is the cause of many problems in
their work. They can't work well again as before they get the
disease. This cause leads to many problems in their office.
Abuse can lead to both psychological and emotional problems.
Most of people use something in a way that is wrong or harmful,
such as alcohol, drug or solvent abuse. The abuse of drugs or
alcohol may make people have mental sickness. Because of the
effects or potency of a drug, they can't control themselves. For
this reason can cause in the society. They will do almost
anything, sometimes even commit crimes, violence or make
something disturb others.
There are many ways to stop people have mental sickness. One way
that makes you far away from the mental sickness is avoid many
causes of your strain feeling and anxiety. Don't worry too much
about everything. Please don't crazy my friends, don't be Mr.
FAQ and leave me alone. (Our class is alike the lunatic asylum
also). Take care yourself and far away from the psychological
problem. Bless you!

Text 5.5 Extract from Achara's posting in discussion three

The discourse organisation in this part of Achara's posting is demonstrated in

Figure 5.7 below.

```
┌────────────────────────────────────┐
│ About the psychological problem.   │
└────────────────────────────────────┘
      ┌──────────────────────────────────────────────┐
      │ There are many causes for this mental sickness. │
      └──────────────────────────────────────────────┘
            ┌────────────────────────────────────────┐
            │ In my opinion, one important cause for the │
            │ mental sickness is the pressure from others, │
            │ such as friends, neighbors, lovers or family. │
            ├────────────────────────────────────────┤
            │ Second cause for mental sickness is the │
            │ result of their hereditary disease.     │
            ├────────────────────────────────────────┤
            │ Abuse can lead to both psychological and │
            │ emotional problems.                      │
            └────────────────────────────────────────┘
      ┌──────────────────────────────────────────────────┐
      │ There are many ways to stop people have mental sickness. │
      └──────────────────────────────────────────────────┘
            ┌──────────────────────────────────────────┐
            │ One way that makes you far away from the mental │
            │ sickness is avoid many causes of your strain │
            │ feeling and anxiety.                      │
            └──────────────────────────────────────────┘

        ⇧              ⇧              ⇧

  HyperThemes:    HyperThemes:    HyperThemes:
  level A         level B         level C
```

Figure 5.7 HyperTheme organised in different levels in Achara's posting

Figure 5.7 demonstrates that hyperThemes at different levels of Achara's posting predict clearly what is to follow. That is, a hyperTheme of this whole phase of discourse provides a clear indication of what is to follow ('About the psychological problem'), followed by the discussion organised towards two main expectations: 'There are many causes for this mental sickness' and 'There are many ways to stop people have mental sickness'. These two expectations are signalled clearly by hyperThemes (level B; see Figure 5.7) both using existential clauses. The application of existential clauses in the introduction of arguments reflects a well organised structure of her discourse in that this type of process is common when something new is introduced at the beginning (Halliday and Matthiessen, 2004: 257). As different tasks bring about different linguistic resources to be employed, Achara demonstrates her ability at this stage of her writing by using different resources when the demands of the tasks are different.

Thematic development at clause to clause level of later discussions is also relevant to the content of the topic and demonstrates cohesive development as can be seen in extract of discussion three below.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|-----|-------|-------|----------------------|
| 563 | In my opinion, | one important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family. | HyperTheme |
| 564 | For example, our parents | would like us to pass the examination | |
| 565 | And ^OUR PARENTS | ^WOULD LIKEUS TO be the best [[of our class]] | |
| 566 | but we | can't do. | |
| 567 | For this reason, | it makes us crazy | |
| 568 | and ^IT | ^MAKES US risk [[to have psychological problem]]. | |

Table 5.4 Extract from Achara's posting in discussion three, demonstrating hyperTheme, Themes and Rhemes

Thematic development in this part of her posting can be illustrated in Figure 5.8 below.
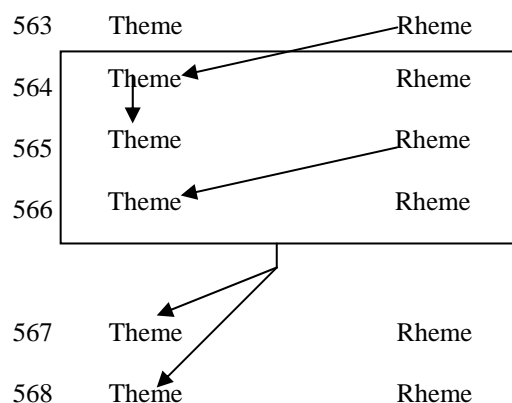


Figure 5.8 Thematic development in discussion three

Table 5.4 shows that the expectation of argument is clearly signalled ('`In my opinion, one important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family.`'). Themes at this stage of her discourse are developed in a zig-zag pattern i.e. the points of departure in successive clauses ('`our parents`', '`we`', '`for this reason`', '`it`') are picked up from part of the Rheme of the previous clause and carry supporting details for the position made at the beginning. The thematic development in this part of her discourse demonstrates her ability in controlling the point of departure at a lower level of clause.

In discussion four, a total of three postings are made by Achara. '`You`' is frequently used as a point of departure at clause level of the first and second postings.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|---|---|---|---|
| | | *Discussion 4/1* | |
| 828 | It | is so risk to live with the illness too. | HyperTheme |
| 829 | Are you | sure that you not infect HIV or another diseases? | |
| 830 | A lot of money | can help your family [[to pay for everything they want]] | |
| 831 | but money | can not buy your life | |
| 832 | when you | are the HIV patient. | |
| 833 | I | think | |
| 834 | you | may not proud [[that you can earn a lot of money but you have only three month to live in this world]]. | |
| | | *Discussion 4/2* | |
| 859 | I | think | HyperTheme |
| 860 | that working as GEISHA | is so good ha ha !!!! | |
| 861 | Geisha | isn't like the prostitute [[as you think]]. | |
| 862 | Who are the geisha | have to learn all about Japanese Art and Music. | |
| 863 | If you | don't have a lot of skill, | |
| 864 | you | can't be Geisha. | |
| 865 | Working as Geisha | can earn a lot of money. | |
| 866 | So, let | 's go to Japan with me. | |
| 867 | Give | me only 100,000 Bht. | |
| 868 | I | can help you. ha ha ha | |

Table 5.5. Extracts from Achara's postings in discussion four (4/1 and 4/2)

Thematic development in these extracts can be illustrated in Figure 5.9 below.

**Discussion 4/1**

| 828 | Theme | Rheme |
| 829 | Theme | Rheme |
| 830 | Theme | Rheme |
| 831 | Theme | Rheme |
| 832 | Theme | Rheme |
| 833 | Theme | Rheme |
| 834 | Theme | Rheme |

**Discussion 4/2**

| 859 | Theme | Rheme |
| 860 | Theme | Rheme |
| 861 | Theme | Rheme |
| 862 | Theme | Rheme |
| 863 | Theme | Rheme |
| 864 | Theme | Rheme |
| 865 | Theme | Rheme |
| 866 | Theme | Rheme |
| 867 | Theme | Rheme |
| 868 | Theme | Rheme |

Figure 5.9 Thematic development in extracts from Achara's postings in discussion four (4/1 and 4/2)

In these extracts of discussion four, Achara positions her argument against her friend's previous posting, so textually the predominant points of departure are the reader and writer. 'I' is used as point of departure for the author's opinion and her discussion is made by including the reader as part of the content. For this reason, 'you' also appears frequently as a point of departure for the discussion of the negative effects of working as a prostitute. When making a conclusion about her discussed events, 'let's' is used to engage the reader into the discussion. The frequent

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engagement of the reader as part of the discussion reflects a creation of solidarity along her text.

In discussion five, personal Pronouns ('I' and 'you'), Continuity Adjunct ('Oh'), and Vocative ('IINK') are used in Themes at the beginning of her posting, which is consistent with a dialogic pattern of discourse (see also chapter 4). Table 5.6 below provides evidence of this.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|---|---|---|---|
| 1270 | | HI !! IINK and everyone. | |
| 1271 | How | are you? | |
| 1272 | I | am fine, | |
| 1273 | | thank you | |
| 1274 | And | you? | |
| 1275 | Oh!! | sit down, please. | |
| 1276 | | Ha Ha. | |
| 1277 | You | got a nice trip in Ayuthaya, yeah? | |
| 1278 | IINK | thank you so much for your opinion about "Cherm". | HyperTheme: Level A |
| 1279 | I | love this film like you. | |
| 1280 | However, I | can see the strengths and weaknesses of the film to !! | |
| 1281 | As you | told that | |
| 1282 | the setting | is not appropriate to the storyline, | |
| 1283 | I | agree with you in some points. | |

Table 5.6 Extract from Achara's posting in discussion five, representing a frequent use of personal Pronouns as choices of Themes

Themes in the above extract can be encoded as shown in Figure 5.10 below.

| | | |
|---|---|---|
| 1270 | | Rheme |
| 1271 | Theme | Rheme |
| 1272 | Theme | Rheme |
| 1273 | | Rheme |
| 1274 | | Rheme |
| 1275 | | Rheme |
| 1276 | | Rheme |
| 1277 | Theme | Rheme |
| 1278 | | Rheme |
| 1279 | Theme | Rheme |
| 1280 | Theme | Rheme |
| 1381 | Theme | Rheme |
| 1282 | Theme | Rheme |
| 1283 | Theme | Rheme |
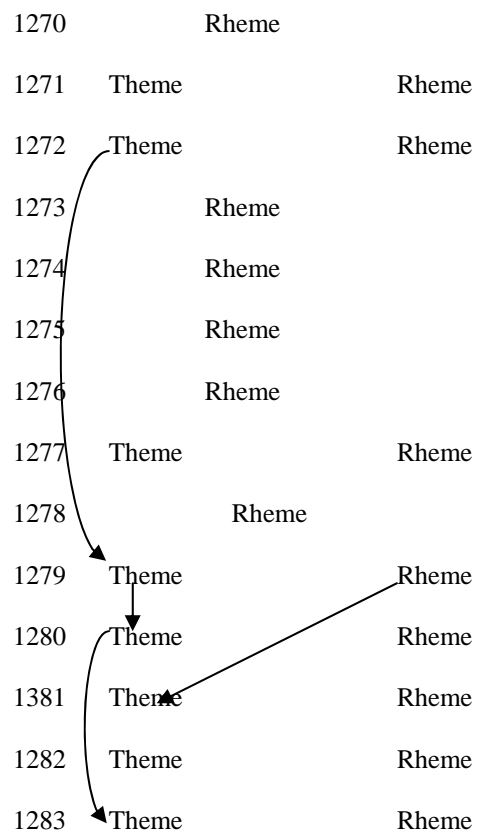
Figure 5.10 Thematic development at the beginning of Achara's posting in discussion five

In discussion five, Achara posts in response to her friend's opinion so the initial stage of her posting functions as an orientation presuming previous arguments made by friends and creating a hyperTheme (cl. 1278-1283). To orient her position, Achara is taking herself as point of departure and her friend (IINK) is also taken as part of the whole hyperTheme.

However, thematic development in discussion five is mainly oriented around the subject matter when the content is discussed as can be seen below.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|---|---|---|---|
| 1315 | | For the main characters; | HyperTheme: Level B |
| 1316 | Nun | is the good actress. | HyperTheme: Level C |
| 1317 | She | can make the audiences believe | |
| 1318 | that she | is the real prostitute | |
| 1319 | but Mom | is not the nice actor for me | HyperTheme: Level C |
| 1320 | Because we | are use to see Mom in the farcical movie not the serious film like this. | |
| 1321 | Even though he | feels sad, | |
| 1322 | the audiences | still laugh with him! | |
| 1323 | It | s not the good feedback for the director | HyperNew: Level C |
| 1324 | who | would like to make the audience cry, | |
| 1325 | but they | laugh all the film shown. | |

Table 5.7 Extract from Achara's posting in discussion five

Thematic development of the above extract is demonstrated in Figure 5.11 below.
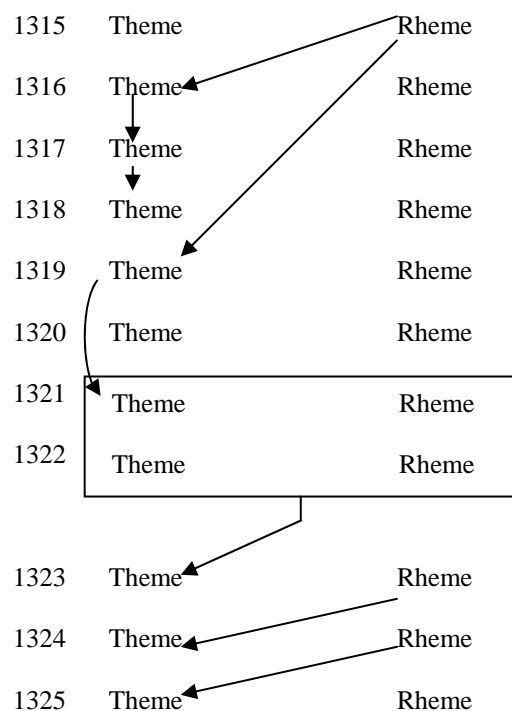


Figure 5.11 Thematic development in extract from Achara's posting in discussion five

Figure 5.11 demonstrates that Achara has contributed a clear organisation of this phase of her discourse. In other words, a hyperTheme predicts broadly at the beginning that her discussion will concern the main characters ('`For the main characters`'). Then, the supporting details are organised in two phases and prior to discussion of each phase, a hyperTheme at lower level further indicates what is to follow ('`Nun is the good actress`' and '`but Mom is not the nice actor for me`'), followed by Themes which give information that develops the topic of the hyperTheme (e.g. 'Nun', '`she`', 'Mom', '`he`', '`the audiences`'). Her method of development in this discussion is mainly concerned with the subject matter relevant to the concern of the discussion (discussion five: '*evaluation of film*') rather than the writer. Moreover, she demonstrates a well signposted discourse by organising Themes with different strategies. For instance, Themes are sometimes personal pronouns, which repeat the meaning in subsequent clauses (e.g. '`she`', '`he`') and sometimes are picked up from part of the Rheme in the previous clause (e.g. '`it`' [`the audiences still laugh with him`]). This reflects her ability in controlling thematic development in her discourse, and also shows the relations between the 'larger' periodic waves of hyperTheme, and the 'smaller' periodic waves of thematic development that contribute to textual cohesion in her writing.

Overall, Achara has shown a strong ability in organising the discourse through hyperThemes and thematic development. Her posting in discussion one is organised in a cascading style of two separate sections while a more taxonomic style (Ravelli, 2005) is taken from discussion two onwards. Throughout, her hyperThemes and thematic development are mainly organised effectively despite problems in her lexicogrammatical choices. She has also demonstrated effective thematic development

at clause level in that choices of vocabulary relevant to the main concern in hyperThemes are picked up when discussing different things in her discourse.

Themes in her five discussions are developed in different ways according to different purposes of discourse. That is, in discussions one, two and four where the discussions concern the writer to share personal opinions, the writer and reader are the predominant Themes in her discourse. In these discussions, first person pronoun 'I' is commonly used in Themes and the discussion is made with the involvement of the reader. Thematic development in this way is consistent to the nature of the topics assigned to the three discussions, in that, the writers are supposed to share their opinions. This results in her postings from these three discussions sharing similar characteristics with spoken texts. Meanwhile, Themes are mainly oriented more towards the content of the postings when the discourse changes focus in discussions three and five, representing a more diverse pattern of development other than orienting around the writer or reader. This demonstrates that Themes change according to the demand of the discourse i.e. they turn to be more relevant to the subject matters when the content of the discussions change to involve subject matters other than the writer and reader. Finally, personal pronouns are frequently used as points of departure, constructing a greeting and a short dialogue at the beginning of her five postings. This reflects the dialogic nature of the online discussion at macro-structure that participants always compose in response to one another as discussed in chapter 4. So, traces of dialogic discourse exist throughout her postings.

## 5.2.5 Suchada
In contrast to Achara, Suchada prefers structuring her postings using a cascading style of development (Ravelli, 2004). At clause level, thematic development is frequently oriented around personal pronouns, specifically 'I' and 'you', which build up

solidarity with the reader throughout the discussion. Thematic development in this way demonstrates a dialogic pattern of discourse and this is clearly evident in discussions one, two and four. Meanwhile, Themes are oriented more with the subject matters in discussions three and five than other discussions when the demands of the discourse involve subject matter other than the writer and reader.

Throughout her discourse is mainly structured in a cascading style, particularly in discussions one, two and four. Selected examples are shown in Tables 5.8 and 5.9 below.

| Phases | Text |
|---|---|
| 1 | my name is iink  who everyone know well that i am a talkative girl  and i am very dark girl.. But anyhow i am still the most beautiful in our class. I am certain that..... do u agree with me??? |
| 2 | Now about the place where i will go to train to work not i am still not sure that i can go or not… so don't ask me too much about that.... i am so sad now ... i will explain to you that why it's too difficult to go there. Because i am indipendence style, it mena s we must look for job by ourselves and talk with boss before we go. so maybe i can't go there.... |
| 3 | When i have free time I like to chat with old foreigners because i like them, they will do care for me so much more than young guys so that why i like old guy more than young guy.... |
| 4 | And i always go jogging every morning about 5 am -6 am... i feel so lively when i do like that although i will look fat but i am very strong and can knock you until you will lose. |
| 5 | I don't believe about the destiny of love because i used to hurt from love twice already .. and this is the main reasons that why i don't like Thai guys... (and they are also not like me)... It is very hard to meet good man now like in the movie and i i was the hero who sell drugs and guns i am very certain that the hero won't pick the heroin up to his room… So the last i wnat everyone pls be careful about love because love can make us hurt nad happy in the same time but it depend on your partner or your lover that they will love or care you much or not. .... |

Table 5.8 Extract from Suchada's posting in discussion one, demonstrating cascading structure

| Phases | Text |
|---|---|
| 1 | ok Ann i would like to go with you I am agree with you but i don't like Japanese , i am not good at it like you. you know??? if i know before that I will have to study Japanese i won't study here, i just knew that on second semester of the ssecond year,and i am sure that all friends like me also. |
| 2 | i know it's very hard to parctice the second language in our country like the first language because we have many choice to do here, like we don't like to talk english,so not need to speak. All advertisement are Thai also,everything are inThai so if we live here inThailand we can't be good in the second language... i think like you also AOM.. this is the first time that i agree with you. |

Table 5.9 Extract from Suchada's posting in discussion two, demonstrating cascading structure

The two tables show that the overall structures of the two postings are not pre-signposted, but the texts are rather organised as a cascading series of phases. The extract from her first posting (Table 5.8) involves five main phases discussing '*her identity*', '*her job training*', '*her hobbies*' and '*her belief about destiny*' and the concerns of the extract from her posting in discussion two (Table 5.9) are '*her agreement with Achara*' and '*living abroad to learn English*'. Apart from the initial phase in discussion one, the content of each individual phase is predicted with a hyperTheme (shaded). The structure of her two texts demonstrates a cascading style of discussion i.e. one phase followed by another, without any 'higher-level' hyperTheme predicting the overall structure (see Ravelli, 2004).

In addition, the writer is the predominant Theme in these two extracts and organises personal information and opinions in a linear pattern. As far as the nature of discourse is concerned, thematic development in these two postings is effective in part because the topics of '*self introduction*' and '*sharing personal opinions about living in Thailand and abroad*' are consistent with this method of thematic development.

A cascading style is also used in discussion four, where the discourse is organised in different phases using hyperThemes to predict the arguments as can be seen in the extracts below.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|---|---|---|---|
| 927 | | This movie | HyperTheme |
| 928 | i | thought | |
| 929 | they | wanted | |
| 930 | | to make us to know about "This is Life". | |
| 931 | Sometimes this movie | made me laugh | |
| 932 | and ^ SOMETIMES ^THIS MOVIE | MADE ME cried in the same time. | |
| 933 | Do you | know | |
| 934 | when you | will live in the society nowadays, | |
| 935 | you | must be strong both mind and health like Nual [[who has very strong mind]]. | |
| 936 | We | can notice | |
| 937 | that she | never complain anything about her family | |
| 938 | although the member of her family | will disturb her. | |
| 939 | because this | is only the one way to earn money as much as she can in the short time. | |
| .................................................................................................. |
| 957 | | About Cherm | HyperTheme |
| 958 | he | is very honest guy | |
| 959 | and he | won't talk anything [[what he feel about Nual]] | |
| 960 | that | what i like in him. | |
| 961 | Do you | know | |
| 962 | nowadays | it 's very rare to find the guy like him. | |

Table 5.10 Extracts from Suchada's posting in discussion four, demonstrating hyperThemes in cascading structure

At clause to clause level, the points of information departure are developed

both in a linear and zig-zag patterns. Figure 5.12 below illustrates this.

| 927 | | Rheme |
|---|---|---|
| 928 | Theme | Rheme |
| 929 | Theme | Rheme |
| 930 | | Rheme |
| 931 | Theme | Rheme |
| 932 | Theme | Rheme |
| 933 | Theme | Rheme |
| 934 | Theme | Rheme |
| 935 | Theme | Rheme |
| 936 | Theme | Rheme |
| 937 | Theme | Rheme |
| 938 | Theme | Rheme |
| 939 | Theme | Rheme |

…………………………………………………………………………………………

| 957 | | Rheme |
|---|---|---|
| 958 | Theme | Rheme |
| 959 | Theme | Rheme |
| 960 | Theme | Rheme |
| 961 | Theme | Rheme |
| 962 | Theme | Rheme |
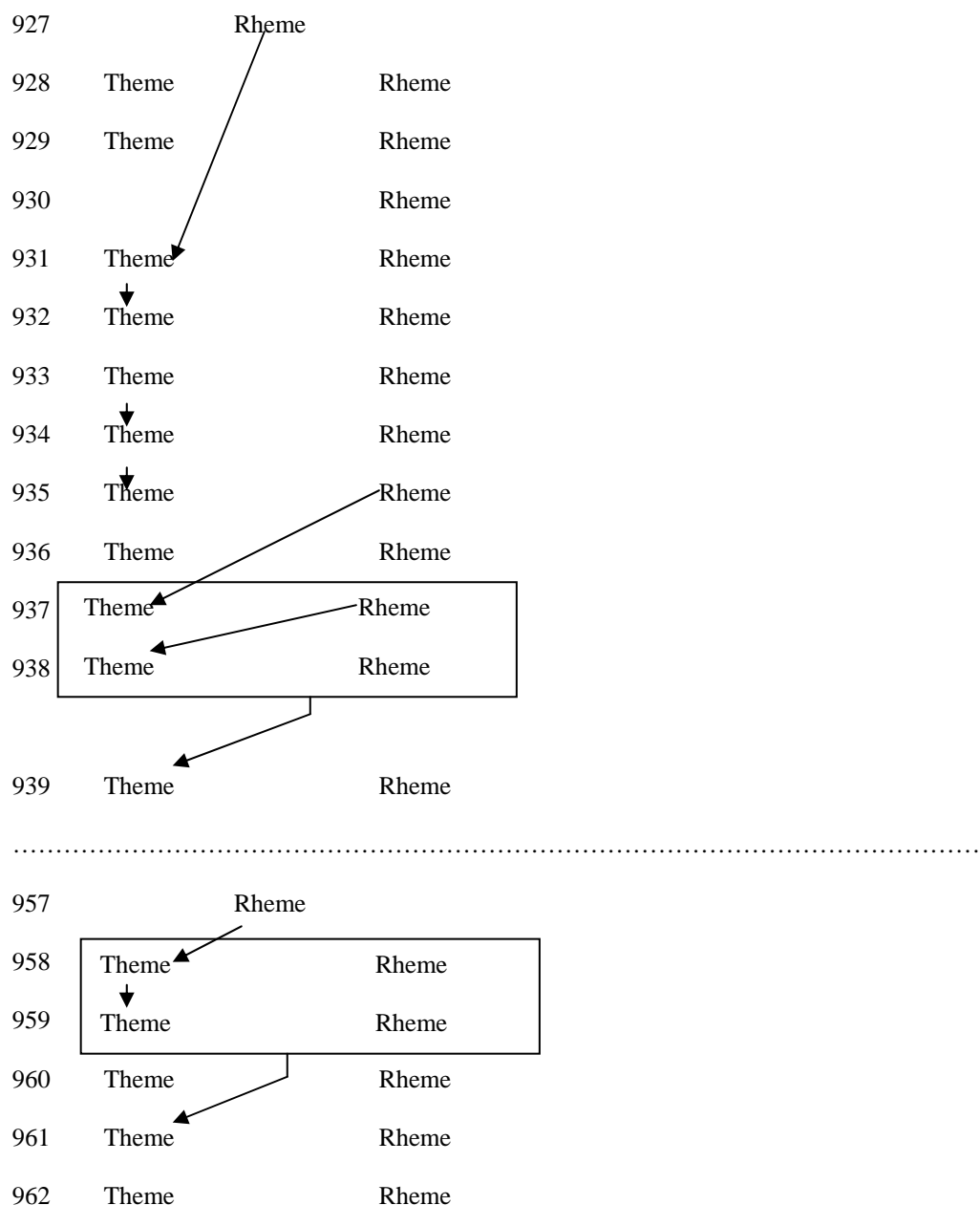
Figure 5.12 Thematic development in extracts from Suchada's posting in discussion four

In discussion four, the task assigns students to discuss their opinions about the main character's career of prostitution. Table 5.10 shows that hyperThemes in different phases of Suchada's arguments clearly indicate the main concerns. Figure 5.12 illustrates that Themes in this posting are developed in two patterns. On the one hand, when the subject matters are discussed, the points of departure at clause to clause levels are relevant to the content of the discourse (e.g. 'she', 'the member of

the family', 'he') and are mainly developed from Rhemes of previous clauses, representing a zig-zag pattern of development. On the other hand, when engagement is to be made with the reader, personal pronouns (e.g. 'we' and 'you') are used more. This method of development shares similar characteristics with conversational discourse (Eggins and Slade, 1997) and is used by Suchada in discussions one, two and four.

There is a different text organisation in discussions three and five. In discussion three, Suchada composes two postings. The first is to make small talk with friends about her competition in a sport day. The second concerns the subject matter assigned as a topic for discussion by the teacher ('*possible causes of mental sickness*'). In this second posting, she constructs her discourse under two main topics: '*possible causes of mental sickness*' and '*her reaction to the movie*'. Clear prediction of arguments in her discourse is given when discussing '*possible causes mental sickness*' (Text 5.6).

```
About the psychological problem. There are many causes for this
mental sickness. In my opinion i think the one of cause for the
mental sickness is the sadness from their family - study -
work ...such as parents or their cousins ,friends,neighbors,or
lovers that make them serious in all the ways for example my
parens used to force me to study in Maths-Science ,then i
couldn't study well because i didn't like and i was so serious
for 3 years,or my lover;he was vry handsome so he always made me
felt jelously for a long time until he dump me that make me elt
more seriously.Our neighbors also ,sometimes they make noisy to
disturb us. For this reason, it makes us crazy and risk to have
psychological problem. Someone can solve this problem but there
are many people who can't understand the problem like that..But
time will make everything better.Someone who can't solve
problem ,they suicide themselve or they become to be the crazy
people because they have psychological problem.
Second ,they have this probelm since they were born.Unfortunately
that they have this probelm since they were born and they can't
recover.there are few of people who have this problem since they
were born.
```
Text 5.6 Extract from Suchada's posting in discussion three

```
About the psychological problem
```

```
there are many causes this mental sickness.
```

```
the one of cause for the mental sickness is the sadness
from their family - study -work ...such as parents or
their cousins ,friends,neighbors,or lovers
```

```
Second ,they have this probelm since they were born.
```

| HyperTheme: | HyperTheme: | HyperThemes: |
| level A | level B | level C |
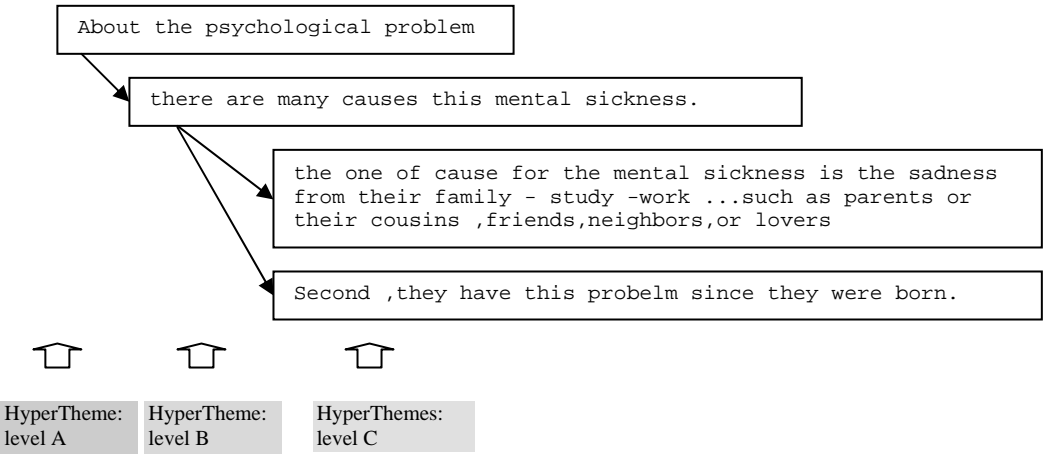
Figure 5.13 Discourse organisation of Suchada's posting in discussion three

Figure 5.13 shows that after the content is predicted using a hyperTheme ('About the psychological problem') and connections between her arguments are built up with hyperThemes at lower level. The organisation of her discourse in this section resembles a taxonomic structure (Ravelli, 2004).

Moreover, there is also a frequent use of the subject matter in Themes. See Table 5.11 below.

| cl. | Theme | Rheme | HyperTheme/ HyperNew |
|---|---|---|---|
| 730 | In my opinion | i think | |
| 731 | the one of cause for the mental sicknes | s is the sadness from their family - study -work ...such as parents or their cousins ,friends,neighbors,or lovers [[that make them serious in all the ways]] | HyperTheme: level C |
| 732 | for example my parens | used to force me to study in Maths-Science , | HyperTheme: level D |
| 733 | then i | couldn't study well | |
| 734 | because i | didn't like | |
| 735 | and i | was so serious for 3 years, | HyperNew: level D |
| 736 | | or my lover; | HyperTheme: level D |
| 737 | he | was vry handsome | |
| 738 | so he | always made me felt jelously for a long time | |
| 739 | until he | dump me | |
| 740 | that | make me elt more seriously. | hyperNew: level D |
| 741 | | Our neighbors also , | HyperTheme: level D |
| 742 | sometimes they | make noisy | |
| 743 | | to disturb us. | |
| 744 | For this reason, | it makes us crazy and risk [[to have psychological problem]]. | HyperNew: Level C |

Table 5.11 Extract from Suchada's posting in discussion 3/2, representing the use of the subject matters in Themes

Thematic development in this phase of her discourse is shown in Figure 5.14

below.

| | | |
|---|---|---|
| 730 | Theme | Rheme |
| 731 | Theme | Rheme |
| 732 | Theme | Rheme |
| 733 | Theme | Rheme |
| 734 | Theme | Rheme |
| 735 | Theme | Rheme |
| 736 | | Rheme |
| 737 | Theme | Rheme |
| 738 | Theme | Rheme |
| 739 | Theme | Rheme |
| 740 | Theme | Rheme |
| 741 | | Rheme |
| 742 | Theme | Rheme |
| 743 | | Rheme |
| 744 | Theme | Rheme |
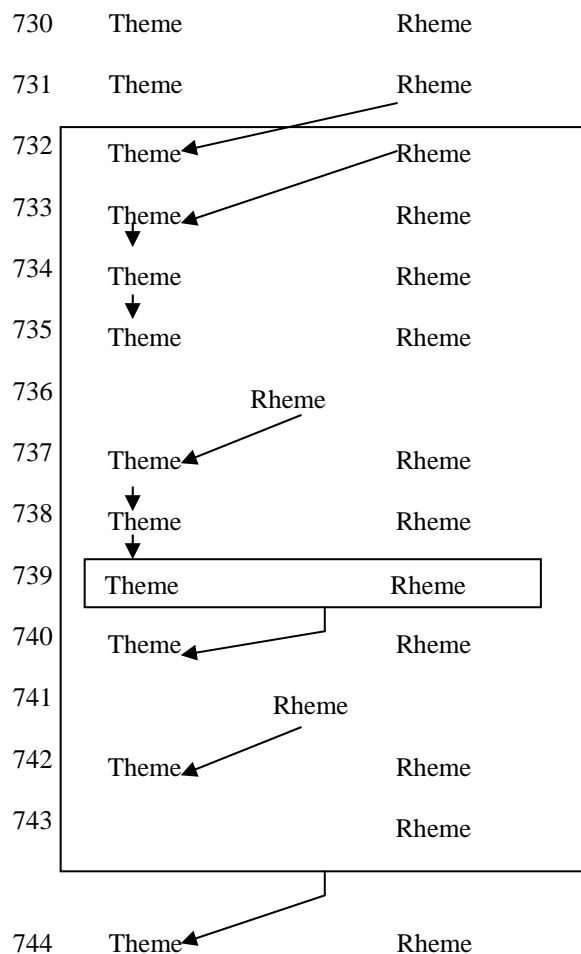
Figure 5.14 Thematic development in Suchada's posting in discussion three

Table 5.11 demonstrates that first person pronoun ('I') is used in Themes as part of the content because part of her argument is made by giving examples of herself. This demonstrates a relevant development of Themes. Moreover, the content in the Rheme of clause 731 (hyperTheme: level C: 'the sadness from their family – study -work ...such as parents or their cousins ,friends,neighbors,or lovers') is thematised or used in minor clauses (cl 736, 741) functioning as hyperThemes 'one level down' in a zig-zag pattern. In this way, she shows an ability to vary her method of organizing her postings textually according to the discursive demands of the task.

Meanwhile, thematic development is oriented around both the writer and the content in the initial and final sections of her postings in discussions three and five. Tables 5.12-5.13 below illustrates Themes and Rhemes in the two phases of her postings in discussion three.

| cl. | Theme | Rheme |
|---|---|---|
| 718 | i | misunderstood again |
| 719 | that i | posted the first of our class |
| 720 | but i | couldn't see [[what i posted]] |
| 721 | until i | got mail from Ajarn Yupaporn , |
| 722 | so I | just know |
| 723 | that what [[i replied]] | still not arrive her..... |
| 724 | Anyway it | 's ok |
| 725 | i | can replied again |
| 726 | maybe it | because i clicked on post |
| 727 | ^I | not click on reply.. |

Table 5.12 Extract from Suchada's posting in discussion three, representing Themes and Rhemes in the initial phase

| cl. | Theme | Rheme |
|---|---|---|
| 761 | If i | was him |
| 762 | i | won't intersted anyone, |
| 763 | we | can move where we live... |
| 764 | because when we | will judge someone |
| 765 | we | can't judge it suddenly |
| 766 | we | must look that person as well as we can, |
| 767 | And ^WE | MUST^ to be clearly... |
| 768 | Like everyone | like |
| 769 | | to think |
| 770 | i | am so crazy |
| 771 | but if you | , try to know and learn me more |
| 772 | you | will fall in love in myself. |
| 773 | | SURE.. |
| 774 | | just kidding |

Table 5.13 Extract from Suchada's posting in discussion three, representing Themes and Rhemes in the last phase

Figures 5.15-5.16 demonstrates the pattern of thematic development in the two phases of her postings in discussion three.

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| | Theme | Rheme |
|---|---|---|
| 718 | Theme | Rheme |
| 719 | Theme | Rheme |
| 720 | Theme | Rheme |
| 721 | Theme | Rheme |
| 722 | Theme | Rheme |
| 723 | Theme | Rheme |
| 724 | Theme | Rheme |
| 725 | Theme | Rheme |
| 726 | Theme | Rheme |
| 727 | Theme | Rheme |
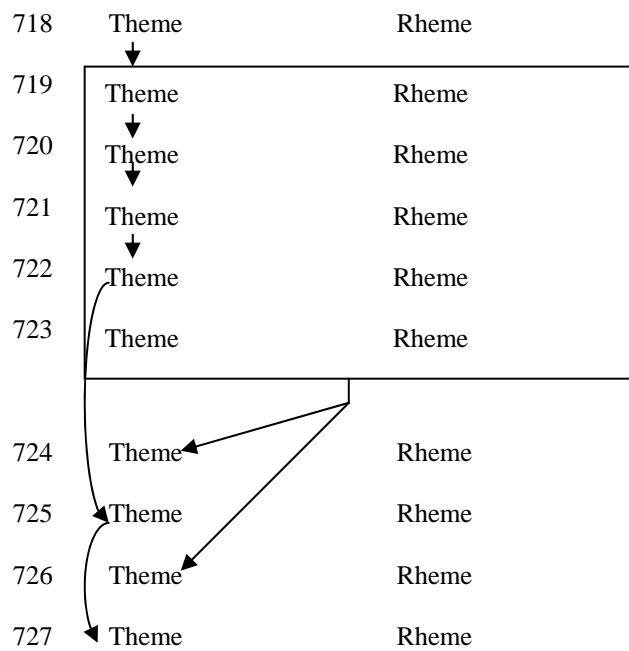
Figure 5.15 Thematic development in initial phase of Suchada's posting in discussion three

| | Theme | Rheme |
|---|---|---|
| 761 | Theme | Rheme |
| 762 | Theme | Rheme |
| 763 | Theme | Rheme |
| 764 | Theme | Rheme |
| 765 | Theme | Rheme |
| 766 | Theme | Rheme |
| 767 | Theme | Rheme |
| 768 | Theme | Rheme |
| 769 | | Rheme |
| 770 | Theme | Rheme |
| 771 | Theme | Rheme |
| 772 | Theme | Rheme |
| 773 | Rheme | |
| 774 | Rheme | |
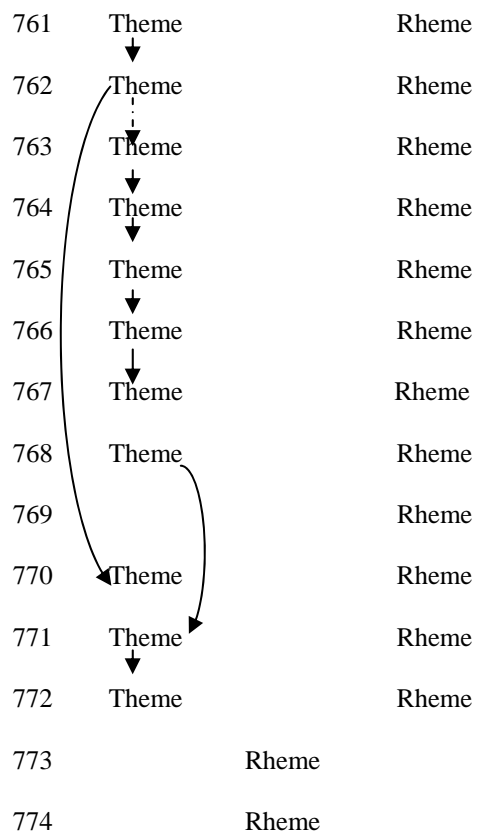
Figure 5.16 Thematic development in the final phase of Suchada's posting in discussion three

Tables 5.12-5.13 show that even though her discussion is organised around the content, Themes in the initial and final phases of Suchada's posting in discussion three are developed around the writer and reader.

Similarly with discussion three, Themes in the initial and final phases of her review of a movie in discussion five are organised with a frequent use of first and second person pronouns. Tables 5.14-5.15 below provide evidence of this.

| cl. | Theme | Rheme |
|------|-----------|-----------------------------------------|
| 1110 | i | am iink, |
| 1111 | i | choose "cherm" |
| 1112 | | to initially review one of the films |
| 1113 | because i | think |
| 1114 | this film | is the most film [[that i can talk]] |

Table 5.14 Extract from Suchada's posting in discussion five, representing Themes and Rhemes in the initial phase

| cl. | Theme | Rheme |
|------|-------------------------|--------------------------------------------------------|
| 1153 | If i | was him |
| 1154 | i | will tell Nual about my feeling |
| 1155 | and ^I | ^WILL ask her to marry |
| 1156 | and ^I | ^WILL help each other to earn money. |
| 1157 | By the way i | like this movie a bit |
| 1158 | | because of Mr.Cherm |
| 1159 | like everyone | like this actor. |
| 1160 | I | think |
| 1161 | the director | would like to make this movie funny [[by using Mr.Mom to act]] |
| 1162 | because he | is not a polite and quiet man like this, |
| 1163 | so when he | acts like this |
| 1164 | it | would make us to laugh |
| 1165 | and ^IT WOULD MAKE US | enjoy this movie. |

Table 5.15 Extract from Suchada's posting in discussion five, representing Themes and Rhemes in the last phase

Figures 5.17-5.18 demonstrates the pattern of thematic development in the two phases of her postings in discussion five.

| 1110 | Theme | Rheme |
| 1111 | Theme | Rheme |
| 1112 |  | Rheme |
| 1113 | Theme | Rheme |
| 1114 | Theme | Rheme |
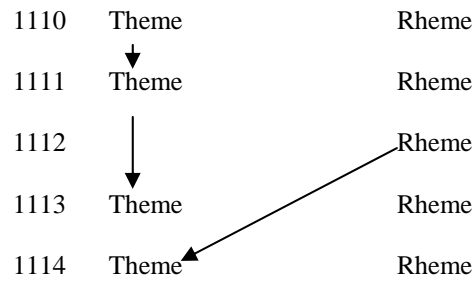
Figure 5.17 Thematic development in the initial phase of Suchada's posting in discussion five

| 1153 | Theme | Rheme |
| 1154 | Theme | Rheme |
| 1155 | Theme | Rheme |
| 1156 | Theme | Rheme |
| 1157 | Theme | Rheme |
| 1158 |  | Rheme |
| 1159 | Theme | Rheme |
| 1160 | Theme | Rheme |
| 1161 | Theme | Rheme |
| 1162 | Theme | Rheme |
| 1163 | Theme | Rheme |
| 1164 | Theme | Rheme |
| 1165 | Theme | Rheme |
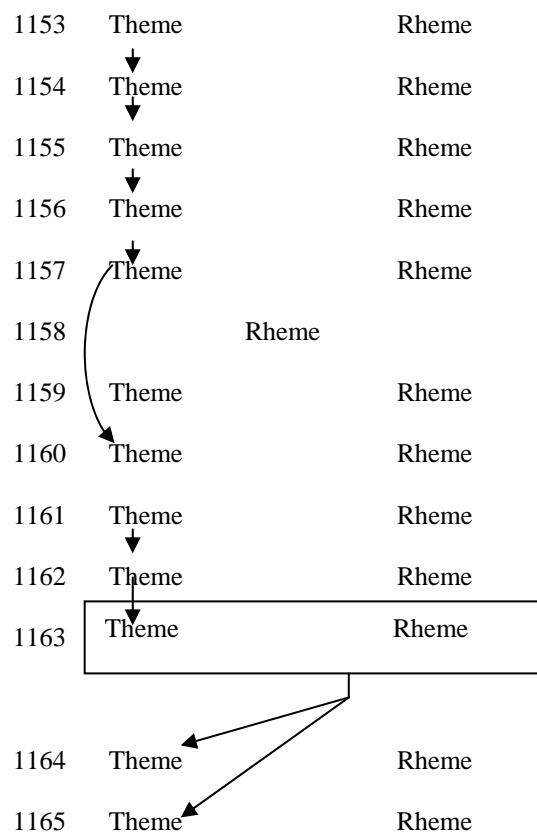
Figure 5.18 Thematic development in the final phase of Suchada's posting in discussion five

The examples above show that Themes in the initial and final phases of Suchada's postings in discussions three and five are mainly developed in a linear way with a predominant use of first person pronoun ('I') delivering the writer's opinions while a zig-zag pattern (a development of the given information from Rheme of the

previous clause) occurs occasionally (e.g. 'this film' in discussion five and 'it' in discussions three and five). This reflects the common nature of the online texts in this corpus that the writer usually begins or ends the messages by creating solidarity with the reader (see chapter 4), and this is consistently found in Achara's posting (see 5.2.4).

Overall, Suchada prefers constructing her postings in a cascading pattern rather than building up a taxonomic connection of phases like those of Achara, though phases of her postings are clearly indicated with hyperThemes throughout. Themes at clause to clause level are developed in different ways according to the purpose of the discourse. In discussions one and two, the writer is the predominant Theme in keeping with the purpose to communicate the author's information and opinions, while in discussion four, the reader ('you') and the subject matter relevant to the topic are used in Themes. The frequent use of first and second person pronouns reflects a dialogic characteristic of her discourse. It can be noticed that even though a cascading style is her preference for discourse organisation, when the demands of discourse is about the subject matter (e.g. in discussion three and five), Themes are often developed from Rhemes from previous clauses. This is evidence that the demands of discourse influence students' choices of cohesive resources.

Meanwhile, first person pronouns ('I' and 'we') are still frequently employed in Themes at the beginning and last sections of the postings. Her frequent use of personal pronouns in Themes throughout reflects her preference of developing a discussion in a more conversational style. Moreover, the pattern of linear thematic development through the use of first and second person pronouns in her initial and last sections is similar to that found in Achara's postings.

### 5.2.6 Conclusion

In this section, I have examined periodicity in two students' online discussion postings through the use of hyperTheme, hyperNew and thematic development. It was found that the two students prefer organising their discussions in different patterns. That is, Achara tends to organise her postings in a taxonomic style while Suchada tends to use a cascading structure. The findings from the two students show that aspects of the topic for discussion are more likely to be found in Themes in discussions three and five and this reflects that choices of Themes at clause level change according to the purpose of the discourse which in this context is related to the design of the pedagogic task. Meanwhile, personal Pronouns still exist throughout the two students' postings, reflecting the dialogic nature of these postings, and the creation of solidarity as a common function of the online discussion. Throughout, there are mistakes in terms of choices of lexicogrammar in the two students' postings, however they both show the ability to organise their arguments cohesively using periodicity.

## *5.3 Conjunction*

### 5.3.1 Introduction

In this section, I investigate student ability in organising postings using the resource of conjunction. In 5.3.2, I review different kinds of conjunction, followed by the guidelines for analysing text, and the exemplification of conjunctive relations in student texts. I also discuss continuity in 5.3.2.1 as a kind of linkage serving to create relations among events. Then, full discussion of how conjunction is used in the two students' postings is made in 5.3.3 and 5.3.4.

## 5.3.2 Conjunction: Connecting Events

Conjunction is a kind of cohesive resource that the writer uses to create logical relations between parts of a text (Eggins, 1994: 105). In Martin and Rose (2003), conjunctions are explained as cohesive links between figures of ideational meanings. That is, figures and taxonomies of people, things, process and qualities are related by conjunctions to create logical connections between them. To Martin and Rose, conjunction is treated as a discourse semantic meaning. That is, the meaning of conjunctions is beyond the connection of individual wordings but can be realised through the relations of different types of figures in different logical semantic relations (additive, comparative, temporal and consequential- Martin, 1992: 178).

Broadly speaking, conjunction can be divided into two main types: external (connecting activities or reporting experiences as sequences of events constituting fields) and internal conjunctions (connecting steps in arguments or organizing discourse- Martin, 1992: 180; Martin and Rose, 2003: 120). External conjunctions connect ideas according to a 'real-world' logic external to the text. For example,

```
she wants a lot of money and she also may have a less education
```

(*Nutt: discussion 4*)

Internal conjunctions connect ideas according to the logic of text organisation- a logic internal to the text. For example,

```
First, It's very easy to live in my country, I think that it's
so different>> in the culture between our country and another.
I love to live and study more here than go abroad. If I go
there, I would die because of I can't live there.>>
Second, the big point is I don't have enough money to support
me to go abroad.
```

(*Kamon: discussion 2*)

The significant distinction between internal and external conjunction is that clauses combined with external conjunctions are reversible while those organised by internal conjunctions are not (cf. Martin, 1992: 217). For instance, the second sentence in Text 5.7 below is reversible, but the first is not.

```
(1) Second, there are a lot of better work s that she can
    do and should do such as selling clothes, server and
    other jobs.

(2) Nual should not do the work because the job is not
    accepted in Thai society
```

Text 5.7 Extracts from Noppol's posting in discussion four, illustrating clauses combined with internal and external conjunctions

Text 5.7 shows that the first sentence is organised internally with a conjunction ('second'), and this sentence is not reversible. The second point in the text cannot be reversed with the '*first*', unless the conjunctions signalling the relations move to different clauses. Meanwhile the second sentence in text 5.3 is combined with external conjunction ('because'), and this sentence is reversible ('Because the job is not accepted in Thai society, Nual should not do the work').

External conjunctions consist of four main types, namely: addition, comparison, time and consequence. Additions function to add figures together in a sequence (adding) or to make a choice between them (alternatives); comparisons are used to compare figures either to contrast or to show similarity; time is used to order figures in time, either events follow each other (successive) or happen at the same time (simultaneous); and consequence functions to build up expectation (cause) and to explain how something happens (means), why something happens (purpose) and the

conditions in which an event may happen (condition). Table 5.16 below illustrates the examples of different types of external conjunctions.

| Addition | additive | add | and, besides, both…and |
|---|---|---|---|
| | | subtract | nor, neither…nor |
| | alternative | | or, either…or, if not…then |
| Comparison | similar | | like, as if |
| | different | opposite | whereas, while |
| | | replacing | instead of, in place of, rather than |
| | | excepting | except that, other than, apart from |
| Time | successive | sometime | after, since, now that; before |
| | simultaneous | immediate | once, as soon as; until |
| Cause | | expectant | because, so, therefore |
| | | concessive | although, even though, but, however |
| Means | | expectant | by, thus |
| | | concessive | even by, but |
| Condition | open | expectant | if, then, provided that, as long as |
| | | concessive | even if, even then |
| | closed | | unless |
| Purpose | desire | expectant | so that, in order to, in case |
| | | concessive | even so, without |
| | fear | | lest, for fear of |

Table 5.16 External conjunctions (Martin and Rose, 2003: 133)

Similarly with external conjunctions, there are four main types of internal conjunctions. Apart from consequence, the types of internal conjunction share similar functions with those belonging to external conjunction, but relations signified by internal conjunction are between arguments, not activities. That is, additions serve to add or to offer arguments, comparisons compare similarities or contrasts of arguments and time orders arguments in a discourse. In addition to these three kinds of internal conjunction, internal consequence functions to (1) conclude or justify arguments (conclude) and (2) to count arguments by signalling the reader that an argument is dismissed (countering). Different types of internal conjunctions are summarised in Table 5.17 below.

| Addition | developing | additive | Further, furthermore, moreover, in addition, as well, besides, additionally |
| | | alternative | alternatively |
| | staging | framing | Now, well, alright, okay |
| | | sidetracking | Anyway, anyhow, incidentally, by the way |
| Comparison | similar | compare | Similarly, again |
| | | rework | That is, i.e., for example, for instance, e.g. in general, in particular, in short |
| | | adjust | In fact, indeed, at least |
| | different | contrast | Rather, by contrast |
| | | retract | On the other hand, conversely |
| Time | successive | ordering | First, secondly, third, next, previously |
| | | terminating | Finally, lastly |
| | simultaneous | adjacent | At the same time |
| | | interrupted | Still |
| Consequence | concluding | conclude | Thus, hence, accordingly, in conclusion, consequently |
| | | justify | After all |
| | countering | dismiss | Anyway, anyhow, in any case, at any time |
| | | concede | Admittedly, of course, needless to say |
| | | unexpected | Nevertheless, nonetheless, still |

Table 5.17 Internal conjunctions (Martin and Rose, 2003: 134)

Tables 5.16-5.17 show that the two broad types of conjunction (external and internal) share general categories, but are different in terms of functions and thus include the use of different connective types. In order to show the connections between figures, it is important to indicate whether the conjunctions used are internal or external. Martin and Rose (2003: 135) note that connections between figures can be represented by the use of arrows, drawn on the right for external and on the left for internal. The types of relationship can be identified through simple labels of abbreviations as shown in Table 5.18 below.

| Logical relation | | Abbreviation |
|---|---|---|
| addition | additive | add |
| | alternative | alt |
| comparison | similar | simil |
| | different | diff |
| time | successive | succ |
| | simultaneous | simul |
| consequence | means | means |
| | consequence | consq |
| | condition | cond |
| | purpose | purp |

Table 5.18 Abbreviations for conjunction types (Martin and Rose, 2003: 135)

To exemplify how the connections between figures are indicated, Text 5.8 below is extract from Adisak's posting in discussion two, which uses both internal and external conjunctions.

```
I completely believe that studying abroad is better than studying
in Thailand. First of all, there are a lot of areas. So we have
many choices to decide what we will take to. We can choose what
we want to study. Second, the time is shorter. Arjaan James told me
that we can graduate Bachelor Degree in three years. In addition, I
found in the internet that we spent only twelfth month for Master
Degree. In Thailand, as you know we spent four years for Bachelor
degree and two to three years for Master Degree. Third, Lots of
Universities are acceptable and well-known such as University of
Canberra and University of Sydney in Australia, Oxford University
and University of London in England.
```

Text 5.8 Extract from Adisak's posting in discussion two

Text 5.8 is reformatted to demonstrate conjunctive relations in extract from Adissak's posting, as shown in Figure 5.19 below.

```
            I completely believe

            that studying abroad is better than studying in Thailand.

    succ    First of all, there are a lot of areas.

    consq   So we have many choices to decide what we will take to.

            We can choose what we want to study.

    succ    Second, the time is shorter.

            Arjaan James told me

            that we can graduate Bachelor Degree in three years.

    add     In addition, I found in the internet

            that we spent only twelfth month for Master Degree.

    succ    Third, Lots of Universities are acceptable and well-known such

            as University of Canberra and University of Sydney in Australia,

            Oxford University and University of London in England.
```

Figure 5.19 Conjunctive relations in extract from Adisak's posting in discussion two

Figure 5.19 shows that Adisak signals succession among his arguments, using internal succession ('first of all', 'second', 'third'), and this relationship is represented with arrows drawn on the left. Within each of his argument, supporting events are discussed and linked by external addition ('in addition') and consequence ('so') and these relationships are shown by arrows drawn on the right. In Martin and Rose (2003), implicit conjunctions (those left unidentified, but can be interpreted by the reader) are indicated in brackets. For example, after the first external consequence ('So we have many choices to decide what we will take to.'), there is a potential for external addition ([and] 'We can choose what we want to study.')relating the two events. The study follows Martin and Rose (2003) when analysing conjunctive relations in student online discussion postings however the analysis focuses on only the explicit use of conjunctions in that the

primary goal of the study is to identify students' ability in organising cohesive ties in the discourse. Therefore, implicit conjunctions are not analysed.

The use of different types of conjunction to relate the ideas is one way which can reflect the writer's ability in organising a cohesive and coherent discourse. Eggins (1994) explains that the analysis of conjunctive relations can tell us three things:

- what kind of relations structure the text,
- whether the logical relations derive from an external or an internal organisation of the text
- and whether relations are made explicit or left for the reader/ listener to infer (p. 108).

The first can reflect the pattern of discourse organised by the writer, for example, a pattern of an instruction is organised by a frequent use of time conjunctives; the second can reflect the concern of the text i.e. either at the lower level of events or at a broad structure of a discourse; and the last reflects the writer's ability in taking control of the discourse i.e. where the potential of conjunctive links should be decoded by the reader or where explicit use is necessary. Figure 5.18 shows that Adisak has demonstrated the ability to organise cohesive ties of his discussion in levels of both discourse semantics and lexicogrammar.

## 5.3.2.1 Continuity

Continuity is a kind of linkage which is similar to conjunction, but not the same. Martin (1992: 230) explains that 'unlike conjunction which is typically realised as textual Theme, in clause initial position, continuity is realised rhematically'. This means that continuity functions like conjunction in a text, but is located in a different position. Martin and Rose (2003: 128) argue that 'instead of coming at the beginning of the clause, continuatives typically occur next to the finite verb within the clause'.

Continuatives are of three main types, namely: addition, comparison and time. The three kinds with examples are presented in Table 5.19 below.

| Logical relation | Examples |
|---|---|
| Addition | too, also, as well |
| Comparison | so (did he), only, just, even |
| Time | already, finally, at last, still again |

Table 5.19 Continuatives and logical relations (Martin and Rose, 2003: 128)

Table 5.19 shows that some of the continuatives can also function as a conjunctive; depending on the location in which they are placed. For instance, '*also*' serves as a conjunction when it relates two clauses in the first extract (Text 5.9), but as a continuative when it follows the finite verb in the second extract (Text 5.9).

Conjunction
```
a couple in this movie might be get marry
if they both believe in destiny
also the acter must not die in the final
scenes.
```

Text 5.9 Extract from Suchada's posting in discussion one, representing the use of 'also' as a conjunction

Continuity
```
i want to live in Thailand also
but must be after when i have
house ,cars ,and money
to take care of my parents and my
counsin.
```

Text 5.10 Extract from Suchada's posting in discussion two, representing the use of 'also' as continuative

Texts 5.9 and 5.10 show that 'also' is analysed as an additive conjunction when it is used to relate clauses, but when 'also' is used within the clause, it is identified as continuative. Martin and Rose (2003: 128) explain that besides being realised as logical relations, continuatives can also be used to manage our expectation in discourse. That is, they serve to signal the reader that an activity is in some way

unexpected. The continuatives which are used to serve this purpose are: '*already*', '*finally*', '*still*', '*yet*', '*only*', '*just*' and '*even*' (Martin and Rose, 2003).

In addition to continuatives presented in Table 5.19 above, another type of cohesive resource which also contributes to textual organisation of a text is 'Continuity Adjunct' (e.g. '*yea*', '*oh*', '*well*'). These items appear frequently in casual talk 'to introduce a clause and signal that a response to prior talk is about to be provided' (Eggins, 2004: 164). Continuity Adjuncts can also be found in this context of discussion when students build up a dialogic conversation in their texts. Text 5.11 below provides evidence of this.

```
HI !!  and everyone.
How are you ? I'm fine, thank you. And you ? Oh !!
sit down, please. Ha Ha. You got a nice trip in
Ayuttaya yeah ?
```

Text 5.11 Extract from Achara's posting in discussion five, representing the use of Continuative Adjunct

Text 5.11 shows that Achara begins her discussion with small talk, creating solidarity with the reader. In so doing, there is frequent use of spoken-like features in this part of her posting which represents casual conversation (Eggins and Slade, 1997- see chapter 4), and the Continuity Adjunct ('oh') is also used to mimic the turn taking. As this Continuity Adjunct normally exists at the beginning of a clause, it is analysed as part of a textual Theme. The focus of this study is to examine how cohesive ties are made by students to combine clauses and arguments. Therefore, both conjunctions and continuities are analysed in this study. In 5.3.3 and 5.3.4 below, I discuss in detail how conjunction and continuity are used by the two students.

### 5.3.3 Achara

Broadly, not many continuatives or conjunctives are employed in Achara's initial posting. She uses them more frequently in later discussions, specifically in discussion three where the main concern of her discourse is on the subject matter and her text is organised in taxonomic pattern, conjunctions are frequently used together with their grammatical metaphors and continuity. Throughout, she frequently combines her discussion with the same types of conjunction (e.g. 'and' for additive) and continuity (e.g. 'too' for additive and 'only' for comparison). Tables 5.20 and 5.21 give an overview of her use of continuatives and conjunctives.

| discussion | continuity Adjunct | logical relations | | |
|---|---|---|---|---|
| | | **addition** | **comparison** | **time** |
| 1 | oh | | | before |
| 2 | | | | still, still |
| 3 | | too, too, also | even | still, again, |
| 4 | ya! | too | only, only, only, only, only, only | |
| 5 | oh | | | still |

Table 5.20 Continuity used in Achara's postings

| Dis. | | Internal conjunction | | | | External conjunction | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | addition | comparison | time | consequence | addition | comparison | time | consequence | | | | | |
| | | | | | | | | | cause | | means | | condition | purpose |
| | | | | | | | | | Exp. | Conc. | Exp. | Conc | open | closed | desire | fear |
| 1 | Congruent | | In the other hand | | | And, and, and, and / or | | While, when | Because of, so | But, but, but, but, even though | | | if | | |
| | Gram. metaphor | | | | | | | | make | | | | | | |
| 2 | Congruent | In addition, in addition | In fact, such as | Second, third, finally | | And, and | while | when | | Even though, but, but | | | If, if, if | | |
| | Gram. metaphor | | | One point | | | | | Make, the reason, many reasons | | | | | | |

Table 5.21   Conjunction used in Achara's postings

| Dis. | | Internal conjunction | | | | | | | | External conjunction | | | | | | consequence | | means | | condition | | purpose | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | addition | | comparison | | time | | consequence | | addition | | comparison | | time | | cause | | | | | | | |
| | | | | | | | | | | | | | | | | Exp. | Conc. | Exp. | Conc | open | closed | desire | fear |
| 3 | Congruent | | How ever, any way | For exa mple, in fact | | | | | | And, and, and, and | or | | | | | Because, as a result | But, but | | | if | | | |
| | Gram. metaphor | | | One way | | One cause, second cause | | | | | | | | | | many causes, for this reason, make, cause, result, this cause, cause, cause, lead to, lead to, make, effects, for this reason, cause, make, make, cause | | | | | | | |
| 4 | Congruent | | | | | | | so | | And, and, and, and | | | | whe n | | | Even though, but, but, but, but, but | | | If, if, if | | | |
| | Gram. metaphor | | | | | | | | | | | | | | | reason | | | | | | | |
| 5 | Congruent | and | how ever | | But, but | | | | | And, and, and, and | | | | As, whe n | | because | even though, even though, but, but, but | | | | | | |
| | Gram. metaphor | | | | | | | | | | | | | | | made, make, make, make | | | | | | | |

Table 5.21   Conjunction used in Achara's postings (continued)

Table 5.21 shows that Achara demonstrates evidence of using a wide range of conjunctive resources in a variety of categories, particularly in discussions two and three. Conjunctive devices are frequently used in these two postings and particularly in discussion three, conjunctive meanings are frequently realised through grammatical metaphors (the realisational relationship between semantic units and grammatical ones (Halliday and Matthiessen, 2004: 592). Meanwhile, not many conjunctive resources are employed in discussions one, four and five and it can be noted from the table that limited resources of realisation are employed in her discourse i.e. 'and' for addition and 'but' for concessive cause.

In discussion one, where the discourse is organised in a cascading style, only a few conjunctive devices are employed as can be seen in Figure 5.20 below.

```
146            I really know
147            that someone doesn't like me [[except the time when they
               have a problem or difficult homework, they will talk to much
               with me in this time !!!]]
148 cont. Adj  Oh … so serious.
149            In my point of view about the movie we watched together
               last week "February" I << >> AGREE with you, IINNK.
150   add      and you noticed
151            that I slept in front of the TV all the time
152   comp     while you were watching together
153            I don't believe in destiny!
154            I believe
155            that something won't happen
156            if you don't make
157   add      Or^YOU DON'T think about it
158   consq    Even though you pass someone
159            you really love him
160   consq    but you never talk with him.
161            The love isn't the destiny
162            You can control it.
163            Why don't I believe in destiny?
164            I would like to tell you INNK!
165            Four years ago [[when I studied in M.6]], I ever dreamed
               about a guy [[who I never met before]],
166            he has an eyeglasses
167            (you know?)
168            I really remember him
169            and ^I looking for him like in the dream.
170            In that time, I believed in the destiny

171   expec    that make me fall in my daydream.

172 dif simul  In other hand, when I met him in the real dream.
173            He doesn't like the guy in the dream.
174            He is the guy [[who left me crying]]

175   add      and I don't want
176            him to be other [except brother].
```

Figure 5.20 Connective relations in extract from Achara's posting in discussion one

Figure 5.20 shows that few conjunctives are applied to organise the arguments in Achara's posting and one of them ('in other hand': clause 172) contains an error. In

exception of the incorrect conjunctive in clause 172, coherence of meaning is still created well in the first posting.

When the discourse is organised in a taxonomic pattern in discussion two, more internal conjunctives are employed, which tie the generic structure and tie clauses at the level down the discourse together as shown in Figure 5.21 below.

```
298   add     In addition, there are many reasons [for me [[to go
              abroad]] ].

299   succ    One point is to travel in the famous place in other country.
300           I would like to go to Japan
301           to visit The Hide Museum in Kanagawa

302   add     and I would like  to stay in Japan

303   simul   when there is The Hanami Season (sakura season) in Japan.


304   succ    Second, I would like to try to live in Japan alone.
```
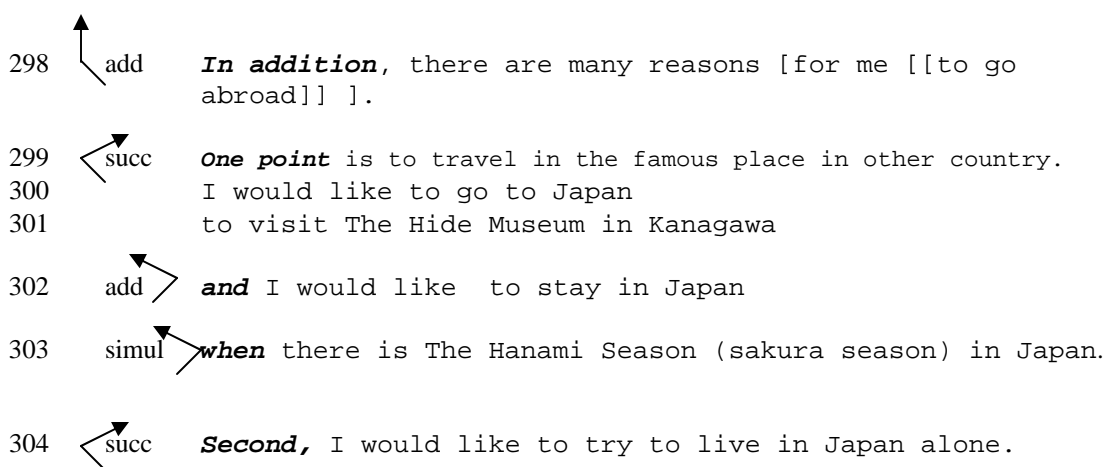
Figure 5.21 Connective relations in extract from Achara's posting in discussion two

In this phase of her discussion, reasons for her preference of living abroad are discussed. Internal conjunction is employed to link stretches of text (for example clauses 298 and 299) and build up a taxonomic organisation of discourse, while external conjunction is used to link events within these stretches of text (clauses 302-303 above). Moreover, a sophistication in combining the arguments is demonstrated in this discussion through the realisation of internal conjunction with a grammatical metaphor i.e. the use of 'one point' to realise 'internal successive time' in clause 299 ('One point is to travel in the famous place in other country').

In discussion three the text is composed cohesively with frequent and sophisticated use of conjunction. Figure 5.22 demonstrates evidence for this.

```
562   expec   There are many causes for this mental sickness.

563   succ  expec  In my opinion, one important cause for the mental
                   sickness is the pressure from others, such as friends,
                    neighbors, lovers or family.

564   simil    For example, our parents would like us to pass the examination

565   add      and ^ OUR PARENTS WOULD LIKE^US TO be the best of our class

566   consq   but we can't do.

567   consq  For this reason, it makes us crazy

568   add     and risk to have psychological problem.
569          Someone can solve this problem

570   consq  but there are many students still unsolvable

571   consq    As a result, there are many problems that the people
                who have mental sickness can cause in the society, such as
                suicide themselves or hurt members in their family.
572  succ consq Second cause for mental sickness is the result of their
                hereditary disease.

573   consq  For this cause, there are many people risk to have mental
             sickness unawares.
```

Figure 5.22 Connective relations in extract from Achara's posting in discussion three

Figure 5.22 demonstrates that Achara's discussion of possible causes for mental sickness in this posting is cohesive and coherent through the frequent use of connective devices. These devices serve to connect stretches of text '*internally*', and to connect clauses within these internally logical '*whole*'. As the discourse demands different types of linguistic resources to be employed, her application of causal conjunctives in this third posting matches the demand of discourse ('*possible causes of mental sickness*'). In

addition, instead of solely combining the ideas with a congruent conjunction, a more complicated method is demonstrated through the application of grammatical metaphors, which realise conjunctive meaning for generic stages in her discourse and between clauses. For instance, grammatical metaphors in clauses 563 and 572 realise internal successive time for the first and second arguments, and at clause level grammatical metaphors realise causal conjunctives of events (e.g. 'cause' in clauses 562-563 and 'make' in clause 567). The realisation of conjunction through grammatical metaphors in this posting reflects her ability in organising the discussion of cause and effect in a sophisticated way.

Achara's postings in discussions four and five are built up cohesively and coherently from the integration of different types of cohesive resource. Table 5.22 below presents extract from her posting in discussion five as evidence of this.

| # | Conjunctive Type | Theme | Rheme | HyperTheme/ Hypernew |
|---|---|---|---|---|
| 1284 | | I | think | HyperTheme |
| 1285 | | that the flashback | is an attraction of "Cherm". | |
| 1286 | | It | 's not too much in the film. | |
| 1287 | | The flashback | made you laugh, aren't you? | |
| 1288 | | Why don't you | think | |
| 1289 | | that it | is the charm of the film ? | |
| 1290 | | The word "Cherm" | means that "out of date or ancient". | |
| 1291 | external expectant cause | *Because of this*; | I think | HyperNew |
| 1292 | | the flashback | is the one of the components to make "Cherm" so interesting | |
| 1293 | external adding addition | *and* ^THE FLASHBACK | support the main idea of the film. | |

Table 5.22 An integration of conjunction and other cohesive resources in discussion five

In the extract in Table 5.22, conjunction can be seen working together with periodicity (external conjunction showing cause relates the hyperNew to the remainder of the phase), and thematic development (the content of clauses 1286-1290 are thematised in clause 1291) while 'the flashback' is repeated throughout the phase in a linear thematic development.

The application of different types of cohesive resources in this posting demonstrates that Achara can control cohesion in her discourse by using diverse strategies. But, even though diverse strategies are employed, repetitive choices in conjunction appear throughout the five postings (e.g. 'and' for addition, and 'even though' and 'but' for cause). The repetition of connective choices is also consistent in her use of continuatives (e.g. 'too' for additive and 'only' for comparison- see Table 5.20). This repetitive selection of cohesive resources in her five postings suggests an area for pedagogical intervention.

Overall, Achara has demonstrated clear evidence of using conjunctions frequently and in a sophisticated way in later discussions, particularly in discussion three, where her discourse is composed in a taxonomic style. Conjunctions are frequently employed to combine phases of discourse (sometimes using grammatical metaphor) together with continuity. Moreover, it is clear that her discourse is made cohesive and coherent through different cohesive devices to link clauses on the one hand and to combine longer stretches of text on the other. Other cohesive devices employed together with conjunctives in her discourse are hyperThemes and thematic development (see 5.2.3: Thematic development). Moreover, repetition in the use of some particular types of conjunction and continuity is demonstrated in her five postings (i.e. 'and' for additive conjunctive, 'but' for

concessive cause, 'too' for additive continuative and 'only' for comparing continuative), reflecting limits in her ability to use different types of conjunction (see Tables 5.23 and 5.24).

### 5.3.4 Suchada

Broadly, Suchada uses more conjunctives and continuatives in her postings as the discussions proceed. However, there is a limitation of her use of connective resources in that similar kinds of conjunction ('and' for additive, 'but' and 'because' for cause) and continuatives ('also' for additive, 'still' for time) are consistently used. Tables 5.21 and 5.22 below show different types of conjunction and continuity employed in the five discussions of Suchada's postings.

| discussion | continuity Adjunct | logical relations | | |
|---|---|---|---|---|
| | | **addition** | **comparison** | **time** |
| 1 | not | also | | still, still, already |
| 2 | ok | also, also, also, also | only, only | already, already, already, first, still, before |
| 3 | | also | | still, again, still, still |
| 4 | yes, yes | also, also, also | only, only | still |
| 5 | yes | also, also, also, also, also | just, just, even, just | already, still, finally |

Table 5.23 Continuity used in Suchada's postings

| Dis. | Internal conjunction | | | | External conjunction | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | addition | comparison | time | consequence | addition | comparison | time | | consequence | | | | | | |
| | | | | | | | | | cause | | means | | condition | purpose | |
| | | | | | | | | | Exp. | Conc. | Exp. | Conc | open | closed | desire | fear |
| 1 | and, | so, now, so | | | The last | | | Who, and, and, and, and, and, and | | Anyhow | Before | when, when | so, because, so, because, so, because, because, | But, but, but, although, but, but, | | | | | |
| 2 | And, also, also | but, but | like | | | And, and, and, and, and | or | | after, then, after that | When, | so, because, so, so, because, so, because, so, so, because, so, so, because | But, but, but, but, but, , but, but, | | | If, if, if, if | | |
| meta phor | | | | | | | | | | make | | | | | | |
| 3 | or, | Anyway, anyway, ok, and | for exam ple, like | But | second | | and, and, and, and, and | or | then | Until, until, | when | because, so, so, because, so, because, so, because, | although, but, but, but, but, but, but | | | If, if | | |
| meta phor | | | | one of cause | | | | | | | many causes, made, make, for this reason, make, make, make, make | | | | | | |

Table 5.24 Conjunction used in Suchada's postings

| | Internal conjunction | | | | | | | | External conjunction | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | addition | | comparison | | time | | consequence | | addition | | comparison | | time | | consequence | | | | | | | |
| | | | | | | | | | | | | | | | cause | | means | | condition | | purpose | |
| | | | | | | | | | | | | | | | Exp. | Conc. | Exp. | Conc | open | closed | desire | fear |
| 4 | moreover | However, but, while | | | | | | | And, and, and, and, and, and, and, and | | while | | When | | because, because, so, so, because, so | But, but, but, although, although, although, but, | | | If, if | | | |
| 5 | moreover, and, | by the way, however, by the way, while | For example, Such as | | First, second, finally | | | | Moreover, and, and, and, and, and, and, and, and, that, and, and, and, and, moreover, and | Or, or | Like, like | Whereas, while | then, then, first | When, when, when, when | Because, because, because, because, because, because, because, because, because, so, because, so, because, because, because, therefore, because, because, but, because, because, because, because, so, therefore | although, although, although, but, buse | by | | If, if, if, if | | | |
| metaphor | | | | | | | | | | | | | | | make, made, make | | | | | | | |

Table 5.24 Conjunction used in Suchada's postings (continued)

Table 5.23 and 5.24 show that similar conjunctive devices are used by Suchada in all discussions with a greater use of grammatical metaphors in discussion three. Her choices of additive ('and') and causal conjunctions ('because'), and her use of continuatives ('also' for additive and 'still' for time) remain repetitive. Her use of conjunction in different discussions is discussed below.

The stretches of discourse in her first posting is once organised with internal conjunctives as can be seen from Figure 5.23 below.

```
77                Now about the place where i will go to train to work
78                 not I am still not sure [[that i can go or not…]]

79    consq    so don't ask me too much about that ….
80                 i am so sad now …
81                 i will explain to you
82                 that, why it's too difficult [[to go there]]

83    consq    because i am independence style,
84                 it mean s [[we must look for job by ourselves]]
85    add      and talk with boss

86    succ     before we go.

87    consq    So my boss is Thai

88    consq    but they want farung boss,

89    consq    but i can't find ^FARUNG BOSS

90    consq    so maybe i can't go there….

91    simul    When i have free time

92                 i like
93                 to chat with old foreigners

94    consq    because i like them,

95                 they will do care for me so much more than young guys

96    consq    so that why [[I like old guy more than young guy…]]

97    add      And i always go jogging [[every morning about 5 am -6
                 am...]]
98                 i feel so lively

99    simul    when i do like that

100   consq    although i will look fat

101   consq    but i am very strong

102   add      and can knock you

103   succ     until you will lose.
```

Figure 5.23 Conjunctive relations used in extract from Suchada's posting in discussion one

Figure 5.23 shows that conjunctions are mainly used to combine clauses in this phase of Suchada's posting and that an explicit internal conjunction is signalled only once (i.e. the use of 'and' in clause 97). In the example above, the use of a minor clause clearly signals a new phase (clause 77: 'Now about the place where I will go to train to work') while a hyperTheme (clause 91-93: 'When I have free time I like to chat with old foreigners') signposts the second section of this extract. However, the internal relationship between the two stretches is left implicit. The use of external conjunction ('when' in clause 91) is only used to combine clauses 91 and 92. Furthermore, the recurrence of her conjunctive in clauses 88 and 89 is repetitive and this reflects her limited ability in using diverse types of conjunctives.

In discussion two, her arguments are linked with internal conjunctives and other kinds of strategies. Figure 5.24 presents an example of this.

```
477          ok Aom
478          i would like to go with you
479          i am agree with you

480  consq   but i don't like Japanese ,
481          i am not good at it like you.
482          you know???

483  cond    if i know before
484          that i will have to study Japanese
485          i won't study here,
486          i just knew that on second semester of the ssecond year,

487  add     and i am sure that all friends like me also.
488          i know
489          it s very hard to parctice the second language in our
             country like the first language

490  consq   because we have many choice to do here,

591  add     like we don't like English

592  consq   so ^WE not need to speak.

593          All advertisement are Thai

594  add     also, everything are inThai

595  consq cond  so, if  we live here inThailand

596          we can't be good in the second language...
```

Figure 5.24 Connective relations in extract from Suchada's posting in discussion two

In this posting, her discourse is organised in different phases and internal conjunction is sometimes used to signal the structure of the discourse. For instance, 'but' in clause 480 functions as 'anyway', which organises an internal contrast within the first section and 'like' in clause 591 serves to organise the example and clarifies her position in clauses 488-490 ('i know it s very hard to practice the second language in our country like the first language because we have many choice to do here'). As far as the internal structure is concerned, there is no explicit internal conjunction relating her second position in clauses 488-489. As her posting is organised in stretches of cascading style, the whole clause

functions as a hyperTheme, which introduces her second argument in this extract. Moreover, causal conjunctions (e.g. 'so' and 'because') are used frequently in this discussion (see Figure 5.24). These choices are effective, but reflect her limited ability in relating ideas with various kinds of cohesive resources.

Suchada starts using conjunctive devices to organise the text in a more written-like structure from discussion three onwards. Figure 5.25 below shows an example of this.

```
728        About the psychological problem.
729        There are many clauses for this mental sickness
730         In my opinion i think

731 succ consq  the one of cause for the mental sickness is the sadness from
                their family – study – work …such as parents or their cousins,
                friends, neighbours, or lovers [[that make them serious in
                all the ways]]

732    add   for example my parens used to force me to study in
             Maths-Science,

733    succ   then i couldn't study well

734    consq  because i didn't like

735    add    and i was so serious for 3 years,

736    alt    or my lover;

737        he was vry handsome

738    consq  so he always made me felt jelously for a long time

739    succ   until he dump me
740        that make me elt more seriously.
741        Our neighbors also ,
742        sometimes they make noisy
743        to disturb us.
744        For this reason, it makes us crazy and risk [[to have
           psychological problem]].
```

Figure 5.25 Connective relations in extract from Suchada's posting in discussion three

In this posting, her text is organised in a taxonomic pattern. Cohesion and coherence are built up by using internal conjunction connecting arguments (e.g. 'for example' and 'or' in clauses 732 and 736 above) and external conjunction connecting clauses (e.g. 'because' and 'and' in clauses 734 and 735). Moreover, conjunctive meanings are also realised through grammatical metaphors at both levels. For instance 'the one' in clause 731 above is a grammatical metaphor, realising internal successive time and 'cause' in the same clause realises external expectant cause. One type of conjunction which is employed frequently by this student in this discussion is causal. The use of both congruent realisations and grammatical metaphors reflects her ability to organise discourse in a sophisticated way and the frequent application of causal conjunctives in her text reflects consistency between the demands of the task and the devices employed. Meanwhile, Figure 5.26 shows that conjunction is not the only kind of cohesive resource employed by this student. Coherence in her discourse is constructed from an integration of both conjunction and other strategies e.g. hyperThemes, thematic development (see 5.2.3), and continuative. Interestingly, minor clauses are used by students in this context to realise a hyperTheme. For instance, clause 741 ('our neighbours also') is a minor clause (with a continuative), realising a hyperTheme.  This reflects her ability to use a number of cohesive devices.

In her later discussions, more external conjunctives are used as illustrated in the extract from discussion four below.

```
940 continuative   I understand that also
941            consq   but there are many people who can't admit that because
                        this job.
942        consq   However others would think
943                that there are many jobs to do
944        consq   but she work as prostitute
945        add     and ^SHE join husband wiith other,
946  continuative   yes it s very bad to do that.
947        dif     While she doesn't have much choice
948        consq   because she doesn't study
949        consq   so she can't earn much salary
950        add     moreover her family want
951                to use money
952                so it's her duty to do that.
```

Figure 5.26 External conjunctives used in extract from discussion four

Figure 5.26 shows that external conjunction is frequently used effectively to link events between clauses and a Continuative Adjunct is used in clause 946 ('`yes` `it` `s` `very` `bad` `to` `do` `that`'). Meanwhile, there are problems found in this stretch of her discourse. The use of '`however`' in clause 942 is ineffective because the clause functions to add more information to the previous event rather than contributing a new argument. In other words, consequential conjunctive ineffectively combines the two clauses. The repetitive use of resource in this way results in the flow of meaning in her discourse being problematic.

Overall, Suchada uses more explicit conjunctions in later discussions. In discussion three, when her posting has a taxonomic structure, internal conjunction is employed frequently and grammatical metaphors are used. Moreover, the data show that conjunction is not the only resource that is relied on by this student to build a coherent whole in her postings. HyperThemes and thematic development also

contribute. Throughout, Suchada has demonstrated her limited ability in controlling choices of lexicogrammar and similar types of conjunction (e.g. 'and' for additive and 'because' and 'but' for cause) and continuatives are employed throughout (e.g. 'also' for additive and 'still' for time- see Tables 5.23-24).

### 5.3.5 Conclusion

Overall, Achara and Suchada use conjunctions effectively. Though the two students demonstrate different ability in using this resource, it was found that cohesion and coherence are created in their texts through the integration of conjunction with other types of cohesive resources, for example, periodicity, continuity and thematic development. These different kinds of cohesive ties serve to create unity in their texts.

Moreover, the findings show that conjunctions are used in a more sophisticated way in both students' texts when the focus of the discourse is on content and the texts are structured in taxonomic style (i.e. in discussions three and five). Mistakes are made by the two students in the lexicogrammar and there is a repetitive use of conjunction and continuity in their arguments which reflects their limited abilities in creating variation in linkage in their discourse.

## *5.4 Reference*

### 5.4.1 Introduction

Referencing is one of the connecting resources which serve to create cohesion and coherence in a text. In this section, I examine how the participants in a text are tracked to create cohesion. Different types of reference and how they are managed to retrieve the participants are discussed in 5.4.2, followed by the discussion of Achara's and Suchada's use of reference in relating participants 5.4.3 and 5.4.4.

## 5.4.2 Reference: Tracking Participants

Another method which can reflect the important aspect of how a text unfolds is by examining how the participants are organised in a text with reference. The use of reference in a discourse is concerned with the mention of a participants' identity whenever they are introduced into the text and this involves introducing the participants (people and things) into a text and keeping track of them once there (Eggins, 1994: 95; Martin and Rose, 2003: 145). This means that the process of identification in a text involves the organisation of participants in two ways: presenting (introducing them) and presuming (keeping track to retrieve their identity somewhere in the text). The presenting and presuming system of participants reflects the correlation between phoric and non-phoric items. Phoric items require that information be recovered from the context while non-phoric items are associated with first mention (Martin, 1992). In this study, I examine how presuming reference is used by students to relate participants in a text.

According to Martin (1992), the way that participants in a text are presumed can be explained in different ways. Broadly, the presuming reference is categorised into unique and variable. Unique reference includes the use of names in a text and variable reference is subclassed into nominal and pronominal. Pronominal includes interlocutors and noninterocutors and nominal reference can be either directed or undirected.
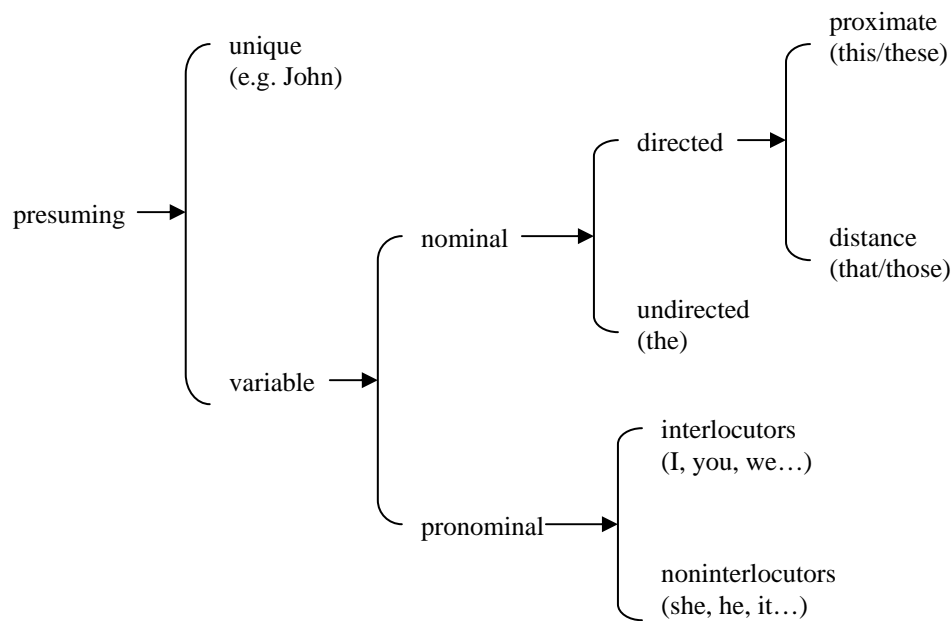
Figure 5.27 Presuming reference (Martin, 1992: 112)

Figure 5.27 demonstrates that directed reference is further categorised as proximate and distance. 'Within undirected reference there is a contrast between the identity of the participants being realised and optionally presuming the identity of group of participants to which it belongs to' (ibid.). The identity of participants in a group involves the use of reference to answer the 'which' question (e.g. 'which one do you mean?). The response can be made 'either by using an Epithet or Numerative to select the relevant member of the superset or by using a Deictic that says it doesn't really matter' (Martin, 1992: 113). For instance, when asking a question 'which one would you like?', there are two oppositions of reference used to answer i.e. non-selective reference: 'both/either/neither/each' and selective reference: 'the first one/the next one/the biggest one, etc'. The sub-classification of undirected reference is presented in Figure 5.28 below.
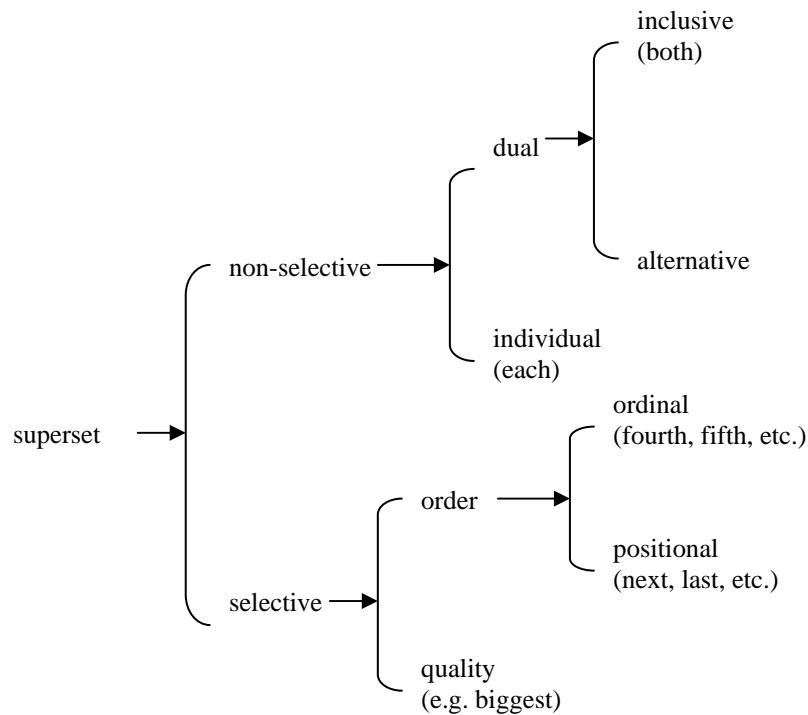
Figure 5.28 Undirected reference (Martin, 1992: 114)

Based on the presuming system of participants discussed above, reference can be explained in terms of phoricity: endophoric, exophoric, homophoric, anaphoric, and cataphoric (Martin, 1992: 98). The distinctions of these phoric items can be drawn between the concept of context of culture and context of situation. 'Context of situation refers to relevant information that can be perceived (seen, heard, felt, tasted, smelled), including text; context of culture embraces relevant information which cannot be perceived, but which can be assumed because of shared knowledge among interlocutors deriving from their membership in some definable community' (ibid.: 121). Figure 5.29 below presents different types of phora.
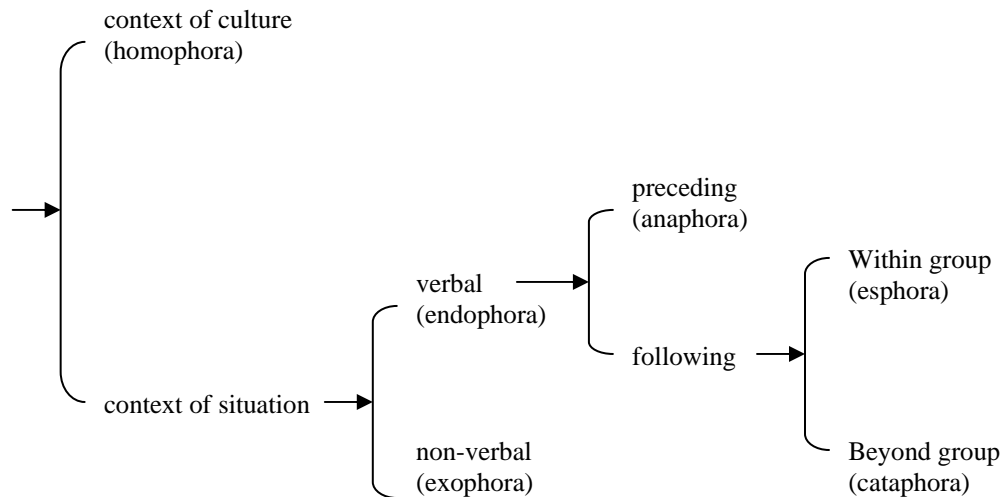
Figure 5.29 Types of phora

Following Figure 5.29, homophora includes the use of reference in the context of culture. It involves references shared as the member of a community and can be retrieved from a general shared context of culture (e.g. the sun). Exophoric reference is reference which can be retrieved from the shared immediate context between the interlocutors, for example the use of 'this' or 'that' at the first time to refer to visible participants.

In this study students discuss the tasks assigned by the teacher by expressing their opinions towards the movies they had previously watched out of the classroom. In their discussion, reference is frequently used to refer to the characters or related participants in the movies. In this case, the use of reference to refer to the movie or characters can be analysed as either homophoric or exophoric reference. On the one hand, it is homophoric because the participants in the community all share knowledge of what their peers mean. On the other hand, it can be treated as exophoric as the movies are in the shared, virtual context of situation. In other words, the movie watched the previous week is shared context between interlocutors. In this study, the

first mention of reference relating to the movie (e.g. *the director*) is analysed as exophoric reference for the reason that this kind of reference exists in a virtual context of the online discussion. However, when students take broader perspectives to use reference to refer to the term or information in which the participants in the community shared background knowledge (e.g. '*the sun*', '*the community*'), this kind of reference is treated as homophoric.

Endophoric reference is used to identify the participants presented earlier somewhere in the text (Martin, 1992; Martin and Rose, 2003). Endophoric reference can be of three main kinds, these are: anaphoric (when the referent has appeared at an earlier point in the text), cataphoric (when the referent has not yet appeared, but will be provided subsequently) and esphoric (when the referent occurs in the phrase or group immediately following the presuming referent item, not in a separate clause-Eggins, 1994: 97).

There are also other ways of tracking the participants within a text. These include identifying that the participant presented is different from others (comparative) and referring back to an early item from which it can be inferently derived (bridging-Martin and Rose, 2003). Overall, types of reference with some example can be presented in Table 5.25 below.

| Reference | Where to look | Example |
|-----------|---------------|---------|
| Anaphoric | Backward | A plastic bag- it |
| Bridging | Indirectly backward | A plastic bag- the plastic |
| Cataphoric | Forward | The following Act- Act |
| Esphoric | Forward within same element | The people of the struggle |
| Homophoric | Out to shared knowledge | The Truth Commission |
| Exophoric | Out to the situation | (Look at) that view |

Table 5.25Types of reference (Martin and Rose, 2003: 161)

Apart from the kinds of reference presented in Table 5.25 above, reference can also be used as 'whole text reference' to presume the mentioned ideas in the previous text (i.e. the text up to this point) with demonstrative pronouns (e.g. '*this*' or '*that*') or locutional reference to identify the location in time or space (e.g. '*here*', '*now*', '*these days*', '*at the moment*').

### 5.4.3 Reference Chains

A common way to explain the pattern of reference used in a text is through the use of reference chains (Eggins, 1994; Martin and Rose, 2003). These can be constructed by making a chart on which we link all presuming reference with their referents and the relationship is identified by upward pointing arrows (for anaphoric), downward pointing arrows (for cataphoric) or curved arrows with a label for exophoric or homophoric (Eggins, 1994: 99). For instance, the kinds of reference presented in Table 5.25 can be demonstrated with reference chains in Figure 5.30 below.
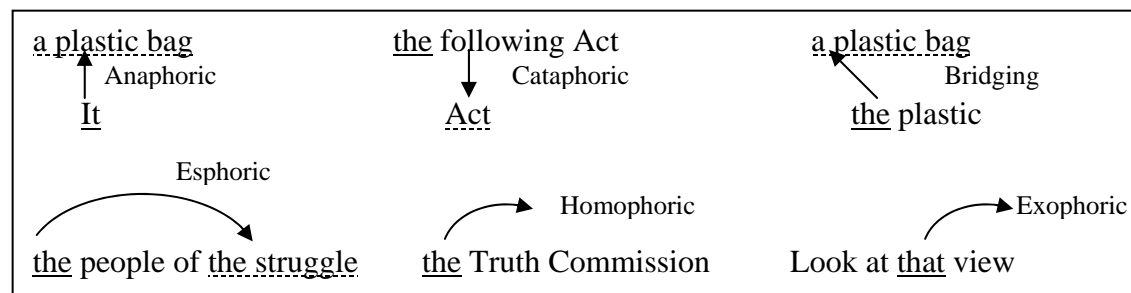


Figure 5.30 Different types of reference chains

Figure 5.30 shows that the arrows in the reference chains are pointing to the source of the presumed participants, showing relations among participants and tying them in the text in a cohesive way. The analysis of reference chains in discourse can

help identify how cohesion and coherence are built up in a text. Eggins (1994: 100) suggests that the pattern of reference chains can tell us:

- which participants are the major ones: who the text is actually concerned with;
- if there is consistency in the participants developed: whether or not the participants change during the text and at what point participants get referred to and
- where most items are retrieved from: whether or not the text is highly cohesive (with mostly endophoric reference), to what extent it is context- dependent (involving retrieval exophorically and homophorically).

In this study, students' use of reference is examined to see how well they organise their text by keeping track of the participants. In 5.4.3 and 5.4.4 below, I discuss how the participants in the co- text are related by reference in Achara's and Suchada's postings.

### 5.4.4 Achara

Evidence of the ability in building relationship among participants in the text is exhibited in Achara's postings in the five discussions. First and second person pronouns referring to the writer and reader ('I' and 'you') are mainly used in discussions one, two and four. Then, the frequency of these types of reference reduces when the discourse changes in discussions three and five. In these two postings, different types of reference are used, which relate the participants in the text (see Appendix C). A sophisticated method of relating ideas is also shown in discussions three and five where reference is used with nominalisation formation. Throughout, some mistakes are made, and some of them occur only in particular discussions.

Similarly with other students, first and second person pronouns ('I' and 'you'), are the main kinds of reference employed by Achara in discussions one and two.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 1* | |
| 139 | exophoric | the writer | `In my free time, I ever played inline and skateboard` |
| 140 | exophoric | the writer | `but nowadays I love` |
| 141 | | | `to read, read and read everything which I'm interested in.` |
| 142 | I: exophoric | the writer | `In usual way, I'm an inactive girl in your eyes.` |
| | you: exophoric | the reader | |
| 143 | exophoric | the reader | `You know why ?` |
| 144 | exophoric | the writer | `Because of I don't have many friends [[to talk to]].` |
| | | *Discussion 2* | |
| 278 | exophoric | the writer | `in my point of view, I believed` |
| 279 | exophoric | the writer | `that living abroad is so excellent for me.` |
| 280 | this point: endophoric | cl. 282 | `From this point make me get more experiences about this world.` |
| | me: exophoric | the writer | |
| | more: anaphoric | non-recoverable | |

Table 5.26 Extract from Achara's posting, representing reference used in discussions one and two

The extracts in Table 5.26 illustrate that Achara uses a lot of first person pronouns (e.g. 'I', 'my' and 'me') to refer to herself in her first posting. Moreover, second person pronouns (e.g. 'you', 'your') are used when engagement is to be made with the reader as can be seen in clauses 142 and 143 above. In Martin (1992), first and second person pronouns which are later mentioned in a text are identified as anaphoric reference. The purpose of this study is to examine the source of referents in student discourse, to identify clearly these pronouns are marked as exophoric reference anytime they appear in the text in contrast to Martin. Table 5.26 demonstrates that Achara's application of reference this way is consistent with the nature of the task assigned which demands the expression of self introduction (discussion one) and the discussion of personal opinion towards living in Thailand and abroad (discussion two). Meanwhile, her use of 'more' in clause 280 (`From this point make me get more experiences about this world.`) above is

problematic when a comparison is made without referent. This results in cohesion in this part of her posting being absent.

Anaphoric reference referring to the participants previously mentioned in co-text is also used in some parts of the two postings as shown in Table 5.27 below.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 1* | |
| 165 | | | Four years ago [[when I studied in M.6]], I ever dreamed about a guy [[who I never met before]], |
| 166 | anaphoric | 'a guy' in cl. 165 | he has an eye glasses |
| 167 | | | (you known ?) |
| 168 | anaphoric | 'a guy' in cl. 165 | I really remember him |
| 169 | anaphoric | 'a guy' in cl. 165 | and ^I looking for him like in the dream. |
| | | *Discussion 2* | |
| 304 | | | Second, I would like to try to live in Japan alone. |
| 305 | anaphoric | Japan | In my opinion, if I can live there, |
| 306 | anaphoric | cl. 305 | it's mean that [[I can speak Japanese very well !! , ]] |

Table 5.27 Extract from Achara's posting, representing anaphoric reference used in discussions one and two

Table 5.27 demonstrates that anaphoric reference is also used in discussions one and two. However, the chains of reference in the two contributions are not built up in lengthy sequences (see, for example, a chain of 'a guy' and 'Japan' above). Moreover, the use of 'it' in clause 306 ('it's mean that [[I can speak Japanese very well !! , ]]' ) to refer to the idea in clause 305 ('In my opinion, if I can live there') shows that reference is also used by Achara to refer to the ideas previously discussed however this kind of reference is used in a non-standard way. That is, 'it', which is normally used to refer to an object, place, or organisation (Cobuild, 2005: 29) is employed to presume the ideas at text levels instead of a demonstrative 'this', which is normally used to refer to an entire sentence or a number of sentences (ibid.: 387). Even though this pronoun can

grammatically fit correctly with the clause structure, it is not a common method applied in a standard way of communication in English.

In discussion four, both endophoric and exophoric reference is used as can be seen in Table 5.28 below.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| 814 | 'you': exophoric | the reader | `Do you agree or disagree with Nual` |
| | 'Nual': exophoric | film character | |
| 815 | 'she': anaphoric | 'Nual' cl 814 | `that she earns money by working as prostitute ?` |
| 816 | 'my'/ 'I': exophoric | the writer | `In my opinion, I disagree with her.` |
| | 'her': anaphoric | 'Nual' cl. 814 | |
| 817 | exophoric | the writer | `I think that` |
| 818 | 'the': anaphoric | cl. 815 | `working as the prostitute is not the best way [[to earn money]].` |
| | 'the best': esphoric | 'way to earn money' | |
| 819 | | | `there are many reasons [[why I think that]]` |
| 820 | | | `Nowadays, there are many jobs you can apply.` |
| 821 | 'another': anaphoric | 'many jobs' cl. 820 | `Why don't you choose another jobs?` |
| 822 | 'the': anaphoric | 'prostitute' cl. 815 | `There are many people [[really know that be the prostitute is not the nice job for women]].` |
| | the nice job for women | esphoric | |
| 823 | 'it': anaphoric | 'working as prostitute' cl. 815 | `It is the work [[that tortures not only her body but also her heart and soul]].` |
| | 'the': anaphoric | 'prostitute' cl. 815 | |
| | 'her': anaphoric | 'Nual' cl. 814 | |
| 824 | | | `Don't you think` |
| 825 | 'Nual': exophoric | | `that Nual is suffering torture from work as the prostitute?` |
| | 'the': anaphoric | 'prostitute' cl. 815 | |
| 826 | 'Nual': exophoric | | `Even tough you earn a lot of money by working like Nual` |
| 827 | 'it': esphoric | 'to work and cry in the same time' | `but it is not so good to work and cry in the same time.` |

Table 5.28 Extract from Achara's posting in discussion four, representing the use of endophoric and exophoric reference

In discussion four, Achara discusses her opinions towards the main character. First person pronoun ('I') is used frequently to deliver her position and opinion and anaphoric reference is used to refer to the character (e.g. 'she', 'her') together with

naming. According to Martin (1992), subsequent naming is anaphoric reference, this study however analyses names as exophoric reference anytime they appear in a text for the reason that they always exist in immediate virtual context whenever students discuss the movie. Her application of both types of reference in this discussion is consistent with the nature of the discourse, which requires students to express their dis/ agreement about the character's career. In other words, the chain of first person pronouns is kept to refer to the author and the character from the movie is tracked when the topic is discussed.

In discussions three and five, more anaphoric reference referring to the participants in co- text other than the writer and reader is employed when '*possible causes of mental sickness*' is discussed (discussion three), and '*movie evaluation*' is discussed (discussion five). Moreover, a sophisticated method of controlling a coherent flow of ideas with reference is demonstrated in these two discussions.

Importantly, reference in her third posting is employed to relate phases of text. Table 5.29 below presents evidence of this.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| 562 | | | `There are many causes for this mental sickness.` |
| 563 | anaphoric (bridging) | 'many causes' in cl. 562 | `In my opinion, `**`one`**` important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family.` |
| 564 | | | `For example, our parents would like us to pass the examination` |
| 565 | | | `and be the best of our class` |
| 566 | | | `but we can't do.` |
| 567 | | | `For this reason, it makes us crazy` |
| 568 | | | `and risk to have psychological problem.` |
| 569 | | | `Someone can solve this problem` |
| 570 | | | `but there are many students still unsolvable.` |
| 571 | | | `As a result, there are many problems that the people who have mental sickness can cause in the society, such as suicide themselves or hurt members in their family.` |
| 572 | anaphoric (bridging) | 'many causes' in cl. 562 | **`Second`**` cause for mental sickness is the result of their hereditary disease.` |
| 573 | | | `For this cause, there are many people risk to have mental sickness unawares.` |
| .................................................................................................................... | | | |
| 587 | | | `There are many ways to stop people have mental sickness.` |
| 588 | anaphoric (bridging) | 'many ways' in cl. 587 | **`One`**` way that makes you far away from the mental sickness is avoid many causes of your strain feeling and anxiety.` |

Table 5.29 Text reference in discussion three

As can be seen from Table 5.29, the terms '`many causes`' (clause 562) and '`many ways`' (clause 587) are initially presented. Then, following phases of her arguments are organised with anaphoric reference (e.g. '`one`' in clause 563 and '`second`' in clause 572). This reference also realises conjunctive meaning and the two sentences in clauses 563 and 572 also function as hyperThemes of the new arguments. Here, reference is actually integrated with other strategies i.e. hyperTheme (section 5.2) and conjunction (section 5.3), and this helps to enable coherence within her discourse.

Anaphoric reference is also used to 'capture' the discussed ideas in discussions three. Clauses 567 ('For <u>this</u> reason, it makes us crazy') and 573 ('For <u>this</u> cause, there are many people risk to have mental sickness unawares. ') above provide evidence of this. More examples of the use of anaphoric reference to capture ideas also happens in discussion five as can be seen, for example, in clause 1291 below.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 5* | |
| 1290 | | | The word "Cherm" means that "out of date or ancient". |
| 1291 | anaphoric | cl. 1309 | Because of **this**; I think |
| 1292 | | | the flashback is the one of the components to make "Cherm" so interesting |

Table 5.30 Anaphoric reference in discussion five, representing the use of anaphoric reference to capture the discussed ideas

In this study, the 'capture' of discussed ideas with anaphoric reference mainly happens in a hyperNew (see 5.2) of her discourse. This is further evidence that coherence in her discourse is construed from the integration of reference and other types of cohesive resources. However, a non standard way of using the personal pronoun to presume ideas of a text still exists throughout, for example, the use of 'it' in clause 567 above ('For this reason, <u>it</u> makes us crazy'- see Table 5.30).

A sophisticated method of building relations among ideas is also demonstrated in discussions three and five through the use of nominalisation.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 3* | |
| 580 | | | `Abuse can lead to both psychological and emotional problems.` |
| 581 | | | `Most of people use something in a way that is wrong or harmful, such as alcohol, drug or solvent abuse.` |
| 582 | anaphoric | cl. 580-581 | `The abuse of drugs or alcohol may make people have mental sickness.` |
| | | *Discussion 5* | |
| 1299 | | | `And the scene that Mr. Sombat was raped by an old man is so bad` |
| 1300 | | | `and the audiences not excite` |
| 1301 | | | `and ^THE AUDIENCES fear with the scene,` |
| 1302 | anaphoric | cl. 1299-1301 | `the fearful scene can make the audiences laugh !!??` |

Table 5.31 Extracts from Achara's posting in discussions three and five, demonstrating her use of reference with nominalisation

Table 5.31 illustrates that nominalisation ('`the abuse of drugs or alcohol`' and '`the fearful scene`') is formed in both discussions and the definite article '`the`' is used to refer back. This shows that Achara does not only have the ability to form nominalisations, but importantly, she demonstrates the ability to use reference effectively when nominalisations are formed and this is very important in constructing arguments in the discourse.

In conclusion, Achara demonstrates the ability to use reference to presume participants effectively. The ideas are organised with many personal pronouns ('`I`' and '`you`') in discussions one, two and four. As different discourse demands different linguistic resources to be employed, this performance is consistent with the nature of the task assigned ('*self introduction*' in discussion one, '*sharing personal opinion towards living in Thailand and abroad*' in discussion two and '*sharing personal opinions towards the main character's career*' in discussion four). After the discourse

changes from discussion three onwards, less exophoric reference is used and the participants and ideas in her discourse are referred to with diverse kinds of reference used in a more sophisticated manner. The main type of reference in later discussions is the anaphoric reference and a sophisticated method of using the demonstrative ('the') with nominalisations in discussions three and five. The findings imply pedagogically that different choices of cohesive devices are influenced by the purpose of discourse which is in turn influenced by the nature of the task assigned. Meanwhile, her use of reference in some parts of her postings is problematic due to mistakes in terms of ineffective application of phoric items, a mix of singular and plural identification resources, ineffective repetition and a non-standard way of presuming information.

### 5.4.5 Suchada

The ability to link ideas with reference can also be found in Suchada's postings. She organises ideas and participants with diverse kinds of reference and in a more complex way in later discussions. However, coherence in some parts of her discourse is lacking as similar kinds of mistakes exist throughout.

In discussions one and two, first person pronoun ('I') is frequently used to refer to the writer.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| *Discussion 1* | | | |
| 97 | exophoric | the writer | And i always go jogging every morning [about 5 am -6 am...] |
| 98 | exophoric | the writer | i feel so lively |
| 99 | 'I': exophoric | the writer | when i do like that |
| | 'that': endophoric | cl. 97 | |
| 100 | exophoric | the writer | although i will look fat |
| 101 | exophoric | the writer | but i am very strong |
| 102 | exophoric | the reader | and ^I can knock you until you will lose. |
| *Discussion 2* | | | |
| 458 | exophoric | the writer | I know |
| 459 | cataphoric | to earn money | it must take times to earn money |
| 460 | exophoric | the writer | so i have planed already |
| 461 | exophoric | the writer | that after i gradute |
| 462 | exophoric | the writer | i will go abraod for 5 yrs |

Table 5.32 Reference used in discussions one and two

In these two discussions the topics assigned are about '*giving self introduction*' (discussion 1) and '*communicating personal opinion about living abroad or Thailand*' (discussion 2). Similarly with Achara, a frequent use of first person Pronoun ('ɪ') to refer to the author in these two postings is effective and consistent with the nature of topics assigned. Anaphoric reference is also used but not in a lengthy chain in the earlier two discussions as shown in Table 5.33 below.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 1* | |
| 91 | exophoric | | When i have free time |
| 92 | I: exophoric | the writer | i like |
| 93 | | | to chat with old foreigners |
| 94 | I: exophoric | the writer | because i like them, |
| | 'them': anaphoric | old foreigners cl. 93 | |
| 95 | anaphoric | old foreigners cl. 93 | they will do care for me so much more than young guys |
| 96 | exophoric | the writer | so that why [[i like old guy more than young guy....]] |
| | | *Discussion 2* | |
| 471 | exophoric | the writer | But after that i would like to come back |
| 472 | my: exophoric | the writer | to live with my parents |
| 473 | anaphoric | my parents | because they live here |
| 474 | anaphoric | my parents | and they said |
| 475 | anaphoric | my parents | they love here |
| 476 | they: anaphoric<br>I: exophoric | my parents<br>the writer | so whereever [[they like]] i must like |

Table 5.33 Anaphoric reference used in discussions one and two

Table 5.33 illustrates that anaphoric chains are also built up along the two discussions, which relate the participants and opinions in the text. However, these participants are tracked only when other participants are mentioned as part of the writer's story. For example, third person pronouns ('they' and 'them') are used to refer to 'old foreigners' and 'my parents'.

When the nature of discourse changes from discussion three onwards, more diverse kinds of reference are used. Specifically, in discussion three a sophisticated method of relating participants with reference is demonstrated.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| 729 | 'this': anaphoric | psychological problem cl. 728 | `There are many causes for this mental sickness.` |
| 730 | 'my', 'I': exophoric | | `In my opinion i think` |
| 731 | 'one': anaphoric (bridging) | bridged from 'many causes': cl. 729 | `the one of cause for the mental sickness is the sadness from their family - study -work ...such as parents or their cousins ,friends,neighbors,or lovers [[that make them serious in all the ways]]` |
| | 'their': anaphoric | 'the people who have psychological problem': cl. 571 | |
| | 'that': anaphoric | 'the people who have psychological problem': cl. 571 | |
| | 'them': anaphoric | 'that': cl. 731 | |
| 732 | exophoric | the writer | `for example my parens used to force me to study in Maths-Science ,` |
| 733 | exophoric | the writer | `then i couldn't study well` |
| 734 | exophoric | the writer | `because i didn't like` |
| 735 | exophoric | the writer | `and i was so serious for 3 years,` |
| 736 | exophoric | the writer | `or my lover;` |
| 737 | anaphoric | my lover cl. 736 | `he was vry handsome` |
| 738 | anaphoric | my lover cl. 736 | `so he always made me felt jelously for a long time` |
| 739 | 'he': anaphoric | my lover cl. 736 | `until he dump me` |
| | 'me': exophoric | the writer | |
| 740 | 'that' anaphoric | cl. 739 | `that make me elt more seriously.` |
| | 'me': exophoric | the writer | |
| 741 | 'our' exophoric | the writer+ reader | `Our neighbors also ,` |
| 742 | 'they' anaphoric | our neighbours cl. 741 | `sometimes they make noisy` |
| 743 | exophoric | the writer+ reader | `to disturb us.` |
| 744 | 'this': anaphoric | cl. 741-743 | `For this reason, it makes us crazy and ^IT MAKES US risk to have psychological problem.` |
| | 'it' anaphoric | 'this reason' cl. 743 | |
| | 'us': exophoric | the writer+ reader | |

Table 5.34 Extract from Suchada's posting in discussion three, representing a sophisticated method of referencing

Table 5.34 illustrates the greater use of reference employed in her third discussion when the topic is about possible causes of mental sickness. It can be noticed that reference in this discussion works together with other types of cohesive resources i.e. hyperThemes and conjunction. Evidence of this can be found in clause 729 that after giving direction of the whole discourse ('`there are many causes for this mental sickness`'), anaphoric reference '`one`' is used in a hyperTheme to organise her position (clause 731: '`the one of cause for the mental sickness is the sadness from their family - study -work ...such as parents or their cousins ,friends,neighbors,or lovers`'). In this sentence, '`one`' is

bridged from the initially presented participant i.e. 'many causes' in clause 729 and simultaneously realises internal conjunction. This supports the previous claim that students normally organise cohesion in their texts by combining different types of cohesive resources as the text unfolds.

The flow of meaning in this part of her discourse is problematic when 'it', which usually refers to a thing or an object is used in clause 744 ('For this reason, it makes us crazy') to refer to information whereas demonstrative Pronouns (e.g. 'that' or 'this') are more standard. This is not considered as a mistake, but it reflects a non-standard way of using reference. The use of reference this way is found throughout in Suchada's postings and this method of referencing is also made by Achara.

Reference is also used with conjunction to organise stretches of discourse. For example, in clause 736, exophoric reference and internal conjunctive are used in a minor clause to introduce a successive argument. Moreover, the demonstrative pronoun, a kind of anaphoric reference, is also used frequently in hyperNew, which summarises the discussed events. Evidence of this is demonstrated in clauses 740 and 744. Her use of reference with other types of cohesive resource reflects her ability to use diverse cohesive strategies.

The main type of reference used by Suchada in later discussions is anaphoric. The examples are such as those found in discussion three above or as shown in discussions four and five below:

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| | | *Discussion 4* | |
| 927 | anaphoric | Cherm cl. 917 | `This movie` |
| 928 | | | `i thought` |
| 929 | anaphoric | 'they': non-recoverable | `they wanted` |
| 930 | | | `to make us to know about "This is Life".` |
| 931 | anaphoric | 'this movie': cl. 927 | `Sometimes this movie made me laugh` |
| 932 | | | `and ^THIS MOVIE MADE ME cried in the same time.` |
| 933 | | | `Do you know` |
| 934 | homophoric | | `when you will live in the society nowadays,` |
| 935 | | | `you must be strong both mind and health like Nual [[who has very strong mind]].` |
| 936 | | | `We can notice that` |
| 937 | anaphoric | Nual | `she never complain anything about her family` |
| 938 | anaphoric | Nual | `although the member of her family will disturb her.` |
| 939 | 'this' anaphoric | 'working as prostitute' in cl. 919 | `because this is only the one way to earn money [[as much as she can]] in the short time.` |
| | 'the' esphoric | 'the way to…' | |
| | 'she' anaphoric | Nual | |
| | | *Discussion 5* | |
| 1122 | anaphoric | 'the storyline' cl. 1118 | `Moreover it is not convincing` |
| 1123 | | | `because Mr.Cherm think` |
| 1124 | | | `and ^MR CHERM dream too much.` |
| 1125 | anaphoric | Mr Cherm cl. 1124 | `He didn't tell Nual [[what he feel and think]] ,` |
| 1126 | anaphoric | cl. 1123-1125 | `it is impossible for the men ^TO TELL NUAL WHAT THEY FEEL AND THINK nowadays` |
| 1127 | anaphoric anaphoric | cl. 1123-1125 'Cherm' cl. 1124 | `that why this film is not covincing.` |
| 1128 | 'it': cataphoric | Mr.Chearm will be unfortunately all times | `And it is not credible [[that Mr.Chearm will be unfortunately all times like that]].` |
| | 'Mr Cherm': exophoric | | |
| | 'that': anaphoric | cl. 1123-1125 | |

Table 5.35 Anaphoric reference used in discussions four and five

Table 5.35 demonstrates that anaphoric reference is used frequently when the context of the texts focuses on something other than the writer. In the fourth posting, the task assigns students to discuss the main character ('Nual'), the name of this

participant is repeated frequently together with the use of anaphoric reference ('she', 'her').

In discussion five, the pattern of reference chains varies depending on different features of the film chosen to be evaluated, and Suchada has demonstrated the ability to use reference in her evaluation effectively. For instance, when giving an example to support her position in clause 1122 ('Moreover, it is not convincing'), the third person pronoun ('he') is used in clause 1125 and the demonstrative pronoun ('that') is also used to refer to the discussed events. The use of demonstrative reference as a summary of her discussion reflects a cohesive signpost in her discourse. While the participants and ideas are tracked cohesively in Suchada's text, mistakes still exist in the two discussions of Suchada's postings. That is, reference is sometimes used non-recoverably (for example, 'they' in clause 929 above).

A variety of kinds of reference are also used in Suchada's posting in discussion five.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| *Discussion 5* | | | |
| 1114 | this: anaphoric | the film that i can talk cl. 1114 | `this film is the most film [[that i can talk]] ,` |
| | the: esphoric | | |
| 1115 | the: esphoric | the weak and strong points of this film | `moreover i can see the weak and strong points of this film.` |
| | this: anaphoric | this film: cl. 1114 | |
| 1116 | the: esphoric | the setting of this film | `About the setting of this film ,` |
| | this: anaphoric | this film: cl. 1115 | |
| 1117 | exophoric | author | `i think` |
| 1118 | it: anaphoric | the setting: cl. 1118 | `it is not appropriate to the storyline` |
| | the: anaphoric (bridging) | the setting in cl. 1118 | |
| 1119 | anaphoric reference (bridging) | the storyline cl. 1118 | `because the story jumps around in flashbacks too much` |

Table 5.36 A complex reference in discussion five

Table 5.36 shows that in addition to anaphoric reference, other kinds of reference are also used in Suchada's discussion five. As can be seen from the table, when introducing the evaluation of 'the setting', esphoric reference is used (e.g. clauses 1114-1116 above) and the terms: 'the storyline' and 'the story' in clauses 1118 and 1119 are bridged from the hyperTheme given in clause 1116 (see 5.2.3: Thematic development). The use of bridging anaphoric reference from a hyperTheme at this stage shows again how different types of cohesive resource combine.

Even though anaphoric reference is used frequently in later discussions, particularly discussions three and five, first and second person pronouns ('I', 'you' and 'we') are consistently used in the initial and final sections of Suchada's postings in discussions three and five. The extracts of discussion three below illustrate this.

| # | Type of Reference | Referent | Clause |
|---|---|---|---|
| *Initial section* | | |
| 718 | exophoric | the writer | `i misunderstood again` |
| 719 | exophoric | the writer | `that i posted the first of our class` |
| 720 | exophoric | the writer | `but i couldn't see [[what i posted]]` |
| 721 | exophoric | the writer | `until i got mail from Ajarn Yupaporn ,` |
| 722 | exophoric | the writer | `so I just know` |
| 723 | 'I': exophoric | the writer | `that what [[i replied]] still not arrive her.....` |
| | 'her': anaphoric | Ajarn Yupaporn cl. 721 | |
| 724 | anaphoric | cl. 723 | `Anyway it's ok` |
| 725 | exophoric | the writer | `i can replied again` |
| 726 | anaphoric | cl. 723 | `maybe it because i clicked on post` |
| 727 | | | `not click on reply..` |
| *Final section* | | |
| 761 | 'I': exophoric | the writer | `If i was him` |
| | 'him': anaphoric | Mr Faq cl. 760 | |
| 762 | exophoric | the writer | `i won't intersted anyone,` |
| 763 | exophoric | the writer+ reader | `we can move where we live...` |
| 764 | exophoric | the writer+ reader | `because when we will judge someone` |
| 765 | 'we': exophoric | the writer+ reader | `we can't judge it suddenly` |
| | 'it': anaphoric | someone (error) | |
| 766 | exophoric | the writer+ reader | `we must look that person as well as we can,` |
| 767 | | | `and ^WE MUST to be clearly...` |
| 768 | | | `Like everyone like` |
| 769 | | | `to think` |
| 770 | exophoric | the writer | `i am so crazy` |
| 771 | 'you': exophoric | the reader | `,but if you try to know and learn me more` |
| | 'me': exophoric | the writer | |
| 772 | 'you': exophoric | the reader | `you will fall in love in myself.` |
| | 'myself': exophoric | the writer | |

Table 5.37 The use of exophoric and endophoric reference in discussion three

Table 5.37 shows that exophoric reference referring to the writer is frequently used and the use of 'you' and 'we' along the discussion shows that the reader is also engaged in the discussion. The use of exophoric reference in the two sections of her discourse reflects solidarity being built (chapter 4), and is commonly found in other students' postings.

In conclusion, the use of different kinds of reference in Suchada's posting changes according to the demands of the discourse. First person pronoun is used frequently in her postings in discussions one and two, which serve to relate information about herself. While anaphoric reference is also used frequently as a predominant type from discussion three onwards, she often includes the reader as part of her discussion in discussion four by using 'you' frequently. In discussions three and five, reference is used to relate both stretches of text and participants among clauses and different types of reference are employed while first and second person pronouns still exist at the beginning and final parts of these discussions. The use of first and second person pronouns in all five discussions reflects a common feature of the online discussion that the writer builds up solidarity with the reader through the discussion. Meanwhile, some mistakes in her use of reference to relate ideas and participants are found through the use of non-recoverable reference and a non-standard way of using reference. These problems are consistently found in Achara's postings and raise the teacher's awareness in terms of students' ability in using reference.

### 5.4.6 Conclusion

In this section, I have examined how participants are retrieved in Achara's and Suchada's postings. It was found that the types of reference employed by the two students vary according to the different demands of the discourse which is set due to the nature of the task assigned by the teacher. That is, when the concern is on the writer in discussion one, two and four, first and second person pronouns are used frequently. However, when the topic of discussion shifts to the subject matter in discussion three and five, the participants in co-text are tracked more frequently than in the previous discussions. Importantly, the findings show that reference is integrated

with the use of other types of cohesive resources, for example, hyperTheme and conjunction. This confirms the argument made in the previous section that cohesion and coherence are organised by students through a variety types of cohesive resources rather than using any particular type in isolation. Furthermore, the findings show that the two students sometimes use anaphoric reference in a non-standard way (i.e. the use of personal pronoun, 'it', instead of demonstrating pronoun, 'this').

## 5.5 Conclusion

This chapter has examined cohesion and coherence in two students' online discussion postings (Achara and Suchada) through the use of three kinds of cohesive resources: periodicity, conjunction and reference. The findings show that the two students have different ways of organising their discourse structure. Achara prefers organising the text as a whole by using a taxonomic style of periodicity. Suchada has also demonstrated a developing ability in terms of thematic development; however her discourse is typically constructed in a more spoken-like way i.e. she prefers organising her postings in a cascading style, with a frequent use of first and second person pronouns ('I' and 'you').

Besides differences in terms of students' ability and discourse organisation, the postings conducted by the two students mainly share similar features, which reflect common implications of the online discussion conducted in this social context. These implications are discussed below.

- The findings show that the demand of discourse plays a significant role in the different types of cohesive resource used in student texts. That is, when the topic assigned in a task concerns the writer (as in discussions one, two and four), the first person singular pronoun ('I') is the predominant Theme developed in a linear pattern, which communicates the writer's information and 'you' is also used frequently in

Themes, which builds up solidarity with the reader. Moreover, explicit conjunction is not extensively employed in these discussions. Thematic development in these discussions also tends to follow the writer and reader. The linguistic features in these discussions share similar characteristics with spoken language (Eggins and Slade, 1997).

When the discourse changes in discussions three and five however the students' arguments are built in a more sophisticated way. Themes are relevant to the content and built up from the given information in Rhemes of previous clauses. In terms of conjunction, devices are employed in these two discussions by the two students both in congruent way and through grammatical metaphor. A change in the use of reference is also made in discussions three and five in that more anaphoric reference is employed in both students' texts. Specifically, in Achara's contribution, she demonstrates a stronger ability than Suchada by using reference with nominalisations. The use of different linguistic choices according to different demands of discourse reflects a systematic relationship between two levels of language: lexicogrammar and discourse-semantics, and the underlying reason for this is closely related to the tasks assigned. That is to say, the demands of tasks influence the purpose of the discourse and in order to meet the purpose of discourse students select relevant choices from the lexicogrammar. The findings provide useful implication in terms of language teaching. That is, the tasks assigned should meet the purpose of the curriculum and enable students to perform in intended ways.

- The discussion of the findings in terms of conjunction and reference demonstrates that cohesion and coherence in student discourse are built up from the combination of different types of cohesive resources, and Achara has shown a stronger ability by employing them more effectively than Suchada. The findings also

suggest that the use of different types of cohesive resources should be explicitly taught to students to enable them to communicate effectively.

- The two students show strong ability in organising the discourse as a whole, but have limited ability in using the full range of lexicogramtical and discourse semantic resources. For example, both students make repetitive choices in conjunction: 'and' is frequently selected for addition and 'but' and 'because' for causal conjunctives. The finding raises the teacher's awareness of her students' ability, and implies both grammar and discourse structures should be taught in conjunction with writing practice. Moreover, similar types of mistakes regarding the use of reference are made by the two students throughout the five discussions. The findings are very important for the language teacher to take into account to find ways to help students better create cohesion and coherence in their texts.

# Chapter 6 Conclusion

In this chapter I draw conclusions and discuss some implications from the research findings. I will begin by pointing out limitations of the study and then discuss the major research findings and some implications. Finally, there will be some directions for future research.

## *6.1 Limitations of the Study*

### 6.1.1 Small samples in the study

The study has limitations in terms of small samples of participants and context. That is, the research examines the language used by Thai EFL learners in online discussion and the data were collected from one group of students at RMUTI, Khon Kaen campus, Thailand. Even though the findings in terms of genre were drawn from an analysis of the postings posted by all 26 participants, the number is limited to only one group of participants in one social setting. So, the findings have a limited ability to generalise to a broader context and to claim that the genres used by this group of students represent consistent structure to those conducted by a bigger group of EFL learners in Thailand or other contexts.

Moreover, the findings in terms of cohesion and coherence are only drawn from two participants. The ways that the two students organise their text as a coherent whole may represent the language used by this group of students. However, given that different social settings are making different demands to the participants to communicate, the findings from this limited sample of participants might be too small to claim as a representative of language used by other EFL learners in different learning contexts. In order to generalise the findings to a broader context of online discussion, it is useful to involve the research project with more samples of

participants conducting the discussion from different language classrooms and EFL contexts.

The study is limited in terms of having a small group of participants however it still has its own strengths. The best way to find out about the language used by the participants in any community is to examine in detail how groups of participants communicate. In this sense, small groups of participants allow the teacher to investigate in detail the language used in this way of communication. Moreover, there are similarities between the study in this social setting and other social contexts in terms of, for example; the nature of EFL students in the class where the online discussion was conducted and other EFL classes and the university where the project was conducted and other universities and EFL in Thailand and other countries. For this reason, it is quite likely that the findings can be extrapolated, but more research is needed to determine whether this is the case.

### 6.1.2 Other issues in SFL not investigated

As previously mentioned, this study takes the SFL perspective to examine student language at two strata: genre and discourse semantics. However, there are other areas in this framework that the study has not covered. In terms of genre, this study takes dynamic and synoptic perspectives to explain the macro-genre of student online discussions in terms of interpersonal analogy and experiential analogy. However, macro-genre is also explained by Martin (1994) in terms of the three functions at clause level and the description of online discussions in that perspective has not been discussed in the present study. Furthermore, this study investigates cohesion and coherence in student texts. The study focuses on one particular function. However, in the SFL tradition, 'language seems to have evolved for three major purposes. These are:

- to talk about what is happening, what will happen, and what has
  happened
- to interact and/ or to express a point of view
- to turn the output of the previous two functions into a coherent
  whole'

(Butt et al, 2000: 5).

The three purposes represent the three functions of language (ideational, interpersonal and textual- see chapter 2) which are communicated simultaneously. In this study, the study of genre explains the nature of language in online discussion in terms of rhetorical structure and the analysis of cohesion, and coherence provides the insights of how textual meaning and logical meaning are created in student discussions. The findings have foregrounded the theoretical description in some areas of SFL however other characteristics of language used in online discussion which can reflect the use of language for other purposes, for example the way students express their attitudes and feeling (appraisal) or the way they use language to communicate experiences (ideation), have not been described in this study.

### 6.1.3 Teacher interaction has not been investigated

In this study, students discuss their opinions in response to the tasks assigned by the teacher and the teacher sometimes takes part in the discussion to ask further questions and to enable the students to participate more fully. As previously claimed tasks play an important role in the way that students construct their discussion. Other factors such as the teacher's role and intervention might also have had some impact in students' use of language. This area is however not the focus of the present study in which I particularly examine student language in order to identify their ability in using the language to communicate their ideas in this new learning environment.

Overall, the study is limited in terms of small samples, un-investigated areas in SFL and un-investigation of teacher interaction. However, this study still provides some useful descriptions about the language used in online discussions.

## *6.2 Answers to the Research Questions*

Although this study is limited in terms of context and areas of investigation, it has contributed to knowledge of the language used by EFL learners in online discussion postings in the areas of genre, and cohesion and coherence. I have investigated how language is used by Thai EFL learners in online discussions. The key features examined according to the research questions are: rhetorical structure of online discussions and cohesion and coherence. At the outset of this thesis, I started with two research questions below.

### Research Question One

What are the genres typically used in online discussion by this particular group of students in this institutional setting?

### Research Question Two

How are cohesion and coherence created by students? Is this effective? If it is, how is it effective? If it is not, how is it ineffective?

In this section I discuss the major findings in the research study, based on the research questions set above, taking a top-down perspective: genre in online discussions and cohesion and coherence in online discussion postings.

### 6.2.1 Research Question One

**Question:** What are the genres typically used in online discussion by this particular group of students in this institutional setting?

To answer research question one, I analysed the generic structure of student online discussion postings taking two perspectives: the speech roles at broad structure of the online discussions and genres which are instantiated in individual online discussion postings. An overview of important findings is discussed as follows.

## 6.2.1.1 Multiple speech roles in different levels of online discussion

To begin with, the repertoire of online discussions is described through the process of online discussion dialogue (dialogism- Bahktin, 1986). Based on the notion of exchange structure (Martin, 1992), I argue in chapter four that online discussion has the potential to represent the pattern of turn taking conducted by teacher and students at different levels in online discussion: teacher dialogue in the online discussion, pair dialogue and class dialogues. To clarify this, I demonstrate how different speech roles (A1/ A2/ K1/ K2- see chapter 4) were taken by teacher or students in the discussion at each level of the dialogue. At the level of teacher dialogue, it was found that the teacher's initial postings functioned as A2 or K2, assigning the task and topics for students to discuss, and student postings functioned broadly as A1 or K1, complying with the rules and discussing their opinions. However, when examined further into the lower levels of pair and class dialogues, there is variation of more than one role taken by each student and one posting can perform the roles of A1/ A2/ K1 or K2 which can be presented in Figure 6.1 below.
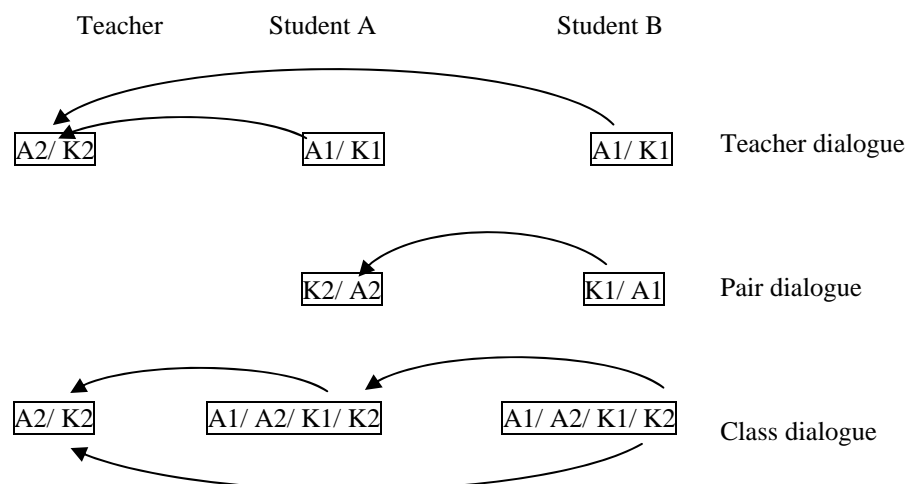
Figure 6.1 Multiple speech roles in different levels of student online discussion

Figure 6.1 shows that in any individual posting there is a possibility that students will take the potential roles of A1/ A2/ K1/ K2 when discussing their opinion. This reflects that the rhetorical structure of the online discussion is stable at a broad structure (i.e. there will be turn taking in response to an initial task), but there is variation in the language at a lower level. The findings are consistent with the claim from Lemke (2003: 139) that

> more stable level of social organisation develops at larger extensional scales and longer timescales, there is increased fault tolerance for volatility of those forms of social organisation at smaller- shorter scales which previously carried more of the burden of social stability.

The findings are also consistent with the claim of Ventola (2005) that variation always exists in any level of text and reflects that an online discussion is a complex structure. In order to explain clearly the structure of the language used through this

new way of communication, I take a genre perspective to identify the rhetorical structure of individual online discussion postings conducted by students.

## 6.2.1.2 Macro-structure of student online discussion postings

In order to identify genres used in student online discussion postings, my analysis was made based on previous studies of genre (e.g. Hammond et al, 1992; Gerot and Wignell, 1997). My study also develops from previous studies which investigate genres in online discussions and the most significant ones are Coffin et al (2005a, b). Prior to discussing the findings in terms of genres which are used in student online discussion postings, it is therefore useful to compare the similarity and differences of the study with Coffin et al (2005a, b).

Based on the findings, the present study is similar to Coffin et al (2005a, b) in three aspects: the level of analysis, consistency of some stages and the findings of hybrid nature of online discussions.

- Similarly with Coffin et al, this study examines the structure of individual online discussion postings to identify how they are constructed to create the repertoire of online discussion.
- The findings show that some stages exist in student postings in this study are similar to those found in Coffin et al (2005a, b), and their terms are applied in the analysis in this study.
- The findings in terms of hybrid structure of online discussion in this study are consistent with Coffin et al (2005a, b). That is to say, online discussions include combined features of both spoken and written language, reflecting a hybrid nature of the communication this way.

Even though this study is similar to Coffin et al (2005a, b), it differs from their study for a number of reasons.

- This study is ELT-based. It examines in particular the language used in online discussions by EFL learners whereas Coffin et al is based on non-ELT. This study thus adds to Coffin et al's work in this area.
- While Coffin et al (2005a, b) identify stages which realise arguments, this study proposes three macro-stages operating at a higher level of abstraction, within which structures of elemental genres and/or stages may be identified, and these combinations may vary within the macro-structure.
- The way that solidarity is built is described differently in this study compared to Coffin et al (2005 a, b). In Coffin et al, 'Solidarity Building' is analysed as one stage in argumentative structure, but this study found a more consistent pattern where students are likely to create solidarity with the readers in the macro-structure.

Based on these similarities and differences, I will discuss notable findings in this study regarding genres.

To identify genres in student online discussion postings, I initially examine the macro-structure of individual postings. It was found in this study that students organise their online discussion postings in a consistent pattern of the three potential macro-stages, these are, Opening Bonding, Responding, and Closing Bonding. As far as the function of each macro-stage is concerned, the Bonding macro-stages serve to foreground solidarity with the reader through a frequent use of first and second person pronouns together with joking and laughter, representing the features of spoken-like language and the Responding macro-stages are organised to discuss the content of tasks assigned by the teacher.

Moreover, in all five discussions student postings contain at least one macro-stage (i.e. Responding) while Opening Bonding and Closing Bonding sometimes do not exist. Thus, Responding is obligatory and nuclear whilst the Bonding stages are optional macro-stages of the student online discussion postings in this study. The nucleus-satellite perspective of the macro-generic structure in student online discussion postings can be represented in Figure 6.2 below.
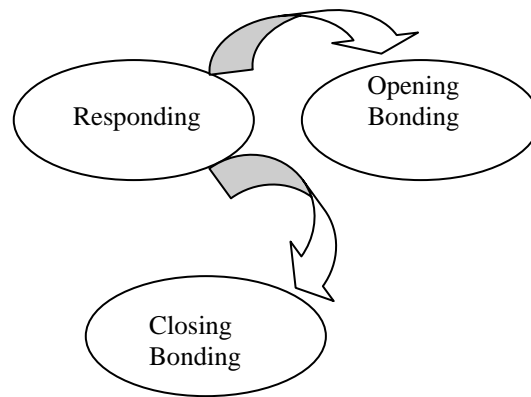
Figure 6.2 Nucleus-satellite perspective of the macro-generic structure of online discussion postings found in this study

Figure 6.2 presents the three potential macro-stages which are mainly organised in student online discussion postings, reflecting a stable pattern of the online discussion postings in this study at broad structure. To identify how each macro-stage is instantiated, I examine further the linguistic features within the lower level of individual macro-stages.

## 6.2.1.3 Patterns of language instantiating individual macro-generic stages

The findings show that even though there is consistency in terms of the macro-structure of the online discussion postings, there is variation of linguistic features taking place at a lower level in online discussion postings, which instantiate each macro-stage. In order to explain how students organise their postings and whether or not there is consistency of linguistic features within each macro-stage, I further examine the linguistic features which instantiate the macro-stages of individual postings.

It was found that each macro-stage of the online discussion postings is instantiated from different patterns of language. For instance, Bonding is normally instantiated from different stages i.e. Salutation, Banter, Announcement, Apology, Exhortation, Call, Leave Taking, and Signature which share similar characteristics

with conversational moves in spoken language (Eggins and Slades, 1997). In this study, elemental genres which instantiate Responding stages are: self introduction, explanation, review, exposition, and anecdote. These genres and their stages are combined in different ways and there is no fixed pattern of this combining relationship among different types of genre or stages despite the existence of tendencies (such as a common use of expositions, or texts with structures very similar to expositions). Moreover, structures such as embedding of genres and generic ellipsis (when another short posting is made as a stage which presupposes the genre used in previous posting) are identified. The findings reflect that online discussion is an extended text and there is linguistic variation taking place at a lower level of the online discussion postings. Figure 6.3 below demonstrates the structure of student postings in different levels.
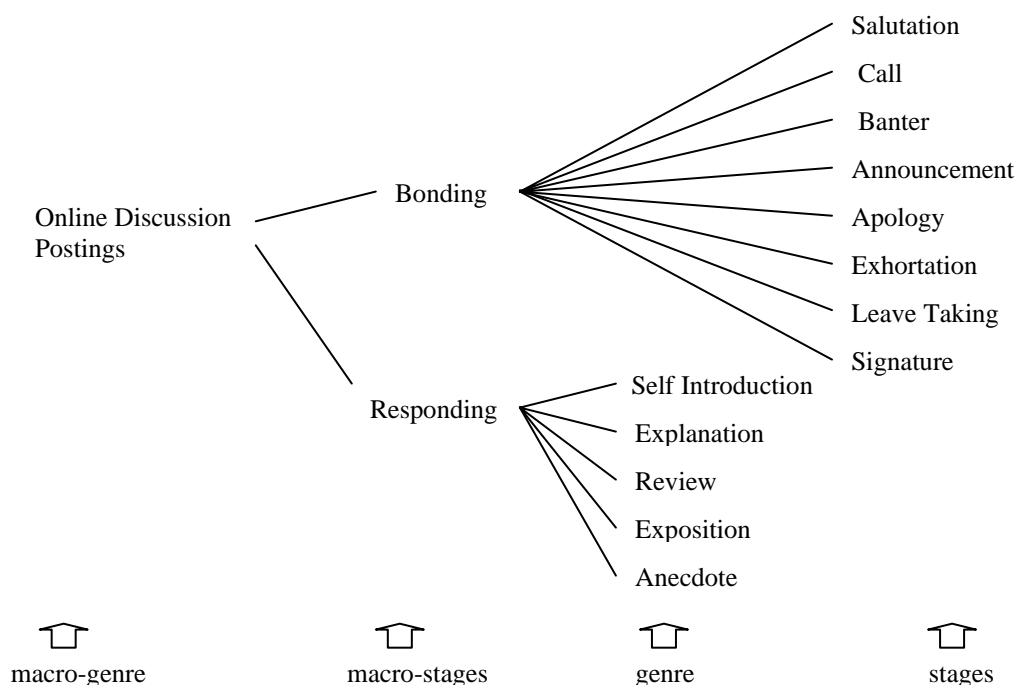


Figure 6.3 The structure of student online discussion postings at different levels

Figure 6.3 demonstrates the rhetorical structure of the online discussion postings at different levels. It shows that at a broad level the online discussion posting has a stable pattern of the three potential macro-stages: Opening Bonding, Responding, and Closing Bonding. However, at lower levels there is variation. That is, each macro-stage can be realised by variable patterns of stages and genres combined in different relationships.

## 6.2.1.4 Tasks impact genres

The discussion in chapter 4 shows that the change of genres in student postings is related to the nature of different tasks assigned by the teacher. That is:

- In discussion one, the task assigns students to do two things: to provide a short description about themselves, and to express personal opinions about destiny. With this demand, a self introduction is a common genre in the initial phase of the student Responding macro-stages. However, as the task also assigns them to discuss their opinions about destiny, students normally organise their Responding macro-stages in discussion one in a complex structure. That is, they further discuss their opinions by combining an exposition with a self introduction, reflecting a combining relationship between the two genres. Furthermore, some students even organise their discussion in a more complex way. That is, when a Support is made to clarify their Claim, it is constructed in the structure of an embedded anecdote.

- In discussion two a combination of stages from a discussion and an exposition can also be found because the task assigns students to make arguments by discussing two sides of the topic i.e. living in Thailand and abroad.

- A review is commonly found in discussion five in order to respond to the task which demands a film evaluation. However, quite frequently students discuss their ideas by combining stages drawn from a review and an exposition and the reason for

this is closely related to the task assigned in discussion five. That is, students are required to make arguments with supporting details and in the meantime communicate their evaluation to film.

- Throughout, an exposition is the dominating genre due to the fact that in this social context the tasks always assign students to discuss their opinions.

- Finally, stages from a review (especially Evaluation Summation) exist throughout to combine with other stages from different genres in part because the online discussions in this study are organised around viewing movies and the tasks require students to make arguments and provide supporting details from their personal experiences or from the content of the films.

The impact of tasks on genres can be presented in Table 6.1 below.

| Discussion | Task demands | Significant genre |
|---|---|---|
| 1 | Short introduction<br>Making argument, based on personal experiences or the content of the film | --self introduction<br>--exposition<br>--combination of self introduction and exposition<br>--embedding anecdote in exposition<br>--combination of other stages |
| 2 | Discussing pros and cons of living in Thailand and abroad<br>Making argument, based on personal experiences or the content of the film | --exposition<br>--combination of other stages |
| 3 | Discussing possible causes for mental sickness<br>Making argument, based on personal experiences or the content of the film | --exposition<br>--combination of other stages |
| 4 | Discussing personal opinions towards the character's career<br>Making argument, based on personal experiences or the content of the film | --exposition<br>--combination of other stages |
| 5 | Film evaluation<br>Making argument, based on the content of the film | --review<br>--exposition<br>--combination of review and exposition<br>--combination of other stages |

Table 6.1 Relationship of tasks assigned and the use of genres and stages in student online discussion postings

Following Table 6.1, even though the structure of elemental genres can be identified in some of students' online discussion postings, students typically combine stages, combine genres and sometimes embed genres. The combination of these genres and stages are due to the demands of tasks assigned by the teacher.

### 6.2.2 Research Question Two

**Question:** How are cohesion and coherence created by students? Is this effective? If it is, how is it effective? If it is not, how is it ineffective?

To answer this question, I take a discourse perspective in order to examine how cohesion and coherence are created in student online discussion postings. My analysis includes the detailed investigation of hyperTheme, thematic development, conjunction and reference in the online discussion postings of two chosen students. Even though the analysis was made up of only two students' postings, there are reasons to suppose that these students' postings might be representative of a broader population. These are:

- the two students share similar characteristics as other EFL learners within the same classroom and other EFL classrooms;
- the two participants are from the same learning context with their classmates and this learning context is similar to other EFL learning contexts;
- the two participants are studying the same course with their peers and this course is also provided to other EFL learners in different institutions.

The notable findings regarding students' use of these cohesive resources can be pointed out as follows.

### 6.2.2.1 Mistakes of linguistic choices are found in the postings of both students

The findings show that students demonstrate the ability to organise their texts effectively. However, mistakes are still found in their linguistic choices of conjunction and reference, such as the use of inappropriate conjunctives, non-recoverable reference and non-standard referencing. These mistakes are consistently found in other students' postings and reflect the students' limited ability in organising discourse-level features.

### 6.2.2.2 Hyperthematic development and thematic development of text are related to the genres

Taking a discourse perspective, I also examine how language is used by students to create cohesive and coherent texts using the lens of hyperTheme, thematic development, conjunction and reference. HyperThemes are mainly organised by students in two patterns: cascading and taxonomic styles. It was found that in the part where the purposes are to consolidate solidarity with the reader, the discourse is organised in a spoken-like structure and hyperThemes are mainly developed in a cascading pattern. This pattern of hyper thematic development is used frequently in the part where students write to foreground interpersonal work, in particular in Opening Bonding and Closing Bonding stages when students communicate by using, for example, Banter, Joking and Call. However, the discourse structure often turns out to be taxonomic when the discourse is organised in a more written-like way to discuss the subject matter. Specifically, in Responding macro-stages where students use exposition, discussion or review to discuss their opinions, hyperThemes are more commonly developed in a taxonomic pattern. Evidence of this is consistently found in other students' postings in the same classroom, and in particular in discussion three

where student postings turn to be taxonomic when discussing their opinions about mental sickness with an exposition.

The social goals of different genres also demonstrate an effect on thematic development in student postings. That is, in Opening Bonding and Closing Bonding macro-stages where solidarity is fore-grounded through different stages, first and second person pronouns are predominant Themes, developed in a linear pattern. The linguistic features in the two Bonding macro-stages represent more spoken-like language. However, when the purposes were to discuss experiential meaning in Responding macro-stages, the subject matter of the task is the main concern and genres change to be exposition, explanation or review or their stages. In these Responding macro-stages, the language used is more written- like, and Themes are commonly developed from Rhemes of previous clauses i.e. a 'zig-zag pattern'. The change of hyper thematic development and thematic development according to different social goals of the genres can be demonstrated in Table 6.2 below.

| Social goals | Typical Genre | Typical Stages | Typical Features | Typical Hyper thematic development | Typical Thematic development |
|---|---|---|---|---|---|
| To establish interpersonal work | | Banter, Announcement, Apology, Exhortation, Call, Leave Taking, Signature | Spoken- like | Cascading | Linear |
| To discuss experiential topic | anecdote, explanation, review, exposition | | Written- like | Taxonomic | Zig-zag |

Table 6.2 The relationship between genre and hyperthematic development and thematic development in student online discussion postings

Table 6.2 demonstrates that the change in social goals of genres or stages has

an impact on variation in the structure of hyper thematic development and thematic development.

## 6.2.2.3 Pattern of reference changes according to the change in genre

The pattern of reference in student online discussion postings also changes according to the change of genre or stages. That is, in Opening Bonding and Closing Bonding where the participants write to create solidarity through different stages, for example, Banter, Announcement, Apology, Exhortation, Leave Taking, Call, and Signature; exophoric reference is mainly used to refer to the writer and to include the reader in the text. Meanwhile, when the topic is discussed in Responding, the participants discuss their opinions using exposition or review and endophoric reference is frequently used to track the participants in co-text. The use of reference according to different social goals of the genres can be demonstrated in Table 6.3 below.

| Social goals | Common Form of Reference |
|---|---|
| To establish interpersonal work | Exophoric reference |
| To discuss experiential topic | Endophoric reference |

Table 6.3 The relationship between genre and pattern of reference in student online discussion postings

## *6.3 Implications*

The findings in terms of genre and cohesion and coherence used by students in online discussions make significant implications to three contexts, these are: genre theory, research into online discussions and language education.

### 6.3.1 Implications for Genre Theory

The findings regarding elemental genres or stages which combine to build up different macro-stages imply that the rhetorical structure of individual online discussion postings is not stable and that online discussion posting is a kind of macro-genre

(Martin, 1994) in which different types of elemental genres and their stages combine in variable patterns:

> meanings are made through the nested embedding of structures on different scales, particularly genre structures and rhetorical-argumentative structures and … meanings are also made through extended cohesion chains (Lemke, 2002: 306).

In this way, the macro-genre of online discussion is similar to a long scale text, which is constituted from different patterns of texts at 'lower levels'. This macro-genre of the online discussion does not represent any particular type of elemental genre identified in previous studies (e.g. Hammond et al, 1992; Gerot and Wignell, 1997), and this reflects the changing social context in which this macro-genre has emerged. The investigation of genres in this study builds on the work of Coffin et al (2005a, b) and on the more seminal genre theory of Martin (1992; 1997) and (Swales, 1990).

### 6.3.2 Implications for Research in Online Discussions

The implications from the findings in terms of research in online discussions can be drawn based on two main perspectives. The first is based on the findings of generic structure of the online discussion postings at a broad level. It was found that students normally organise the online discussion postings with three macro-stages: Opening Bonding, Responding and Closing Bonding. With the combination of these macro-stages, student language in online discussion postings represent a combined feature of both spoken- like and written-like language. This finding is consistent with previous studies in online discussion (e.g. Baron, 1998; Coffin and Hewings, 2005; Hewings and Coffin, 2004; Murray, 2000; Tanskanen, 2006; Warschauer, 2001).

Online discussions in pedagogic contexts are a new social discourse where the participants communicate by combining two social goals: to respond to the teacher's question and to maintain the relationship with the readers who are their peers. To discuss the content, students conduct their discourse in a more written-like structure and to create solidarity with the readers they tend to use more 'spoken' language (Eggins and Slade, 1997). This means that the language used by students this way is common in this social setting and it is important for the researcher to be aware of this unique context when describing the language used in this kind of social activity. Moreover, the combined features of spoken-like and written-like language in this social setting might be consistent or different to that used by other participants who communicate under different social demands. Therefore, there is scope for further study to investigate the language of online discussions conducted for different social purposes.

The second involves the use of language in student postings to create cohesion and coherence. It was found that students' use of cohesive resources changes according to the demands of the discourse, which reflects the systematic relationship between lexicogrammar and discourse semantics. That is, linguistic choices at clause levels are chosen by the writer according to the purpose of the whole discourse. This implies that the two levels are related i.e. the meaning communicated at discourse level is expressed through the linguistic features at lexicogrammar and the language used at lexicogrammar is constructed to attain the function of a discourse. Halliday(1978: 4) explains that

> the structure of sentences and other units is explained by derivation from their functions- which is doubtless how the structures evolved in the first place. Language is as it is because of the functions it has evolved to serve in people's lives; it is to be expected that linguistic structures could be understood in functional terms.

The findings show that the patterns of hyper thematic and thematic development and reference differ in the different macro-stages of the online discussion postings. That is, when students write to establish solidarity with the reader, hyperThemes are developed in a cascading structure, Themes are developed in linear pattern and exophoric reference is mainly used. This results in the linguistic features in the Bonding macro-stages sharing similar characteristics with spoken language. However, when students discuss the topic, hyperThemes are organised taxonomically, Themes are developed in zig-zag pattern, and endophoric reference is used predominantly. This part of the discourse turns to have the features of written language. In other words, the task affects how the field of discourse is constructed and the task per se is constructed in terms of tenor, which is why the participants foreground interpersonal work throughout the discussions. In the corpus of this study, online discussion postings thus have the combined features of both spoken and written language. But more than this, there is a predictable pattern of when the language will be more spoken (in Bonding macro-stages) and when it will be more written (in Responding macro-stages).

### 6.3.3 Implications for Language Pedagogy

The findings bring about some significant implications in terms of English language teaching. These implications can be discussed under four areas.

## 6.3.3.1 Explicit instruction of both genre and grammar is important

The findings in terms of macro-genre and variation in genres instantiated in different postings mean that clear description of different types of genre based on the curriculum goals is needed prior to implementing the curriculum. Moreover, mistakes in discourse-level features (e.g. the use of wrong conjunction or unrecognisable reference) in student postings imply that clear instruction of different types of

cohesive resources is needed. The course in which this study was conducted was not genre-based, and the findings suggest a need to provide students- particularly the weaker ones- with explicit knowledge about genres, the structures that realise them, and to build these into the curriculum and writing tasks (for online discussions and other tasks).

### 6.3.3.2 Tasks impact both genre and language structure

The findings show that tasks have an impact on the genre, discourse, and grammar of responses.  In terms of genre, the decision made by students to compose in any structure is related to the social goals of the genres, which in turn are influenced from the demand of the tasks. The decision about the kind of genre then further impacts the pattern of thematic development in discourse-level features, and so on.

The findings are important for the language teacher to take into account. That is, the nature of task designed should enable students to perform in accordance with the goals of the curriculum. In other words, online discussions and curriculum need to work together and the tasks need to resonate with the pedagogy. For example, if a discussion is considered as a valuable genre to teach this particular group of learners, explicit instruction should be given and online discussion tasks should allow learners to engage in discussions.

### 6.3.3.3 The teacher should be aware of the unique features of online discussion

The unique pattern of spoken-like and written-like features in online discussion postings is important for the language teacher to be aware of when employing the online discussion as part of the classroom activity. That is, when examining student language, it should be useful to treat these combined features as common features of online discussion. In particular, the language in some parts of the postings which are

organised to create solidarity should not be treated as inappropriate or mistakes made by students, but as common features which occur in this medium. Most importantly, if the purpose is to practice students' formal writing, feedback and assessment may be made in the parts discussing the content only. Moreover, the language used in the Bonding macro-stages reflects the way students create solidarity in this particular social setting. This language might be different to Bonding macro-stages used in other computer mediated communication (CMC) where the social demands are different. Thus, it is important for students to be aware of CMC in other contexts- they need to know that this is different and challenging discursive territory.

### 6.3.3.4 Both discourse and grammar are important

The systematic relationship between the discourse-level features and discourse organisation means that both levels of language are important in constructing a meaningful text. Therefore, when giving feedback on students' writing, it is useful for the teacher to focus on both grammar and discourse structure. For example, if students demonstrate the ability to organise a discourse effectively, but are weak at constructing grammatically correct sentences, the teacher may begin by giving positive feedback at the level of discourse, followed by comments on the sentence structure and vice versa. This should provide students with motivation to keep practicing and improving their writing skills.

Overall, the analysis of genre in this study builds up from Coffin et al (2005a, b), but it still has its own strengths in that it is conducted in an ELT context and explains in particular the language used by EFL learners. The research is also significant for other research in online discussion in that the combined features of spoken-like and written-like language used in this social setting reflect a balance between two social purposes of the participants: the purpose to create solidarity and

the purpose to address the task. There is scope for future study to examine whether this language is similar to or different from that used by participants communicating with different social demands or not. The implications in terms of language teaching mean that the teacher needs to be aware of the particular features of the language of online discussion; the combined features of spoken and written modes should be treated as common features; and both discourse structure and sentence structure are essential to take into account when describing student language. Finally, tasks should be designed based on the curriculum goals to enable students to perform in expected ways.

## 6.4 Areas for Further Study
The present study has provided some areas for further study.

Firstly, this study has investigated student language in terms of genre, and cohesion and coherence. The findings presented in this setting might be similar to that used in other EFL contexts with different groups of learners and in different institutions. In order to make a better generalisation of the findings regarding the use of genre, and cohesion and coherence in other EFL learning contexts, ideally it would be interesting to look at online discussion with a different proficiency group, conducted in different contexts, for example, in different classrooms in Thailand or other EFL learning contexts.

Secondly, this study examines the language in online discussions, following SFL. The study has covered some areas of the theory. There are other perspectives within SFL theory which have not been investigated in the present study. For instance, in chapter 4 I examine the macro-genre of student online discussions, taking dynamic perspective and a synoptic perspective to explain interpersonal analogy and experiential analogy. However, macro-genre is explained by Martin (1994) by

mapping out from the perspective of the three metafunctions. Further study may examine the structure of online discussions taking the three functions perspective, based on Martin (1994). Moreover, in chapter 5 I examine the discourse stratum of language and identify in particular how textual meaning is organised at discourse level in student texts. However, language is explained in terms of SFL tradition as being used for communicating interpersonal and experiential meaning and there are also other choices of language used in order to communicate the two functions in a coherent way (textual meaning- Halliday, 1994; Halliday and Matthiessen, 2004). The description of the language of online discussion in terms of cohesion and coherence provide some insights of the nature of language used in this online discussion; however it is an incomplete snapshot. The use of language in other areas of SFL have not been investigated, for instance, the field of discourse, interpersonal management, and expressions of attitudes and feeling. Therefore, further study is needed to describe the language in online discussion in terms of, for example, appraisal, modality and ideation.

Thirdly, this study makes an in-depth investigation of student language and provides detailed description of patterns of their discussion and how cohesion and coherence are created. While the teacher also plays an important role in the online discussion by assigning tasks and taking part in student discussions, the study has not examined how this role and how intervention affects student interaction and the way they use language. In terms of SFL, Coffin and colleagues (Coffin and Hewings, 2005; Hewings and Coffin, 2006; Painter et al, 2003) have compared the impacts of different roles taken by the teachers: no instruction, asking questions frequently to encourage more participation, and scaffolding task. These studies consistently found that the final role of teacher could enable more effective interaction among students

than the other two. This suggests that the teacher's role influences student interaction and that it is important to examine the teacher postings together with students' roles and intervention when examining the online discussion conducted in this social context. This study therefore entails something for further study to investigate. That is, further study may examine the teacher postings using the same approach investigated in this study, and also identify the interaction between teacher postings and student postings.

Finally, the study takes the SFL perspective to investigate genres in student online discussions and the findings can be generalised through the lens of the theory. This thesis has used specifically SFL as an approach however quite clearly that there are many different kinds of analytical tools and valuable research in the area of discourse analysis. Thus, there are other areas in discourse analysis which might be used in future research and further study can investigate the discourse of online discussion through the perspective of other schools.

## *6.5 Conclusion*

In this study, I have investigated the language used by Thai EFL learners in online discussions. It was found that online discussion posting in this study does not represent any kind of elemental genre, but it is a kind of macro-genre (Martin, 1994). Based on this claim, the study is significant theoretically in that the analysis of genres in online discussion postings in this study builds up from a previous study (Coffin et al, 2005a, b), and it specifically emphasises the ELT context. The findings also show that the tasks assigned have an impact on different types of genre used by the students and pedagogically it implies that the tasks assigned should be designed carefully based on the curriculum goals in order to enable students to compose in the expected

genres. Importantly, explicit instruction of different kinds of genre should be provided prior to the online discussion.

The findings in terms of cohesion and coherence show that the patterns of hyper thematic development and thematic development are related to different genres used by the students. That is, hyperThemes are developed in a cascading pattern with a linear pattern of thematic development in the two Bonding macro-stages where the purpose is to foreground solidarity with the reader. Meanwhile, Themes in Responding macro-stages are developed in zig-zag pattern and the genres in this stages change to exposition, discussion or review or their stages. This represents a combined feature of spoken and written language due to the dual purposes when students communicate in the online discussion i.e. to address the task and to maintain the relationship with the reader. This use of language, perhaps unique to online discussions, is important for the language teacher to be aware of in order to describe it explicitly and to find ways to help students better learn the language.

Moreover, the findings show that the use of different genres in different discussions is due to the tasks assigned. For example, self introduction is a common genre in discussion one where the task assigns students to do so and exposition can be found in all five discussions in part that the tasks require them to make arguments. This reflects the relationship of the task, genre and language structure and implies that the tasks should be designed carefully to meet the curriculum goals set for the lesson.

The online discussion is a new way of communication and this activity is currently playing a great role in many language classrooms. In order to employ it successfully, it is important for the language teacher to understand the language used in this medium. As mentioned in chapter one, new technological advances are developing everyday and emerging technologies have been playing significant roles in

many communities, including educational contexts. This study has provided some descriptions of the online discussions as a kind of emerging environment; however the nature of language used in many types of technology has not been explored. Further study, examining the language used in different kinds of technology besides online discussion is needed to keep up with this rapid growth of technological advances, to help students better learn the language, to describe the social contexts in which language learning, learning more generally and social interaction take place.

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**Appendix A:**Sample of a Consent Form

......................................................................................................................................................

**Name of Project: Analysis of Students' Interaction in Online Communication**

I, Yupaporn Piriyasilpa, am undertaking this research project, as required for my Doctoral's degree, at Macquarie University, Sydney, Australia. The purpose of my research is to develop students' language learning through online discussion.

The study is being conducted by Yupaporn Piriyasilpa (ypiriyasilpa@ling.mq.edu.au) under the supervision of Associate Professor David Hall (Phone: 61-2-9850-9647).

If you decide to participate, you will be asked to take part in the following activities:

--Watching three movies: two in the first half and another in the second half of the semester

--You will have one week to finish watching the movie. Then the online discussion activity will be conducted in the following week. The topic will be assigned by the teacher.

--Each online discussion activity will last one week however you can still continue your discussion in the week after.

--Whole class discussion about the online activity will be held in the following week.

--You will be asked to do a questionnaire at the end of the project.

--In some cases, you may be interviewed for further information. The interview will be recorded using audio equipment.

The tasks in total take one semester to complete. The feedback of your contributions will be made at the end, and you can get a copy if you would like one.

Any information or personal details gathered in the course of the study are confidential. No individual will be identified in any publication of the results. Only the researcher and the supervisor will have access to the data.

If you decide to participate, you are free to withdraw from further participation in the research at any time without having to give a reason and without consequence.

------------------------------------------------------------------------------------------------------

I, ………………………………….. have read and understand the information above and any questions I have asked have been answered to my satisfaction.  I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence.  I have been given a copy of this form to keep.

Participant's Name:
(block letters)

Participant's Signature: _____Date:

Investigator's Name:
(block letters)

Investigator's Signature: _____ Date:

The ethical aspects of this study have been approved by the Macquarie University Ethics Review Committee (Human Research).  If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Ethics Review Committee through its Secretary (telephone 61-2-9850 7854; email ethics@mq.edu.au).  Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

**Discussion 1**

| # | clauses |
|---|---------|
| 1 | Discussion 1:<br>**(Teacher) unanalysed** |
| 2 | Students in Group `A' |
| 3 | In this first session, let us take it as an introductory online discussion. |
| 4 | I would like students in group 'A' to initially give a short introduction about yourself. |
| 5 | you may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about you. |
| 6 | After the introduction, I would like you to react to the film that we have watched together last week (February). |
| 7 | It seems from the film |
| 8 | That the main characters fall in love because of destiny. |
| 9 | In your view, explain to your friends whether you believe in destiny or not.<br>interact with the reader |
| 10 | Have you ever had or seen anybody having this experience? |
| 11 | Tell your friend about it. |
| 12 | Please make sure that your contribution is long enough to communicate your ideas explicitly.<br>imperative |
| 13 | Students in Group 'B' |
| 14 | For students in group 'B',I would like you to begin the first contribution in the same way as those in group 'A' |
| 15 | i.e. giving a short introduction about yourself. |

| # | clauses |
|---|---|
| 16 | You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about you. |
| 17 | Then, choose one student from group 'A' |
| 18 | to reply to his/her opinion about destiny. |
| 19 | React to your friend's opinion. |
| 20 | Say whether you agree or disagree with his/her opinion. |
| 21 | Then give example of your own experience or someone's experience that you have seen to support your ideas. |
| 22 | Please make sure <<>> that you do not reply to the same student |
| 23 | <<by talking to your group fellows>> |
| 24 | and your contribution is long enough to communicate your ideas explicitly. |
| 25 | Note to Students from Group 'A' and 'B' |
| 26 | Students in group `A'have 3 days to post the first contribution (Mon-Wed.) |
| 27 | and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). |
| 28 | After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). |
| 29 | you can also discuss with peers either from the same or different groups. |
| 30 | Enjoy the online discussions!!!! |

| # | clauses |
|---|---|
| 31 | Hey!! |
| 32 | what s up girl? |
| 33 | Let me introduce my self. |
| 34 | My name is Somsak |
| 35 | or you can call me sak |
| 36 | I am a student of Rajamangala University of Technology Khonkaen Campus. |
| 37 | I am a boy who like to try everything that surround myself. |
| 38 | I like to get out |
| 39 | to join the party, |
| 40 | [Ø: I]like to play the vedeo games |
| 41 | and [Ø: I  like to] read books in sometimes. |
| 42 | Nowadays I am not enjoy with the activities in my free times at all. |
| 43 | I really want to change it |
| 44 | to be better or more interesting than now. |
| 45 | GOD  BLESS ME!!!! |
| 46 | About the movie title"February" |
| 47 | I got lots of good things from this movie. |
| 48 | First, I can learn about the places in New York city. |
| 49 | This city is my city of dream |
| 50 | because I want to live there in future. |

| # | clauses |
|---|---------|
| 51 | Second, this is the drama movie |
| 52 | I like this kind of movie |
| 53 | especially the actress is very cute. |
| 54 | Moreover; I can enhant some words from this movie. |
| 55 | Inbriefs I think |
| 56 | a couple in this movie might be get marry |
| 57 | if they both believe in destiny |
| 58 | also the acter must not die in the final scenes. |
| 59 | May be you want know |
| 60 | am I believe in destiny or not. |
| 61 | I will answer you firmly, |
| 62 | Yes I believe in destiny. |
| 63 | But, if you ask me why I believe that. |
| 64 | I have no idea to tell you |
| 65 | because it is no one can prove. |
| 66 | However; I trust in my mine, |
| 67 | I trust in my feeling.... |
| 68 | Destiny is the base of the truth... |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 69 | Minor cl. | **hello** | | | |
| 70 | Independent cl. | **my name** | | **is** | **Ink** |
| | experiential | Token | | Process: relational: identifying | Value |
| | interpersonal | subject | | Finite (Present) | complement |
| | Declarative Mood | Mood block | | Residue | |
| | textual | Theme | | Rheme | |
| 71 | Independent cl. | **who** | **everyone** | **know** | **well** |
| | experiential | Phenomenon | sensor | Process: mental | Cir.: manner |
| | interpersonal | Complement | Subject | Finite (present): Predicator | Adjunct |
| | Declarative Mood | Resi- | Mood block | -due | |
| | textual | textual | topical | | |
| | | Theme | | Rheme | |
| 72 | Independent cl. | **That** | **i** | **am** | **a talkative girl** |
| | experiential | | Carrier | Process: attribute | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite (present) | Complement |
| | Declarative Mood | | Mood block | Residue | |
| | textual | textual | topical | | |
| | | Theme | | Rheme | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 73 | Independent cl. | **and** | **I** | **am** | | **very dark girl.** | | |
| | experiential | | Carrier | Process: relational | | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite (present) | | Complement | | |
| | Declarative Mood | | Mood block | | | Residue | | |
| | textual | textual | topical | | | | | |
| | | Theme | | Rheme | | | | |
| 74 | Independent cl. | **But** | **anyhow** | **i** | **am** | **still** | **the most beautiful** | **in our class.** |
| | experiential | | | Token | Process: relational | | Value | Circumstance (locution) |
| | interpersonal | Conj. Adj. | Mood Adjunct | Subject | Finite (present) | Mood Adjunct | Complement | Adjunct |
| | Declarative Mood | | Mood | | Resi- | block | -due | |
| | textual | textual | interpersonal | topical | | | | |
| | | Theme | | | Rheme | | | |
| 75 | Independent cl. | **I** | **am** | | **certain** | | **that…..** | |
| | experiential | Carrier | Process: relational (attributive) | | Attribute | | Cir.: matter | |
| | interpersonal | Subject | Finite(present) | | Complement | | Adjunct | |
| | Declarative Mood | Mood block | | Residue | | | | |
| | textual | Theme | Rheme | | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 76 | Independent cl. | **do** | **u** | | **agree** | **with me???** |
| | experiential | | Sayer | Process: verbal | | Circumstance: accompaniment |
| | interpersonal | Finite (present) | Subject | Predicator | | Adjunct |
| | Interrogative Mood | Mood block | | | Residue | |
| | textual | interpersonal | topical | | | |
| | | Theme | | Rheme | | |
| 77 | Minor cl. | **Now about the place where i will go to train to work** | | | | |
| 78 | Independent cl. | **not** | **i** | **am** | **still** | **not sure [[that i can go or not…]]** |
| | experiential | | Carrier | Process: relational (Attributive) | | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite (present) | Mood Adjunct | Complement |
| | Declarative Mood | | Mood | | Resi- block | -due |
| | textual | textual | topical | | | |
| | | Theme | | Rheme | | |
| 79 | Independent cl. | **so** | **don't** | **ask** | **me** | **too much** | **about that….** |
| | experiential | | Process: Verbal | | Receiver | Cir.: extent | Cir.: matter |
| | interpersonal | Conj. Adjunct | Finite(present) | Predicator | Complement | Adjunct | Adjunct |
| | Imperative Mood | Residue | | | | | |
| | textual | Textual | Topical | | | | |
| | | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 80 | Independent cl. | **I** **am** | | **so sad** | **now ...** |
| | experiential | Carrier | Process: Relational | Attribute | Cir.: Temporal |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mod Block | | Residue | |
| | textual | Topical | | | |
| | | Theme | Rheme | | |
| 81 | Independent cl. | **i** **will** | **explain** | **to you** | |
| | experiential | Sayer | Process: Verbal | Receiver | |
| | interpersonal | Subject | Finite (modal: probability) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 82 | Independent cl. | **that,** **why** | **it** **'s** | **too difficult [[to go there]].** | |
| | experiential | | Cir.: cause | Carrier | Process: Relational | Attribute |
| | interpersonal | Conj. Adjunct | Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | | Mood Block | Residue | |
| | textual | Textual (error) | Topical | | |
| | | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 83 | Independent cl. | **Because** | **i** | **am** | **indipendence style,** |
| | experiential | | Carrier | Process: Relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | textual | topical | | |
| | textual | Theme | | Rheme | |
| 84 | Independent cl. | **it** | | **mena s** | **[[we must look for job by ourselves]]** |
| | experiential | Token | | Process: Relational (misspelling) | Value |
| | interpersonal | Subject | | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |

| # | | | clauses | | | | |
|---|---|---|---|---|---|---|---|
| 85 | Independent cl. | | **and** | **^WE** | **MUST** | **talk** | **with boss** |
| | experiential | | | Behaver | Process: behavoural | | Receiver |
| | interpersonal | | Conj. Adjunct | Subject | Finite(modal: obligation) | predicator | Adjunct |
| | Declarative Mood | | | Mood Block | | Residue | |
| | | | Textual | Topical | | | |
| | textual | | Theme | | Rheme | | |
| 86 | Independent cl. | | **before** | | **we** | | **go.** |
| | experiential | | | | Actor | | Process: Material |
| | interpersonal | | Conj. Adjunct | | Subject | | Finite(present): Predicator |
| | Declarative Mood | | | | Mood Block | | Residue |
| | | | Textual | | Topical | | |
| | textual | | Theme | | | Rheme | |
| 87 | Independent cl. | | **So** | | **my boss** | **is** | **thai** |
| | experiential | | | Carrier | Process: relational | | Attribute |
| | interpersonal | | Conj. Adjunct | Subject | Finite(present) | | Complement |
| | Declarative Mood | | | Mood Block | | Residue | |
| | | | textual | topical | | | |
| | textual | | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 88 | Independent cl. | **but** | **they** | **want** | **farung boss,** |
| | experiential | | Sensor | Process: mental: inclination | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 89 | Independent cl. | **But** | **i** | **can't** | **find** | **^ FARUNG BOSS** |
| | experiential | | Actor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 90 | Independent cl. | **so** | **maybe** | **i** | **can't** | **go** | **there....** |
| | experiential | | | Actor | Process: material | | Cir.: location |
| | interpersonal | Conj. Adjunct | Mood Adjunct (probability) | Subject | Finite (modal: probability) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Interpersonal | Topical | | | |
| | textual | Theme | | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 91 | Independent cl. | **When** | **I** | **have** | **free time** |
| | experiential | | Carrier | Process: relational: attributive: possessive | Attribute: possessed |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 92 | Independent cl. | **I** | **like** | | |
| | experiential | Sensor | Process: mental | | |
| | interpersonal | Subject | Finite (present): Predicator | | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 93 | Finite cl. | **to chat** | **with old foreigners** | | |
| | experiential | Process: behavioral | Cir.: accompaniment | | |
| | interpersonal | Predicator | Adjunct | | |
| | | Residue | | | |
| | textual | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 94 | Independent cl. | **Because** | **I** | **like** | **them,** | |
| | experiential | | Sensor | Process: metal: affect | Phenomenon | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 95 | Independent cl. | **they** | **will** | **do care** | **for me** | **so much more than young guys** |
| | experiential | Actor | Process: material | | Beneficiary | Cir.: comparison |
| | interpersonal | Subject | Finite(modal: probability) | Predicate | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | | clauses | | | |
|---|---|---|---|---|---|---|
| 96 | Independent cl. | **so** | **that** | | **why [[i like old guy more than young guy]]....** | |
| | experiential | | Token | Process: Ø ( error) | Value | |
| | interpersonal | Conj. Adjunct | Subject | Finite: error | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 97 | Independent cl. | **And** | **i** | **always** | **go** | **jogging** | **every morning[[about 5 am -6 am...]]** |
| | experiential | | Actor | | Process: material | Range | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct (usuality) | Finite(Present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 98 | Independent cl. | **I** | **feel** | | **so lively** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject | Finite(present): predicator | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 99 | Independent cl. | **when** | **i** | **do** | **like that** | |
| | experiential | | Actor | Process: material | Cir.: comparison | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 100 | Independent cl. | **although** | **i** | **will** | **look** | **fat** |
| | experiential | | Carrier | Process: relational | | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 101 | Independent cl. | **but** | **i** | **am** | **very strong** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 102 | Independent cl. | **and** | **^I** | **can** | **knock** | **you** |
| | experiential | | Actor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(probability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 103 | Independent cl. | **until** | **you** | **will** | **lose.** |
| | experiential | | Actor | Process: material | |
| | interpersonal | Conj. Adjunct | Subject | Finite: future | Predicator |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 104 | Independent cl. | **I** | **don't** | **believe** | **about the destiny of love** |
| | experiential | Sensor | Process: mental: cognition | | Cir.: matter |
| | interpersonal | Subject | Finite(present) | Predicator | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 105 | Independent cl. | **because** | **i** | **used to** | **hurt** | **from love** | **twice** | **already ..** |
| | experiential | | Goal | Process: material | | Actor | Cir.: extent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Predicator | Complement | Adjunct | Mood Adjunct |
| | Declarative Mood | | Mood | | Residue | | | Block |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 106 | Independent cl. | **and** | **this** | **is** | | **the main reasons [[that why i don't like Thai guys...]]** | | |
| | experiential | | Token | Process: relational | | Value | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 107 | Independent cl. | **(and** | **they** | **are** | **also** | **not like** | **me)...** | |
| | experiential | | Sensor | Pro- | Cir.: accompaniment | -cess: mental | Phenomenon | |
| | interpersonal | Conj. Adjunct | Subject | Finite(error) | Adjunct | Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 108 | Independent cl. | **It** | **is** | **very hard** | **[[to meet good man]]** | **now** | **like in the movie** |
| | experiential | Carrier | Process: relational | Attribute | Carrier | Cir.: Temporal | Cir.: comparison |
| | interpersonal | Subject | Finite(present) | Complement | | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 109 | Independent cl. | **and** | **i i** | **was** | **the hero [[who sell drugs and guns]]** | | |
| | experiential | | Token | Process: relational: identifying | Value | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | textual | topical | | | | |
| | textual | Theme | | Rheme | | | |
| 110 | Independent cl. | **i** | **am** | **very certain [[ that the hero won't pick the heroin up to his room…]]** | | | |
| | experiential | Carrier | Process: relational | Attribute | | | |
| | interpersonal | Subject | Finite(present) | Complement | | | |
| | Declarative Mood | Mood Block | Residue | | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 111 | Independent cl. | **So,** | **the last** | **i** | **wnat** | **everyone** |
| | experiential | | | Initiator | Process: mental (misspelling) | Phenmenon |
| | interpersonal | Conj. Adjunct | Conj. Adjunct | Subject | Predicator | Complement |
| | Declarative Mood | | | Mood Block | | Residue |
| | | Textual | | Topical | | |
| | textual | Theme | | | Rheme | |
| 112 | Independent cl. | **pls** | **be** | **careful** | **about love** | |
| | experiential | | process: relational | Attribute | Cir.: matter | |
| | interpersonal | Adjunct | Predicator | Complement | Adjunct | |
| | Imperative Mood | Residue | | | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | **clauses** | | | | | |
| 113 | Independent cl. | **because** | **love** | **can** | **make** | **us** | **hurt nad happy** | **in the same time** |
| | experiential | | Initiator | Process: relational | | Carrier | Attribute | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 114 | Independent cl. | **but** | **it** | **depend on** | | **your partner or your lover** | | |
| | experiential | | Carrier | Process: relational | | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 115 | Independent cl. | **that** | **they** | **will** | **love or care** | **you** | **much** | **or not. ....** |
| | experiential | | Sensor | Process: mental: affection | | Phenomenon | Cir.: extent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(probability) | Predicator | Complement | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | | Rheme | | | |
| 116 | Minor cl. | **INK 14 nov 2005 5 pm.** | | | | | | |
| 117 | Minor cl. | **hi !!! ink.** | | | | | | |
| 118 | Independent cl. | **I** | **'ll** | **reply** | | **u** | **later.** | |
| | experiential | Sayer | Process: verbal | | | Recipient | Cir.: temporal | |
| | interpersonal | Subject | Finite(future) | Predicator | | Complement | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | | | |
| | | topical | | | | | | |
| | textual | Theme | Rheme | | | | | |
| 119 | Independent cl. | **I** | **would like to let** | | | **u** | **know** | |
| | experiential | Initiator | Pro- | | | Sensor | - cess: mental: affection (verbal group complex) | |
| | interpersonal | Subject | Finite(inclination) | | Predicator | Complement | Predicator | |
| | Declarative Mood | Mood Block | | | Residue | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 120 | Independent cl. | **that** | **^I** | **am** | | **the one [[that don't believe in the destiny like u]].** | |
| | experiential | | Token | Process: relational | | Value | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 121 | Independent cl. | **U** | **really** | **know** | | | |
| | experiential | Sensor | | Process: mental | | | |
| | interpersonal | Subject | Mood Adjunct | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 122 | Independent cl. | **that** | **who** | **is** | | **the one [[ I ever fall in love !!!]]** | |
| | experiential | | Token | | Process: relational | Value | |
| | interpersonal | Conj. Adjunct | Subject | | Finite (present) | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 123 | Independent cl. | **pliz** | **check** | | | **my opinion** | **later** |
| | experiential | (misspelling) | Process: material | | | Goal | Cir.: temporal |
| | interpersonal | Adjunct | Finite(present): Predicator | | | Complement | Adjunct |
| | Imperative Mood | Mood Block | | Residue | | | |
| | | Interpersonal | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 124 | Independent cl. | **cause** | **I** | **would** | **like** | **a lot of time** | |
| | experiential | (misspelling) | Sensor | Process: mental: affection (verbal group complex = want) | | Phenomenon | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 125 | Non-finite clause | **to think** | | | | |
| | experiential | Process: mental | | | | |
| | interpersonal | Predicator | | | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 126 | Independent cl. | **what** | **I** | **would** | **like to share** | **with u.** |
| | experiential | | Actor | Process: material (verbal group complex) | | Cir.: accompaniment |
| | interpersonal | Wh-cir. | Subject | Finite(modal: inclination) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block (error) | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 127 | Independent cl. | **^IT** | **(i z** | | **our secret !!!)** |
| | experiential | Token | Process: relational (misspelling) | | Value |
| | interpersonal | Subject | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 128 | Minor cl. | **see ya !!!** | | | |
| 129 | Minor cl. | **bye** | | | |
| 130 | Minor cl. | **Hi, INK and everyone,** | | | |
| 131 | Independent cl. | **let me** | **introduce** | **my self** | **first.** |
| | experiential | Sayer | Process: verbal | Verbaige | Cir.: temporal |
| | interpersonal | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 132 | Independent cl. | **Can** | **you** | **guess** | |
| | experiential | | Sayer | Process: verbal[1] | Verbiage (error) |
| | interpersonal | Finite(modal: probability) | Subject | Predicator | Complement |
| | Interrogative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |
| 133 | Independent cl. | **who** | **am** | **I ?** | |
| | experiential | Value | Process: relational | Token | |
| | interpersonal | Subject | Finite | Complement | |
| | Interrogative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

[1] Verbal as it has a recipient (cf. Martin et al, 1997)

| # | | clauses | | | |
|---|---|---|---|---|---|
| 134 | Independent cl. | **I** | **'m** | **a Japanese girl** | **in our class.** |
| | experiential | Token | Process: relational | Value | Cir.: location |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative  Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 135 | Independent cl. | **I** | **love  to speak** | **Japanese** | **with everyone** |
| | experiential | Behaver | Process: behavioural[2] | Range | Cir.: accompaniment |
| | interpersonal | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

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[2] Not verbal as it can not be projected (cf. Martin et al, 1997: 125)

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 136 | Independent cl. | **but** | **they** | **can't** | **understand** | |
| | experiential | | Sensor | Process: mental: cognition | | Phenomenon |
| | interpersonal | | Subject | Finite: Modal | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 137 | Independent cl. | **what** | **I** | **said !!!** | | |
| | experiential | Verbiage | Sayer | Process: verbal | | |
| | interpersonal | Complement | Subject | Finite | | |
| | Declarative Mood | Residue | Mood Block | | | |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 138 | Independent cl. | **I** | **m** | **the one [[who really keen on in everything about Japan, especially – Hide, X-Japan and another Japanese rock stars]].** | | |
| | experiential | Token | Process: relational | Value | | |
| | interpersonal | Subject | Finite(present) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 139 | Independent cl. | **In my free time,** | **I** | **ever** | **played** | **inline and skateboard** |
| | experiential | Cir.: Temporal | Actor | | Process: material | Goal |
| | interpersonal | Adjunct | Subject | Mood Adjunct | Finite(past): Predicator | Complement |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 140 | Independent cl. | **but** | **nowadays** | **I** | **love** | |
| | experiential | | Cir. Tempora | Behaver | Process: behavioural (verbal group complex) | Range |
| | interpersonal | Conj. Adjunct | Adjunct | Subject | Finite(present): Predicator | Complement |
| | Declarative Mood | | Resi- | Mood Block | -due | |
| | textual | Marked Theme | | Rheme | | |
| 141 | Independent cl. | **to read, read and read** | | **everything[[ which I'm interested in.]]** | | |
| | Independent cl. | Process: behavioural | | Range | | |
| | interpersonal | Predicator | | Complement | | |
| | Declarative Mood | Residue | | | | |
| | textual | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 142 | Independent cl. | **In usual way,** | **I** | **'m** | **an inactive girl** | **in your eyes.** |
| | experiential | | Token | Process: relational | Value | Cir. location |
| | interpersonal | Mood Adjunct (Comment) | Subject | Finite(present) | Complement | |
| | Declarative Mood | Resi- | Mood Block | -due | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | Rheme | | |
| 143 | Independent cl. | **Ø** | **You** | **know** | **why ?** | |
| | experiential | | Sensor | Process: mental: cognition | Phenomenon | |
| | interpersonal | Finite: missing (error) | Subject | Predicator | Complement | |
| | Interrogative Mood | Mood Block | | Residue | | |
| | | | Topical | | | |
| | textual | Theme | | Rheme | | |
| 144 | Independent cl. | **Because of** | **I** | **don't** **have** | **many friends [[to talk to.]]** | |
| | experiential | | Carrier: Possessor | Process: relational | Attribute: Possessed | |
| | interpersonal | Conj. Adjunct (error) | Subject | Finite(Present) | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual (error) | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 145 | Independent cl. | **So,** | **I** | **'m** | **lazy [[to talk to much with other.]]** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 146 | Independent cl. | **I** | **really** | **know** | | |
| | experiential | Sensor | | Process: mental: cognition | | |
| | interpersonal | Subject | Mood Adjunct | Finite(present): Predicator | | |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 147 | Independent cl. | **that** **someone** | **doesn't** | **like** | **me** | **[[ except the time when they have a problem or difficult homework, they will talk to much with me in this time !!!]]** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon | Cir.: manner |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 148 | Minor cl. | **Oh …** | | | **so** | **serious.** |
| | experiential | | carrier: Ø | Process: Ø | Mood Adjunct | Attributive |
| | interpersonal | | Subject: Ø | Finite: Ø | Complement | |
| | Declarative Mood | Mood Block | | | Residue | |
| | textual | Theme: : Ø | | | | |
| 149 | Independent cl. | **In my point of view [[about the movie we watched together last week " February"]]** | **I<< >>** | **AGREE** | **with you,** | **IINK .** |
| | experiential | Angle | Sensor | Process: mental: cognition | Cir.: accompaniment | Vocative |
| | interpersonal | Adjunct | Subject | Finite(present): Predicator | Adjunct | Adjunct |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 150 | Independent cl. | **<<and** | **you** | **noticed** | | |
| | experiential | | Sensor | Process: mental: cognition | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 151 | Independent cl. | **that** | **I** | **slept** | **in front of the TV** | **all the time** |
| | experiential | | Behaver | Process: Behavioural | Cir.: location | Cir.: extent: temp |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 152 | Independent cl. | **while** | **you** | **were** | **watching** | **together>>** |
| | experiential | | Behaver | Process: Behavioural | | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 153 | Independent cl. | **I** | **don't** | **believe** | **in destiny !** | |
| | experiential | Sensor | Process: mental: cognition | | Phenomenon | |
| | interpersonal | Subject | Finite(present) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 154 | Independent cl. | **I** | **believe** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 155 | Independent cl. | **that** | **something** | **won't** | **happen** |
| | experiential | | Actor | Process: material | |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 156 | Independent cl. | **if** | **you** | **don't** | **make** |
| | experiential | | Actor | Process: material | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 157 | Independent cl. | **or** | **^YOU** | **^DON'T** | **think** | **about it.** |
| | experiential | | Sensor | Process: mental: cognition | | Cir.: matter |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 158 | Independent cl. | **Even though** | **you** | **pass** | **someone** | |
| | experiential | | Actor | Process: material | Goal | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 159 | Independent cl. | **you** | **really** | **love** | **him** | |
| | experiential | Sensor | | Process: mental | Phenomenon | |
| | interpersonal | Subject | Mood Adjunct | Finite (present): Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 160 | Independent cl. | **but** | **you** | **never** | **talked** | **with him.** |
| | experiential | | Behaver | | Process: Behavioral | Cir.: Accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Modal Adjunct (usuality) | Finite(past: predicator) | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 161 | Independent cl. | **The love** | | **isn't** | **the destiny.** | |
| | experiential | Token | | Process: relational | Value | |
| | interpersonal | Subject | | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 162 | Independent cl. | **You** | **can** | **control** | | **it.** |
| | experiential | Actor | Process: material | | | Goal |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 163 | Independent cl. | **Why** | **don't** | **I** | **believe** | **in the destiny ?** |
| | experiential | Circumstance | Pro- | Sensor | -cess: mental: cognition | Phenomenon |
| | interpersonal | Wh-Adjunct | Finite(present) | Subject | Predicator | Complement |
| | Interrogative Mood | Resi- | Mood Block | | -due | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 164 | Independent cl. | **I** | **would like** | **to tell** | **you** | **IINK !** |
| | experiential | Sayer | Process: verbal (verbal group complex) | | Receiver | Vocative |
| | interpersonal | Subject | Finite: inclination | Predicator | Complement | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 165 | Independent cl. | **Four years ago[[ when I studied in M.6]],** | | **I** | **ever** | **dreamed** **about a guy[[who I never met before]],** |
| | experiential | Cir.: temporal | | Behaver | | Process: Behavioural / Cir.: matter |
| | interpersonal | Adjunct | | Subject | Mood Adjunct | Finite(past): Predicator / Adjunct |
| | Declarative Mood | Resi- | | Mood Block | | -due |
| | textual | Marked Theme | | Rheme | | |
| 166 | Independent cl. | **he** | **has** | **an eye glasses** | | |
| | experiential | Carrier: Possessor | Process: relational | Attribute: Possessed | | |
| | interpersonal | Subject | Finite(present) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 167 | Independent cl. | **(you** | | | **known ?)** |
| | experiential | | Sensor | | Process: Mental: cognition |
| | interpersonal | Finite (missing: error) | Subject | | Predicator |
| | Interrogative Mood | Mood Block (error) | | | Residue |
| | | Interpersonal (error) | Topical | | |
| | textual | Theme | | | Rheme |
| 168 | Independent cl. | **I** | **really** | **remember** | **him** |
| | experiential | Sensor | | Process: mental: cognition | Phenomenon |
| | interpersonal | Subject | Mood Adjunct: typicality | Finite(present): Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 169 | Independent cl. | **and** | **^I** | **looking for** | **him** / **like in the dream.** |
| | experiential | | Behaver | Process: Behavioural / Range | Cir.: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): Predicator / Complement | Adjunct |
| | Declarative Mood | | Mood Block / Residue | | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 170 | Independent cl. | **In that time,** | **I** | **believed  in** | **the destiny** | |
| | experiential | Cir. time | Sensor | Process: Mental: Cognition | Phenomenon | |
| | interpersonal | Adjunct | Subject | Finite(past): Predicator | Complement | |
| | Declarative Mood | Mood Block | | | Residue | |
| | textual | Marked Theme | Rheme | | | |
| 171 | Independent cl. | **that** | **make** | **me** | **fall** | **in my daydream.** |
| | experiential | Initiator | Pro- (verbal group complex) | Actor | -cess: material | Cir.: location |
| | interpersonal | Subject | Finite(present):predicator | Complement | Predicator | Adjunct |
| | Declarative  Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 172 | Independent cl. | **In other hand,** | **when** | **I** | **met** | **him**    **in the real dream.** |
| | experiential | | | Behaver | Process: Behavoural | Range    Cir.: location |
| | interpersonal | Conj. Adjunct (error) | Conj. Adjunct | Subject | Finite(past): Predicator | Complement    Adjunct |
| | Declarative  Mood | | | Mood Block | Residue | |
| | | Textual | Textual | Topical | | |
| | textual | Theme | | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 173 | Independent cl. | **He** | **doesn't** | **like** | **the guy** **[in the dream].** |
| | experiential | Carrier | Process: relational (error) | | Attribute |
| | interpersonal | Subject | Finite(present) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 174 | Independent cl. | **He** | **is** | **the guy [[who left me crying]]** | |
| | experiential | Token | Process: relational | | Value |
| | interpersonal | Subject | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | | | clauses | | | |
|---|---|---|---|---|---|---|---|
| 175 | Independent cl. | **and** | | **I** | **don't** | **want** | |
| | experiential | | Assigner | Process: mental | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite | | Predicator | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 176 | Independent cl. | **him** | | **to be** | | **other[[except brother]].** | |
| | experiential | Attributor | | Process: relational | | Attribute | |
| | interpersonal | Subject | | Finite (present) | | Complement | |
| | Declarative Mood | Mood Block | | | | Residue | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 177 | Independent cl. | **We** | **walk** | **together** | **in the opposite way and thoughts.** |
| | experiential | Actor | Process: Material | Cir.: accompaniment | Cir.: manner: comparison |
| | interpersonal | Subject | Finite(present): Predicator | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 178 | Independent cl. | **Love** | **comes in** | **at the window** | |
| | experiential | Actor | Process: Material | Cir.: location | |
| | interpersonal | Subject | Finite(present): Predicator | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 179 | Independent cl. | **But** | **^ LOVE** | **goes out** | **at the door !!** |
| | experiential | | Actor | Process: Material | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 180 | Independent cl. | **and** | **Love** | **can** | **turn** | **the cottage** | **[[into a golden palace]]** |
| | experiential | | Actor | Process: Material | | Goal | Cir.: result |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 181 | Independent cl. | **But** | **the golden palace** | **can't** | | **built up** | **by the destiny.** |
| | experiential | | Goal | Process: Material ('be' missing: error) | | | Actor |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | | Predicator | Complement |
| | Declarative Mood | Mood Block | | | | Residue | |
| | textual | Marked Theme | | Rheme | | | |
| 182 | Independent cl. | **What** | **do** | **you** | **think** | | **about my words ??** |
| | experiential | Phenomenon | Proc- | Sensor | -cess: Mental: cognition | | Cir.: matter |
| | interpersonal | Wh-complement | Finite(present) | Subject | Predicator | | Adjunct |
| | Interrogative Mood | Res- | Mood Block | | -due | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses |
|---|---|---|
| 183 | Independent cl. | Hi Somsak and everyone. |
| 184 | | Let me introduce myself. |
| 185 | | My name is Orawan. |
| 186 | | My nick name is Took. |
| 187 | | In my free time, I would like to read all books |
| 188 | | and saw the movies. |
| 189 | | Sometimes I would like to go to a super market such as Big C, Fairy Plaza and Sentosa |
| 190 | | when I fell boring or sad. |
| 191 | | Do you suspect in my habit ? |
| 192 | Independent cl. | Because, when I studied in Kanlayanawat school, |
| 193 | | I always buy everything instead my mother every week |
| 194 | | because of my mother haven't free time |
| 195 | | so she always told me |
| 196 | | buy everything comeback home. |
| 197 | | One another place where I would like to go to is the Nongvang temple. |
| 198 | | I would like to go to [temple] with my best friends |
| 199 | | when I have free time or studied finish. |
| 200 | | I think |

| # | | clauses |
|-----|-----|-----|
| 201 | | when I went to the temple |
| 202 | | and[Ø: I] made merit |
| 203 | | I fell happy or fresh |
| 204 | | and[Ø: I] didn't think everything. |
| 205 | | After I saw "February" |
| 206 | | I think |
| 207 | | this movie is romantic movie |
| 208 | | and this movie try to tell everyone about the destiny. |
| 209 | | I think |
| 210 | | they can communicate very good . |
| 211 | | You can see in finish scene |
| 212 | Independent cl. | that the actor and the actress met together by pictures |
| 213 | | and the actor also died in finish. |
| 214 | | This is their destiny |
| 215 | | that they will meet together |
| 216 | | and just to leave. |
| 217 | | I believe about the destiny same you Somsak. |
| 218 | | Do you ever hear some story about a red thread? |
| 219 | | Red thread will meet in a little finger of two people who is a life mate |
| 220 | | but you can't see it. |

| # | | clauses |
|---|---|---|
| 221 | | I think |
| 222 | | everyone have just the red thread and the life mate |
| 223 | | but may be you not still meet him now |
| 224 | | because it isn't the time of you |
| 225 | | but I believe |
| 226 | | that you just meet him now |
| 227 | | although it is comes slowly and quickly |
| 228 | | but you just believe in the destiny. |
| 229 | Teacher | Hi everyonee, |
| 230 | | Thank you for your interesting stories!! |
| 231 | Independent cl. | I enjoy reading them so much. |
| 232 | | The second online discussion will start next week. |
| 233 | | Don't forget to post your message. |
| 234 | | For those of you who wish to continue the correspondence, it is still possible. |
| 235 | | Best wishes, |

# Discussion 2

| # | | clauses |
|---|---|---|
| 236 | | Online Discussion 2 |
| 237 | | Language Focus: Unit 2 (Comparison & Contrast) |
| 238 | | Film 1: February |
| 239 | | Students in Group `B' |
| 240 | | This time students from group 'B' have to post the first contribution. |
| 241 | | I would like you to post your contribution |
| 242 | | based on the following topic: |
| 243 | | It seems from the movie (February) |
| 244 | | that Jee and Irada had very hard life living abroad, |
| 245 | | but, as we  have heard |
| 246 | | that living abroad is a marvelous life |
| 247 | | and is a dream for many people, |
| 248 | | which idea do you believe (living abroad is difficult or is excellent)? |
| 249 | | Where do you prefer living; in Thailand or abroad? |
| 250 | | Discuss your ideas |

| # | | clauses |
|---|---|---|
| 251 | Independent cl. | by comparing the pros and cons of living in Thailand and abroad. |
| 252 | | You can use the language learnt in Unit 2 (Comparison & Contrast) |
| 253 | | to describe your opinion |
| 254 | | and please make sure that your contribution is long enough to communicate your ideas explicitly. |
| 255 | | Student in Group 'A' |
| 256 | | For students in group 'A', I would like you to react to one of students from group 'B'. |
| 257 | | Say whether you agree or disagree. |
| 258 | | If you agree, |
| 259 | | explain more |
| 260 | | to support your friend's opinion |
| 261 | | and to clarify some parts that your friend has not mentioned. |
| 262 | | If you disagree |
| 263 | | explain your opinion |
| 264 | | by comparing the pros and cons of living in Thailand and abroad. |
| 265 | | You can use the language learnt in Unit 2 (Comparison & Contrast) |
| 266 | | to describe your opinion |
| 267 | | and please make sure that your contribution is long enough to communicate your ideas explicitly. |
| 268 | | Note to Students from Group 'A' and 'B' |
| 269 | | Students in group `B' have 3 days to post the first contribution (Mon-Wed.) |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 270 | Independent cl. | and students in group `A' should finish your reply within the next 3 days (Thr.-Sat.). | | | |
| 271 | | you can still keep posting your opinion | | | |
| 272 | | or replying to your peers' response (the same or different one). | | | |
| 273 | | After the reply from students in-group 'B', you can also discuss with peers either from the same or different groups. | | | |
| 274 | | Enjoy the online discussions!!!! | | | |
| 275 | | Hi !! Everyone, | | | |
| 276 | Independent cl. | I | m | Ann. | |
| | experiential | Token | Process: relational | Value | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 277 | Minor cl. | About the second online discussion, | | | |
| 278 | Independent cl. | in my point of view, | I | believed | |
| | experiential | Cir.: Angle | Sensor | Process: mental: cognition | |
| | interpersonal | Adjunct | Subject | Finite(past): Predicator | |
| | Declarative Mood | Mood Block | | | Residue |
| | textual | Marked Theme | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 279 | Independent cl. | **that** | **living abroad** | **is** | | **so excellent** | **for me.** |
| | experiential | | Carrier | Process: relational | | Attribute | Cir.: angle |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 280 | Independent cl. | **From this point** | **make** | **me** | **get** | **more experiences** | **about this world.** |
| | experiential | Initiator (error) | Pro- (verbal group complex) | Actor | - cess: material | Goal | Cir.: cause |
| | interpersonal | Subject | Finite(Present) | Complement | Predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 281 | Independent cl. | **I** | **think** | | | | |
| | experiential | Sensor | Process: mental: cognition | | | | |
| | interpersonal | Subject | Finite(present): Predicator | | | | |
| | Declarative Mood | Mood Block | | | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | | | clauses | | |
|---|---|---|---|---|---|---|
| 282 | Independent cl. | **that** | **living abroad** | **is** | **the best way [[that very useful for the students [[who would like to improve their second language]] ]].** | |
| | experiential | | Token | Process: relational | Value | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 283 | Independent cl. | **For my opinion,** | **I** | **believe** | | |
| | experiential | Cir.: angle | Sensor | Process: mental: cognition | | |
| | interpersonal | Adjunct | Subject | Finite(present): Predicator | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | textual | Marked Theme | Rheme | | | |
| 284 | Independent cl. | **that, even though** | **we** | **learn** | **foreign language** | |
| | experiential | | Behaver | Process: Behavioural | Range | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 285 | Independent cl. | **'but** | **we** | | **afraid  [[to talk with the native speaker,]]** | |
| | experiential | | Carrier | Process: Ø (error) | attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite: Ø Predicator: Ø | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 286 | Independent cl. | **it** | **isn't** | | **the best way for Thai students.** | |
| | experiential | Token | Process: relational | | Value | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative  Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 287 | Independent cl. | **If** | **we** | **speak** | **other language** | **everyday** |
| | experiential | | Sayer | Process: verbal | Range | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 288 | Independent cl. | **but** | **we** | **still** | **talk** | **with Thai .** |
| | experiential | | Behaver | | Process: Behavioural | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Modal Adjunct | Finite(present): Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 289 | Independent cl. | **In fact,** | **you** | **still** | **speak** | **English language** |
| | experiential | | Sayer | | Process: verbal | Rnage |
| | interpersonal | Comment Adjunct | Subject | Modal Adjunct | Finite(present): Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 290 | Independent cl. | **while** | **you** | **think** | **in Thai** | **all the time.** |
| | experiential | | Sensor | Process: mental | Cir.: manner | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 291 | Independent cl. | **This way** | **isn't** | | **good** | **for me.** | |
| | experiential | Carrier | Process: relational | | Attribute | Cir.: angle | |
| | interpersonal | Subject | Finite(present) | | Complement | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 292 | Independent cl. | **In addition,** | **living abroad** | **is** | **so good** | **for me [[to meet many people]].** | |
| | experiential | | Carrier | Process: Predicator | Attribute | Cir.: angle | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 293 | Independent cl. | **You and everyone** | | **really** | **knew** |
| | experiential | Sensor | | | Process: mental |
| | interpersonal | Subject | Mood Adjunct: intensity | | Finite(past): Predicator |
| | Declarative Mood | Mood Block | | | Residue |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 294 | Independent cl. | **that** | **I** | **like** | **Japanese people and all everything [[about Japan]].** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 295 | Independent cl. | **You** | **don't** | **predict** | **where [[I would like to go abroad.]]** |
| | experiential | Behaver | Process: behavioural | | Phenomenon |
| | interpersonal | Subject | Finite(present) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | |
|---|---|---|---|---|
| 296 | Independent cl. | **It** | **'s** | **true** |
| | experiential | Carrier | Process: relational | Attribute |
| | interpersonal | Subject | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | Residue |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 297 | Independent cl. | **if** | **you** | **guess**[1] **"Japan"** |
| | experiential | | Sensor | Process: mental: cognition / phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator / Complement |
| | Declarative Mood | | Mood Block | Residue |
| | | Textual | Topical | |
| | textual | Theme | Rheme | |
| 298 | Independent cl. | **In addition,** | **there** | **are** **many reasons [for me[[to go abroad]] ].** |
| | experiential | | | Process: existential / Existent |
| | interpersonal | | Subject | Finite(present) / Complement |
| | Declarative Mood | Conj. Adjunct | Mood Block | Residue |
| | | Textual | Topical | |
| | textual | Theme | Rheme | |

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[1] Verbal process can have a receiver, but mental one can not (Martin et al. 1997: 120). So, this process is analysed as mental.

| # | | clauses | | | |
|---|---|---|---|---|---|
| 299 | Independent cl. | **One point** | **is** | **to travel in the famous place** | **[in other country.]** |
| | experiential | Value | Process: relational | Token | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 300 | Independent cl. | **I** | **would** **like** **to go** | | **to Japan** |
| | experiential | Sensor | Process: material (verbal group complex) | | Cir.: loc |
| | interpersonal | Subject | Finite: modal: inclination | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 301 | Non-finite cl. | **to visit** | **The Hide Museum** **[ in Kanagawa]** | | |
| | experiential | Process: material | Goal | | |
| | interpersonal | Predicator | complement | | |
| | | Residue | | | |
| | textual | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 302 | Independent cl. | **And** | **I** | **would** | **like** | **to stay** | **in Japan** |
| | experiential | | Actor | Process: relational (verbal group complex) | | | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite: modal: inclination | | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 303 | Independent cl. | **when** | **there** | **is** | **The Hanami Season (sakura season)** | | **in Japan.** |
| | experiential | | | Process: existential | Existent | | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | topical | | | | |
| | textual | Theme | | Rheme | | | |
| 304 | Independent cl. | **Second,** | **I** | **would** | **like** | **to try to live** | **in Japan** **alone.** |
| | experiential | | Actor | Process: relational (verbal group complex) | | Cir.: loc | Cir.: manner |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | | Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 305 | Independent cl. | **In my opinion,** | **if** | **I** | **can** | **live** | **there,** |
| | experiential | Cir.: angle | | Actor | Process: material | | Cir.: location |
| | interpersonal | Adjunct | Conj. Adjunct | Subject | Finite(modality: probability) | Predicator | Adjunct |
| | Declarative Mood | Resi- | | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | | |
| 306 | Independent cl. | **it** | **s** | **mean** | **that [[I can speak Japanese very well !! , ]]** | | |
| | experiential | Token | (Error) Process: relational | | Value | | |
| | interpersonal | Subject | Finite(present: error): Predicator | | Complement | | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 307 | Independent cl. | **to go abroad** | **help** | **me** | **open** | **my view.** | |
| | experiential | Initiator | Pro- (verbal group complex) | Actor | -cess: material | Goal | |
| | interpersonal | Subject | Finite(present: error): Predicator | Complement | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 308 | Independent cl. | **Third,** | **I** | **will** | **gain** | **many experiences** | **from living abroad,** |
| | experiential | | Beneficiary: recipient | Process: material | | Goal | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: future) Predicator | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 309 | Independent cl. | **such as** | **^I** | **^ WILL** | **know** | **about their culture, believing, social, language and history of the country.** | |
| | experiential | | Sensor | Process: mental: cognition | Cir.: matter | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(future): Predicator | Adjunct | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Theme | | | | |
| | textual | Theme | | Rheme | | | |
| 310 | Independent cl. | **It** | **s** | **the best way of living abroad** | | | |
| | experiential | Token | Process: relational | Value | | | |
| | interpersonal | Subject | Finite(present) | Complement | | | |
| | Declarative Mood | Mood Block | Residue | | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 311 | Non-finite l. | **to   gain                                    the new experiences [in my life].** | | | |
| | experiential | Process: material | | Goal | |
| | interpersonal | Predicator | | Complement | |
| | | Residue | | | |
| | textual | Rheme | | | |
| 312 | Minor cl. | **Finally, the reason why I would like to go Japan !!** | | | |
| 313 | Independent cl. | **I                    would like to meet                          someone [[who waiting for me at Japan !!!]]** | | | |
| | experiential | Actor | Process: material (verbal group complex) | | Goal |
| | interpersonal | Subject | Finite(modal: inclination) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | | | | | |
|---|---|---|---|---|---|---|
| | | **clauses** | | | | |
| 314 | Independent cl. | **If** | **it** | **'s** | **possible** | **like the movie, (like Jee and Irada)** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 315 | Independent cl. | **it** | **s** | | **so good.** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 316 | Independent cl. | **Because of this point** | **I** | **have to** | **learn** | **Japanese.** |
| | experiential | Cir.: cause | Behaver | Process: behavioural | | Range |
| | interpersonal | Adjunct | Subject | Finite(modal: obligation) | Predicator | Complement |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 317 | Independent cl. | **What** | **do** | **you** | **think** | **about my opinion ?** |
| | experiential | Phoenomenon | Pro- | Sensor | -cess: mental: cognition | Cir.: matter |
| | interpersonal | Wh-complement | Finite(present) | Subject | Predicator | Adjunct |
| | Interrogative Mood | Resi- | Mood Block | | -due | |
| | | Interpersonal/Topical | | | | |
| | textual | Theme | Rheme | | | |
| 318 | Independent cl. | **Living abroad** | **is** | | **so good.** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | textual | Theme | Rheme | | | |
| 319 | Independent cl. | **Please** | **agree** | | **with me** | |
| | experiential | | Process: verbal | | Cir.: accompaniment | |
| | interpersonal | Adjunct | Finite(present): Predicator | | Adjunct | |
| | Imperative Mood | Residue | | | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 320 | Independent cl. | **and** | **go** | **abroad** | **together !!** | **(not this term !)** |
| | experiential | | Process: material | Cir.: loc.spat | Cir.: accompaniment | Cir.:loc. temp |
| | interpersonal | Conj. Adjunct | Finite(present): Predicator | | Adjunct | |
| | Imperative Mood | Residue | | | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 321 | Independent cl. | `Hi !!! everyone` **(Orawan)** | | | | |
| 322 | | `For many people believe` | | | | |
| 323 | | `that living abroad is excellent.` | | | | |
| 324 | | `For me I think` | | | | |
| 325 | | `living in abroad is also excellent too.` | | | | |
| 326 | | `Because of in abroad have a beautiful place, more beautiful buildings and more experiences that can't find anywhere.` | | | | |
| 327 | | `In abroad have a little similarity likes in Thailand such as govern by democracy` | | | | |
| 328 | | `and many people use more languages.` | | | | |
| 329 | | `For the example, you can see in the USA.` | | | | |
| 330 | | `that have more languages` | | | | |
| 331 | | `because in the USA. have many people.` | | | | |
| 332 | | `Someone come from Thailand, French or another country that you can't know.` | | | | |
| 333 | | `That is in the UAS.` | | | | |
| 334 | | `I can to do everything that I want to do` | | | | |

| # | | clauses |
|---|---|---|
| 335 | | 'no one blame you |
| 336 | | and you have opportunity for to do something that you want to do |
| 337 | | but it must to legal. |
| 338 | | If you ask me |
| 339 | | where, do you prefer living Thailand and abroad? |
| 340 | | I want to said |
| 341 | | that I likes Thailand prefer abroad. |
| 342 | | I want to living in Thailand more than abroad |
| 343 | | although abroad is excellent for everyone |
| 344 | | but I still love Thailand. |
| 345 | | But, if I go to abroad, |
| 346 | | I want to study master's degree about the Hotel and Tourist |
| 347 | | but may be I don't living in abroad surely. |
| 348 | | I think |
| 349 | | in abroad have many dangerous |
| 350 | | especially, I was a girl. |
| 351 | | It was dangerous for me that living abroad alone. |
| 352 | | In addition, in abroad have more citizens, cool weather |
| 353 | | and the social in abroad stress help myself. |

| # | | clauses |
|---|---|---|
| 354 | | They will to do work every time |
| 355 | | and[Ø:they] don't attention another one. |
| 356 | | Likewise, you must to use English language very well |
| 357 | | because, if you live in abroad |
| 358 | | it is the thing that can help you communicate with another people. |
| 359 | | So I want to living in Thailand more than abroad. |
| 360 | | It easy to live such as use Thai language, little building |
| 361 | | and the importing is Thai people kind and warm. |
| 362 | | I love Thailand very much |
| 363 | | because it is my home. |
| 364 | | If I have opportunity study in abroad |
| 365 | | then I graduated |
| 366 | | and come back home |
| 367 | | I will to improve Thailand |
| 368 | | and use the knowledge |
| 369 | | help the social very well more than in the past. |
| 370 | | Although I haven't occasion go to abroad |
| 371 | | but I think |
| 372 | | that Thailand have also the good things |

| #   | | clauses |
|-----|---|---------|
| 373 | | 'that we must to take care |
| 374 | | and[Ø: must be] interested more than before |
| 375 | | if Thai people don't help together, |
| 376 | | no one can help you. |
| 377 | | I think so. |
| 378 | | What do you think with me? |
| 379 | | Hey!!!.. (Sombat) |
| 380 | | what s up everyone,and Tom |
| 381 | | I am Chrisschanu Inma. |
| 382 | | About your idea |
| 383 | | I disagree with you |
| 384 | | because I' know |
| 385 | | that living in abroad is more omfortable than living in Thailand. |
| 386 | | May be you did not know how good of living in sport. |
| 387 | | In abroad you do not have to suffer from the bad weather like the very hot weather in Thailand. |
| 388 | | As you know |
| 389 | | in abroad is very convenience in everything. |

| # | | clauses |
|---|---|---|
| 390 | | I will let you know about the good point of living in abroad. |
| 391 | | In abroad, almost of people are not poor, |
| 392 | | you will not see the very poor people in there. |
| 393 | | If you work in abroad |
| 394 | | you will earn lots of moneys more than working in Thailand, |
| 395 | | you work about two hours |
| 396 | | you can buy a general T-shhirt |
| 397 | | but in Thailand you can not[Ø: buy a T-shirt]. |
| 398 | | In abroad you can easier to greet |
| 399 | | or familiar people who stay beside you, |
| 400 | | you can not [Ø: greet people]. |
| 401 | | Moreover; you will improve your language |
| 402 | | and enhant your vocabulary surely. |
| 403 | | As you said |
| 404 | | 'that it is for you to live in abroad |
| 405 | | 'I think |
| 406 | | it is not true |
| 407 | | because nowadays people from Asian country or Thailand move to abroad rather than the past, |

| # | | clauses |
|---|---|---|
| 408 | | This is I am disagree with your opinion Girl!! |
| 409 | | Hi everyone, |
| 410 | | Thank you for your interesting opinions about living in Thailand and abroad. |
| 411 | | Some of you might feel like living abroad is a good experience |
| 412 | | while some might want to gain expereinces living abroad for a while |
| 413 | | and return to live in Thailand for the rest of your life. |
| 414 | | Whatever your answer is, all of you have good reasons to support your decision. |
| 415 | | For some of you who feel like your correspondence has not been settled and would like to convince your friends with more reasons, you can continue your contribution. |
| 416 | | The next online discussion will begin on Monday 5th. |
| 417 | | Don't miss it!! |
| 418 | | Hi Sirinapa, |
| 419 | | I have found |
| 420 | | that you missed the second online discussion. |
| 421 | | What do you think about the topic?? |
| 422 | | Where do you prefer living?? |
| 423 | | Your friends are waiting for your opinion. |
| 424 | | Please visit your group discussion!!!! |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 425 | Independent cl. | **teacher** | **i** | **replied** | **Nalinee** | **already** | **since last tuesday..** |
| | experiential | | sayer | Material: verbal | Receiver | | Cir.: loc.: temp |
| | interpersonal | Vocative | Subject | Finite(past): Predicator | Complement | Modal Adjunct | Adjunct |
| | Declarative Mood | Resi- | Mood Block | | -due | Block | Residue |
| | | Interpersonal | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 426 | Independent cl. | **about** | **she** | **said** | | | |
| | experiential | | Sayer | Process: verbal | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | |
|---|---|---|---|---|
| 427 | Independent cl. | **she** | **liked** | |
| | experiential | Sensor | Process: mental | |
| | interpersonal | Subject | Finite(past): Predicator | |
| | Declarative Mood | Mood Block | | Residue |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 428 | Independent cl. | **to live** | **in thailand** | |
| | experiential | Process: material | Cir.: spat | |
| | interpersonal | Finite(present): predicator | Complement | |
| | Declarative Mood | Residue | | |
| | textual | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 429 | Independent cl. | **but** | **i** | **told** | | **her** |
| | experiential | | Sayer | Process: verbal | | Recipient |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 430 | Independent cl. | **that** | **i** | **prefer** | **living in abroad** | **because the cost of money...** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon | Cir.: cause |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 431 | Independent cl. | **i** | | **stay** | **at dormitory** | |
| | experiential | Actor | | Process: relational | Cir.: location | |
| | interpersonal | Subject | | Finite(present): Predicator | Adjunct | |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 432 | Independent cl. | **so** | **i** | | **have** | **much time** | **[[ to reply or online everyday]]** |
| | experiential | | Possessor | Process: relational | | Attribute: possessed | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 433 | Independent cl. | **when** | **i** | | **finish** | **class..** | |
| | experiential | | Actor | | Process: material | Range | |
| | interpersonal | Conj. Adjunct | Subject | | Finite(present): Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 434 | Minor cl. | **and about TV programme for negative for kids** | | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 435 | Independent cl. | i | | have | done | | already |
| | experiential | Actor | | Process: material | | | |
| | interpersonal | Subject | | Finite(present) | Predicator | | Modal Adjunct |
| | Declarative Mood | Mood Block | | | Residue | | Block |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 436 | Minor cl. | aLSO THANK YOU TEACHER FOR YOUR REMIND | | | | | |
| 437 | Minor cl. | hello took... | | | | | |
| 438 | Independent cl. | i | | misunderstood | | | |
| | experiential | Sensor | | Process: mental: cognition | | | |
| | interpersonal | Subject | | Finite(past): Predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 439 | Independent cl. | that | i | could | | replied | all people [in class] |
| | experiential | | Sayer | Process: verbal | | | Recipient |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | | Predicator (error) | Complement |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 440 | Independent cl. | **but** | **it** | **'s** | **not true** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 441 | Independent cl. | **that** | **Noppol** | **told** | **me** |
| | experiential | | Sayer | Process: verbal | Recipient |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 442 | Independent cl. | **i** | **must** | **replied** | **someone** | **in my group** | **just that???** |
| | experiential | Sayer | Process: verbal | | Recipient | Cir. location | Cir.: accompaniment |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator : error | Complement | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 443 | Independent cl. | **i** | **am** | **complicated** | **now.** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: temporal |
| | interpersonal | Subject | Finite(present) | Predicator | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |
| 444 | Independent cl. | **I** | **prefer** | **living** | **in abraod** |
| | experiential | Sensor | Process: mental: affection | Phenomenon | Cir.: loc (error: misspelling) |
| | interpersonal | Subject | Finite(present): predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 445 | Independent cl. | **i** | **like** | **abraod** | |
| | experiential | Sensor | Process: mental: affection | Cir.: loc (error: misspelling) | |
| | interpersonal | Subject | Finite(present): Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | | | | |
|---|---|---|---|---|---|
| | | **clauses** | | | |
| 446 | Independent cl. | **and** | **i** | **like** | **their money....** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 447 | Independent cl. | **you** | **know** | | |
| | experiential | Sensor | Process: mental | | |
| | interpersonal | Subject | Finite(present): Predicator | | |
| | Declarative Mood | Mood Block | | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 448 | Independent cl. | **if** | **we** | **work** | **abraod** | **only a year** |
| | experiential | | Actor | Process: material | Cir.: loc (misspelling) | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 449 | Independent cl. | **we** | **will** | **have** | | **a lot of money** |
| | experiential | Carrier Possessor | Process: relational | | | Attribute: possessed |
| | interpersonal | Subject | Finite(future) | | | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 450 | Independent cl. | **but** | **we** | **work** | **in Thailand** | **all years** |
| | experiential | | Actor | Process: material | Cir.: location | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |
| 451 | Independent cl. | **we** | **can** | **earn** | **only a few money..** | |
| | experiential | Actor | Process: material | | Goal | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 452 | Independent cl. | **but** | **it** | | **is** | **n't sure** | **forever** |
| | experiential | | Carrier | Process: relational | | Attribute | Cir.: loc: temp |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 453 | Independent cl. | **because** | **it** | **depens** | **on us...** | | |
| | experiential | | Carrier | Process: relational (misspelling) | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 454 | Independent cl. | **In my opinion ,** | **i** | | **want** |
| | experiential | Cir.: angle | Sensor | Process: mental | |
| | interpersonal | Adjunct | Subject | Finite(present): Predicator | |
| | Declarative Mood | Resi- | Mood Block | | -due |
| | textual | Marked Theme | Rheme | | |
| 455 | Finite cl. | **to live** | **in Thailand** | | **also** |
| | experiential | Process: material | Cir.: spat | | Cir. accompaniment |
| | interpersonal | Finite (present): Predicator | Adjunct | | Adjunct |
| | | Residue | | | |
| | textual | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 456 | Independent cl. | **But** | | **must** | **be** | **after[[when i have house ,cars ,and money]]** |
| | experiential | | Carrier : Ø (error) | Process: relational | | Attribute |
| | interpersonal | Conj. Adjunct | Subject : Ø (error) | Finite(obligation) | | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical : Ø | | | |
| | textual | Theme | | Rheme | | |
| 457 | Non-finite cl. | **to take care** | | **of my parents and my counsin.** | | |
| | experiential | Process: material | | Goal | | |
| | interpersonal | Predicator | | Complement | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 458 | Independent cl. | **I** | | **know** | | |
| | experiential | Sensor | Process: mental: cognition | | | |
| | interpersonal | Subject | Finite(present): Predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 459 | Independent cl. | **it** | **must** | **take** | **times** | **to earn money** |
| | experiential | Actor | Process: material | | Range | Actor |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 460 | Independent cl. | **so** | **i** | **have** | **planed** | **already** |
| | experiential | | Actor | Process: material (misspelling) | | |
| | interpersonal | Conj. Adjunct | Subject | Finite (present) | Predicator | Modal Adjunct |
| | Declarative Mood | Mood | | Residue | | Block |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 461 | Independent cl. | **that, after** | **i** | **gradute** | | |
| | experiential | | Actor | Process: material (error: misspelling) | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 462 | Independent cl. | **i** | **will** | **go** | **abraod** | **for 5 yrs** |
| | experiential | Actor | Process: material (error: spelling) | | Cir.: loc (misspelling) | Cir.: extent |
| | interpersonal | Subject | Finite(future) | Predicator | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 463 | Non-finite cl. | **to work** | **there** | | | |
| | experiential | Process: material | Cir.: location | | | |
| | interpersonal | Predicator | Adjunct | | | |
| | | Mood Block | | | | |
| | textual | Rheme | | | | |
| 464 | Independent cl. | **then** | **i** | **will** | **come** | **back** |
| | experiential | | Actor | Process: material | | |
| | interpersonal | Conj. Adjunct | Subject | Finite (future) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 465 | Non-finite cl. | **to apply** | | **job** | | **in Thailand.** |
| | experiential | Process: material | | Goal | | Cir.: location |
| | interpersonal | Predicator | | Complement | | Adjunct |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 466 | Independent cl. | **i** | | **don't like** | | |
| | experiential | Token | Process: relational | | | Cir.: comparison |
| | interpersonal | Subject | Finite(present) | | Predicator | Adjunct |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 467 | Non-finite cl. | **to be** | | **like my parents** | | |
| | experiential | Process: relational | | Cir. Manner (comparison) | | |
| | interpersonal | Finite (present): predicator | | Adjunct | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 468 | Independent cl. | **that** | **they** | | **are** | **teachers** | **both** |
| | experiential | | Carrier | Process: relational | | Attribute | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | topical | | | | |
| | textual | Theme | | Rheme | | | |
| 469 | Independent cl. | **but** | **we** | **still** | **not have** | **enough money[[to spend]].. .** | |
| | experiential | | Carrier: possessor | | Process: relational | Attribute: possessed | |
| | interpersonal | Conj. Adjunct | Subject | Modal Adjunct | Finite(error) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 470 | Independent cl. | **so** | **that** | **why [[i would like to go abroad]] [[earn money back first]]** | | | |
| | experiential | | Token | Process(Ø: error) | Value | | |
| | interpersonal | Conj. Adjunct | Subject | Error | Complement | | |
| | Declarative Mood | | Mood Block(error) | | Residue (error) | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 471 | Independent cl. | **But /** | | **after that** | **i** | | **would like to come back** |
| | experiential | | | | Sensor | Process: material (verbal group complex) | |
| | interpersonal | Conj. Adjunct | | Conj. Adjunct | Subject | Finite(nodal: inclination): Predicator | |
| | Declarative Mood | | | | Mood Block | | Residue |
| | | Textual | | Topical | | | |
| | textual | Theme | | | | Rheme | |
| 472 | Non-finite cl. | **to live** | | | | **with my parents** | |
| | experiential | Process: relational | | Cir.: accompaniment | | | |
| | interpersonal | Predicator | | Adjunct | | | |
| | | Residue | | | | | |
| | textual | Rheme | | | | | |
| 473 | Independent cl. | **because** | | **they** | **live** | | **here** |
| | experiential | | Actor | | Process: material | | Cir.: loc: spat |
| | interpersonal | Conj. Adjunct | Subject | | Finite(present) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |

| | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 474 | Independent cl. | **and** | **they** | | **said** | | |
| | experiential | | Sayer | | Process: verbal | | |
| | interpersonal | Conj. Adjunct | Subject | | Finite(past): Predicator | | |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |
| 475 | Independent cl. | **they** | **love** | | **here** | | |
| | experiential | Sensor | Process: mental: affection | | Phenomenon | | |
| | interpersonal | Subject | Finite(present): predicator | | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 476 | Independent cl. | **so,** | **whereever [[they like]]** | | **i** | **must** | **like** |
| | experiential | | Phenomenon | | Sensor | Process: mental: affection | |
| | interpersonal | Conj. Adjunct | Adjunct | | Subject | Finite(modal: obligation) | Predicator |
| | Declarative Mood | Resi- | | | Mood Block | -due | |
| | textual | Textual | Marked Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 477 | Minor cl. | **ok Ann** | | | |
| 478 | Independent cl. | **i** | **would like to go** | | **with you** |
| | experiential | Sensor | Process: material (verbal group complex) | | Cir.: accompaniment |
| | interpersonal | Subject | Finite(inclination) | Predicator | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 479 | Independent cl. | **i** | **am** | **agree** | **with you** |
| | experiential | Sayer | Process: verbal (error) | | Cir.: accompaniment |
| | interpersonal | Subject | Finite(present: error) | Predicator | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 480 | Independent cl. | **but** | **i** | **don't** | **like** | **Japanese ,** |
| | experiential | | Sensor | Process: mental: affection | | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 481 | Independent cl. | **i** | **am not** | | **good** | **at it** | **like you.** | |
| | experiential | Carrier | Process: relational | | Attribute | Range | Cir.: comparison | |
| | interpersonal | Subject | Finite(present) | | Complement | Complement | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |
| 482 | Independent cl. | **you** | **know???** | | | | | |
| | experiential | Sensor | Process: mental: cognition | | | | | |
| | interpersonal | Subject | Finite(present): Predicator | | | | | |
| | Interrogative Mood | Mood Block (error) | | Residue | | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |
| 483 | Independent cl. | **if** | **i** | | **know** | **before** | | |
| | experiential | | Sensor | Process: mental: cognition | | Cir.: temporal | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past: tense error): predicator | | Adjunct | | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 484 | Independent cl. | **that** | **i** | **will have to study** | | **Japanese** |
| | experiential | | Behaver | Process: behavioural (verbal group complex) | | Range |
| | interpersonal | Conj. Adjunct | Subject | Finite(future+ modal) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 485 | Independent cl. | **i** | **won't** | **study** | **here,** | |
| | experiential | Behaver | Process: behavioural | | Cir.: location | |
| | interpersonal | Subject | Finite(future) | Predicator | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 486 | Independent cl. | **i** | **just** | **knew** | **that** | **on second semester of the ssecond year,** |
| | experiential | Sensor | | Process: mental | Phenomenon | Cir.: temporal |
| | interpersonal | Subject | Mood Adjunct | Finite(past): Predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| | | **clauses** | | | | |
| 487 | Independent cl. | **and** | **i** | **am** | **sure [[that all friends like me also.]]** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 488 | Independent cl. | **i** | **know** | | | |
| | experiential | Sensor | Process: mental | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 489 | Independent cl. | **it** | **s** | **very hard** | **[[to parctice the second language in our country like the first language]]** | |
| | experiential | Carrier | Process: relational | Attribute | Carrier | |
| | interpersonal | subject | Finite(present) | Complement | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 490 | Independent cl. | **because** | **we** | **have** | **many choice [[to do]]** | **here,** |
| | experiential | | Carrier: possessor | Process: relational: attributive: possessive | Attribute: Possessed | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 491 | Independent cl. | **like** | **we** | **don't like** | | **english,** |
| | experiential | | Behaver | Process: behavioural | | Range |
| | interpersonal | Conj. Adjunct | Subject | Finite | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | Textual | Theme | | Rheme | | |
| 492 | Independent cl. | **so** | **^ WE** | **not need to speak.** | | |
| | Experiential | | Sayer | Process: verbal (verbal group complex) | | |
| | Interpersonal | Conj. Adjunct | Subject | Finite (error) | Predicator | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | textual | Topical | | | |
| | Textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 493 | Independent cl. | **All advertisement** | | **are** | | **Thai** | |
| | experiential | Carrier | | Process: relational | | Attribute | |
| | interpersonal | Subject | | Finite(present) | | Residue | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 494 | Independent cl. | **also,** | **everything** | | **are** | | **inThai** |
| | experiential | | Carrier | | Process: relational | | Attribute |
| | interpersonal | Conj. Adjunct | Subject | | Finite(present) | | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |
| 495 | Independent cl. | **so, if** | **we** | | **live** | | **here inThailand** |
| | experiential | | Actor | Process: material | | | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | | | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 496 | Independent cl. | **we** | **can't** | | **be** | **good [[in the second language]]...** |
| | experiential | Carrier | Process: relational | | | Attribute |
| | interpersonal | Subject | Finite(modal: probability) | | | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 497 | Independent cl. | **i** | **think** | **like you** | **also** | **AOM..** |
| | experiential | Sensor | Process: mental: cognition | Cir.: comparison | Cir.: accompaniment | Vocative |
| | interpersonal | Subject | Finite(present): Predicator | Adjunct | Adjunct | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 498 | Independent cl. | **this** | **is** | | **the first time [[that i agree with you]].** | |
| | experiential | Value | Process: relational | | Token | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 499 | Independent cl. | **But, if** | **you** | **go** | | **to Japan** |
| | experiential | | Actor | Process: material | | Cir.: loc |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 500 | Independent cl. | **you** | **must** | **look for** | **a handsome man [[for me ]]** | **also** |
| | experiential | Behaver | Process: behavioural | | Range | Cir.: accompaniment |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 501 | Minor cl. | **ok????** | | | | |
| 502 | Independent cl. | **i** | **am** | **really** | **like** | **abroad** |
| | experiential | Sensor | Error | | Process: mental: affection | Phenomenon |
| | interpersonal | Subject | Finite (error) | Modal Adjunct | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 503 | Independent cl. | **but** | **you** | | **know** | | |
| | experiential | | Sensor | Process: mental: cognition | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | Rheme | | | | |
| 504 | Independent cl. | **i** | **can't** | **lvie** | **there** | **in a long time** | |
| | experiential | Actor | Process: material (spelling mistake) | | Cir.: location | Cir.: extent | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator (misspelling) | Adjunct | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 505 | Independent cl. | **because** | **our parents and cousin** | **live** | **here,** | | |
| | experiential | | Actor | Process: material | Cir.: location | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Adjunct | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 506 | Independent cl. | **so** | **we** | **must** | **come** | **back** |
| | experiential | | Actor | Process: material | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: obligation) | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 507 | Non-fintie cl. | **to meet** | | **them** | | |
| | experiential | Process: material | | Goal | | |
| | interpersonal | Predicator | | Complement | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 508 | Non-finite cl. | **to please** | | **them...** | | |
| | experiential | Process: mental | | Sensor | | |
| | interpersonal | Predicator | | Complement | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |

| # | | | | | |
|---|---|---|---|---|---|
| | | | | **clauses** | |
| 509 | Non-finite cl. | **and** | | **earn** | **all things [[which my family never have but we would like to have]] ,** |
| | experiential | | Actor: Ø: error | Process: material | Goal |
| | interpersonal | Conj. Adjunct | subject: Ø: error | Finite(present): Predicator | Complement |
| | | Mood Block | | Residue | |
| | | Textual | error | | |
| | textual | Theme | | Rheme | |
| 510 | Independent cl. | **so** | **i** | **will** | **build** **my dream and my parents' dream** |
| | experiential | | Actor | Process: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 511 | Non-finite cl. | **to make** | **it** | **in the true.** | |
| | experiential | Process: material | Goal | Cir.: manner: quality | |
| | interpersonal | Predicator | Complement | Adjunct | |
| | | Residue | | | |
| | textual | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 512 | Independent cl. | **And** | **i** | **am** | | **sure [[that i can do…]]** |
| | experiential | | Carrier | Process: relational | | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 513 | Independent cl. | **This** | **is** | | **the mail reason[[that why i would like to go abroad]]** | |
| | experiential | Token | Process: relational | | Value | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | Textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 514 | Independent cl. | **Because** | | **i** | | **want** |
| | Experiential | | Sensor | | Process: mental | |
| | Interpersonal | Conj. Adjunct | Subject | | Finite(present): Predicator | |
| | Declarative Mood | | Mood Block | | | Residue |
| | | Textual | Topical | | | |
| | Textual | Theme | | Rheme | | |
| | | | | | | |
| 515 | Non-finite cl. | **to go** | | | **there** | |
| | Experiential | Process: material | | | Cir.: spat | |
| | Interpersonal | Finite (present): Predicator | | | Circumstance | |
| | | Residue | | | | |
| | Textual | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 516 | Non-finite cl. | **to earn** | | **money** | |
| | experiential | Process: material | | Goal | |
| | interpersonal | Predicator | | Complement | |
| | | Residue | | | |
| | textual | Rheme | | | |
| 517 | Non-finite cl. | **or** | **lloking for** | **jobs** | **there** |
| | experiential | | Process: behavioural (inconsistent form/ misspelling) | Range | Cir.: location |
| | interpersonal | Conj. adjunct | Predicator | | |
| | | Residue | | | |
| | textual | Rheme | | | |

## Discussion 3

| # | | clauses |
|---|---|---|
| 518 | | Online Discussion Three |
| 519 | | Students in Group `A' |
| 520 | | In the third session, I would like students in group `A' to initially react to the film that we watched together last week (Mr. FAQ). |
| 521 | | From the film, Somsong had psychological problem |
| 522 | | and Mr. FAQ was likely to be the same |
| 523 | | since he got pressured from the neighbors. |
| 524 | | As we all know |
| 525 | | that the number of people who are sick with this illness is increasing |
| 526 | | and tend to cause lots of problems in the society, |
| 527 | | in your view, what are the possible causes for mental sickness? |
| 528 | | Explain to your friends with examples (perhaps from your true experience). |
| 529 | | You can use the language structure learned from Unit 3 (Cause & Effect) |
| 530 | | to describe your opinion. |
| 531 | | Please make sure that  your contribution is long enough to communicate your ideas explicitly. |
| 532 | | Students in Group 'B' |
| 533 | | For students in group `B', choose one student from group 'A' |
| 534 | | to reply to his/her opinion. |

| # | | clauses |
|---|---|---|
| 535 | | Say whether you agree or disagree with him/her. |
| 536 | | Then explain to your friend the problems that the people who have mental sickness can possibly cause in the society (effects). |
| 537 | | Give examples from yours or someone's experiences |
| 538 | | to support your ideas. |
| 539 | | You can use the language structure learned from Unit 3 (Cause & Effect) |
| 540 | | to describe your opinion. |
| 541 | | Please make sure <<>> that you do not reply to the same student |
| 542 | | <<by talking to your group fellows>> |
| 543 | | and your contribution is long enough  to communicate your ideas explicitly. |
| 544 | | Note to Students from Group 'A' and 'B' |
| 545 | | Students in group `A' have 3 days to post the first contribution (Mon-Wed.) |
| 546 | | and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). |
| 547 | | After the reply from students in-group 'B', you can still keep posting your opinion |
| 548 | | or replying to your peers' response (the same or different one). |
| 549 | | You can also discuss with peers either from the same or different groups. |
| 550 | | Enjoy the online discussions!!!! |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 551 | Minor cl. | **Hi everyone, (Achara)** | | | | | |
| 552 | Independent cl. | **I** | **m** | | **Ann.** | | |
| | experiential | Token | Process: relational | | Value | | |
| | interpersonal | Subject | Finite(present) | | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 553 | Independent cl. | **I** | **would   like** | **to know** | | | |
| | experiential | Sensor | Process: mental (verbal group complex) | | | | |
| | interpersonal | Subject | Finite(modal: inclination) | Predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 554 | Independent cl. | **why** | **don't** | **Somsak and iink** | **post** | **our third discussion, ha ???** | |
| | experiential | Cir.: cause | Pro- | Sayer | -cess: verbal | Verbiage | |
| | interpersonal | Wh-Adjunct | Finite(present) | Subject | Predicator | Complement | Adjunct |
| | Declarative Mood | Resi- | Mood Block | | -due | | |
| | | Interpersonal/Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 555 | Independent cl. | **I** | **am** | | **so puzzle** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 556 | Independent cl. | **what** | **should** | **I** | **do,** | **between post and reply?** |
| | experiential | Wh-complement | Pro- | Actor | -cess: material | Cir.: matter |
| | interpersonal | Adjunct | Finite | Subject | Complement | Adjunct |
| | Interrogative Mood | Resi- | Mood Block | | -due | |
| | | Interpersonal/ topical | | | | |
| | textual | Theme | Rheme | | | |
| 557 | Independent cl. | **HOWEVER** | **don't** | **worry** | **about it** | |
| | experiential | | Process: mental | | Cir.: cause | |
| | interpersonal | Conj. Adjunct | Finite(present) | Predicator | Adjunct | |
| | Imperative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 558 | Independent cl. | **because** | **I** | **am** | **the most beautiful** | **in our class.** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: location |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 559 | Independent cl. | **I** | **can !** | **^ POST** | **^ OUR THIRD DISCUSSION** | |
| | experiential | Sayer | Process: verbal | | Verbiage | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Complement | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 560 | Independent cl. | **Anyway,** | **let's** | **talk** | **about the third online discussion.** | |
| | experiential | | Sayer | Process: Verbal | Cir.: matter | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Adjunct | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 561 | Minor cl. | **About the psychological problem.** | | | |
| 562 | Independent cl. | **There** | **are** | **many causes for this mental sickness.** | |
| | experiential | | Process: existential | Attribute | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 563 | Independent cl. | **In my opinion,** | **one important cause for the mental sickness** | **is** | **the pressure from others, such as friends, neighbors, lovers or family.** |
| | experiential | Cir.: angle | Value | Process: relational | Token |
| | interpersonal | Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | Resi- | Mood Block | -due | |
| | | Marked Topical | Topical | | |
| | textual | Marked Theme | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 564 | Independent cl. | **For example,** | **our parents** | **would like** | **us** | **to pass** | **the examination** |
| | experiential | | Initiator | Pro-<br>(verbal group complex) | Actor | -cess: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | Complement | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 565 | Independent cl. | **and** | **^OUR PARENTS** | **^WOULD LIKE** | **^US** | **^ TO be** | **the best [[of our class ]]** |
| | experiential | | Initiator | Pro-<br>(verbal group complex) | Token | -cess: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | Complement | Predicator | Complement |
| | Declarative Mood | | Mood Bloc k | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 566 | Independent cl. | **but** | **we** | **can't** | **do.** |
| | experiential | | Actor | Process: material | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 567 | Independent cl. | **For this reason,** | **it** | **makes** | **us** | **crazy** |
| | experiential | Cir.: cause | Attributor | Process: relational | Carrier | Attribute |
| | interpersonal | Adjunct | Subject | Finite(present): Predicator | Complement | |
| | Declarative Mood | Mood Block | | | Residue | |
| | textual | Marked Theme | Rheme | | | |
| 568 | Independent cl. | **and** | **^IT** | **^MAKE** | **^US** | **risk [[to have psychological problem.]]** |
| | experiential | | Attributor | Process: relational | Carrier | Attribute  (error: 'at risk') |
| | interpersonal | Conj. Adjunct | Subject | Finite (present): Predicator | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 569 | Independent cl. | **Someone** | **can** | **solve** | | | **this problem** |
| | experiential | Actor | Process: material | | | | Goal |
| | interpersonal | Subject | Finite(modal): probability | | Predicator | | Complement |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 570 | Independent cl. | **but** | **there** | **are** | | **many students [[still unsolvable]].** | |
| | experiential | | | Process: relational | | Existent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 571 | Independent cl. | **As a result,** | **there** | **are** | | **many problems [[that the people who have mental sickness can cause in the society, such as suicide themselves or hurt members in their family. ]]** | |
| | experiential | | | Process: existential | | Existent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 572 | Independent cl. | **Second cause for mental sickness** | **is** | **the result of their hereditary disease.** | |
| | experiential | Value | Process: relational | Token | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 573 | Independent cl. | **For this cause,** **there** | **are** | **many people risk [[to have mental sickness unawares. ]]** | |
| | experiential | Cir.: cause | Process: relational | Attribute | |
| | interpersonal | Adjunct | Subject | Finite(Present) | Complement |
| | Declarative Mood | Resi- | Mood Block | -due | |
| | textual | Marked Theme | Rheme | | |
| 574 | Independent cl. | **Almost of the patients** | **have** | **this disease** | **in their middle age.** |
| | experiential | Carrier: possessor | Process: relational | Attribute: possessed | Cir.: temporal |
| | interpersonal | Subject (error) | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 575 | Independent cl. | **In fact,** | **it** | **s** | **too difficult** | **to treat them [[than other cases]].** |
| | experiential | Cir.: angle | Carrier | Process: relational | Attribute | Carrier |
| | interpersonal | Comment Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | Resi- | Mood Block | -due | | |
| | textual | Marked Theme | Rheme | | | |
| 576 | Independent cl. | **If** | **people in the middle age** | **have** | **the mental sickness,** | |
| | experiential | | Carrier: possessor | Process: relational | Attribute: possessed | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |
| 577 | Independent cl. | **there** | **is** | **the cause of many problems [in their work].** | | |
| | experiential | Token (error) | Process: relational | Value | | |
| | interpersonal | Subject | Finite(present) | Complement | | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 578 | Independent cl. | **They** | **can't work** | **well** | **again** | **as before they get the disease.** |
| | experiential | Actor | Process: material | Cir. manner: quality | Cir.: loc.: temp | Cir.: comparison |
| | interpersonal | Subject | Finite(modal: probability): Predicator | Adjunct | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 579 | Independent cl. | **This cause** | **leads** | **to many problems** | **in their office.** | |
| | experiential | Actor | Process: material | Cir.: loc | Cir.: location | |
| | interpersonal | Subject | Finite(present): Predicator | Adjunct | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 580 | Independent cl. | **Abuse** | **can** | **lead** | **to both psychological and emotional problems.** | |
| | experiential | Actor | Process: material | | Cir.: loc | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Adjunct | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 581 | Independent cl. | **Most of people** | **use** | **something** | | **in a way that is wrong or harmful, such as alcohol, drug or solvent abuse.** |
| | experiential | Actor | Process: material | Goal | | Cir.: manner |
| | interpersonal | Subject | Finite(present): Predicator | Complement | | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 582 | Independent cl. | **The abuse of drugs or alcohol** | **may** | **make** | **people** | **have** | **mental sickness.** |
| | experiential | Attributor | Process: relational: attri- | | Carrier | -butive | Attribute |
| | interpersonal | Subject | Finite(modal: probability) | Predi- | Complement | -cator | Complement |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 583 | Independent cl. | **Because of the effects or potency of a drug,** | **they** | **can't** | **control** | **themselves.** |
| | experiential | Cir.: cause | Actor | Process: material | | Goal |
| | interpersonal | Adjunct | Subject | Finite(modal: probability) | Predicator | Complement |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 584 | Independent cl. | **For this reason** | | **can** | **cause** | **in the society.** |
| | experiential | Cir.: cause | Actor: Ø: error | Process: material (error: no causal complement) | | Cir.: location |
| | interpersonal | Adjunct | Subject: Ø: error | Finite(modal: probability) | Predicator | Adjunct |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | |
| 585 | Independent cl. | **They** | **will** | **do** | **almost anything, [[sometimes even commit crimes, violence]]** | |
| | experiential | Actor | Process: material | | Range | |
| | interpersonal | Subject | Finite(future) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 586 | Independent cl. | **or** | **^THEY** | **^WILL** **make** | **something** | **disturb** | **others.** |
| | experiential | | Actor | Pro- | Goal | -cess: material | Beneficiary |
| | interpersonal | Conj. Adjunct | Subject | Finite(future): Predicator | Complement | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 587 | Independent cl. | **There** | **are** | **many ways [[to stop people have mental sickness]].** | |
| | experiential | | Process: existential | Existent | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 588 | Independent cl. | **One way [[that makes you far away from the mental sickness]]** | | **is** | **[[ avoid many causes of your strain feeling and anxiety]].** |
| | experiential | Value | | Process: relational | Token |
| | interpersonal | Subject | | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |
| 589 | Independent cl. | **Don't** | **worry** | **too much** | **about everything.** |
| | experiential | Process: mental: affection | | Cir.: extent | Cir.: matter |
| | interpersonal | Finite(present) | Predicator | Adjunct | |
| | Imperative Mood | Residue | | | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 590 | Independent cl. | **Please** | **don't** | | **crazy** | **my friends,** |
| | experiential | Process: Ø: error | | | Attribute | |
| | interpersonal | Conjunctive Adjunct | Finite(present) | Predicator: Ø: error | Complement | Vocative |
| | Imperative Mood | Residue | | | | |
| | | Interpersonal | | Topical: Ø: error | | |
| | textual | Theme | | | Rheme | |
| 591 | Independent cl. | **don't** | **be** | | **Mr. FAQ [[and leave me alone]].** | |
| | experiential | Process: relational | | | Value | |
| | interpersonal | Finite(present) | Predicator | | Complement | |
| | Imperative Mood | Residue | | | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 592 | Independent cl. | **Our class** | **is** | **alike  the lunatic asylum** | **also).** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: accompaniment |
| | interpersonal | Subject t | Finite(present: error) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 593 | Independent cl. | **Take care** | | **yourself** | |
| | experiential | Process: material | | Goal | |
| | interpersonal | Finite(present): Predicator | | Complement | |
| | Imperative Mood | Residue | | | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |
| 594 | Independent cl. | **and** | | **far away from the psychological problem.** | |
| | experiential | | Process: Ø: error | | |
| | interpersonal | Conj. Adjunct | Ø: error | | |
| | Imperative Mood | | Ø: error | | |
| | | Textual | Topical: Ø: error | | |
| | textual | Theme | Rheme | | |
| 595 | Minor cl. | **Bless you!** | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 596 | Minor cl. | **hello everyone** | | | |
| 597 | Independent cl. | **i** | **am** | **very tired** | |
| | experiential | Carrier | Process: relational | Attribute | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | | |
| 598 | Independent cl. | **that** | **i** | **went** | **to Korat** |
| | experiential | | Actor | Process: material | Cir.: loc.: spat |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 599 | Non-finite cl. | **to compete** | **the altheltic** | | |
| | experiential | Process: material | Cir.: loc: spat (abstract) | | |
| | interpersonal | Predicator | Adjunct | | |
| | | Residue | | | |
| | textual | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 600 | Independent cl. | **but** | **you** | **know???** | |
| | experiential | | Sensor | Process: mental: cognition | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | |
| | Interrogative Mood | | Mood Block (error) | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 601 | Independent cl. | **i** | **couldn't** | **get** | **any medal** |
| | experiential | Actor | Process: material | | Goal |
| | interpersonal | Subject | Finite(modal): probability | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 602 | Independent cl. | **because** | **i** | **was** | **sick** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 603 | Independent cl. | **and** | **our runner , <<>>** | **were** | **sick** | **for 3 persons,** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |
| 604 | Independent cl. | **<<...i** | **mean** | **the altheltics of Khon Kaen>>** | | |
| | experiential | Sayer | Process: verbal | Verbaige | | |
| | interpersonal | Subject | Finite(present): predicator | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 605 | Independent cl. | **so** | **we** | **couldn't** | **get** | **much** | **like we hope.** |
| | experiential | | Actor | Process: material | Goal | Cir.: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 606 | Independent cl. | **Anyway** | **i** | **still** | **be** | **happy[[ that i can help our university ]]** |
| | experiential | | Carrier | | Process: relational (error) | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rhem e | | |
| 607 | Independent cl. | **although** | **it** | **isn't** | **much** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 608 | Independent cl. | **but** | **it** | **s** | **ok .....** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses |
|---|---|---|
| 609 | | Love my friends |
| 610 | | What are the possible causes for mental sickness? |
| 611 | | In the present many people in the society always is an illness. |
| 612 | | They must work every day |
| 613 | | until they forget exercise |
| 614 | | and take care yourself |
| 615 | | especially, they also forget check their health too. |
| 616 | | This point their health is bad. |
| 617 | | In addition, in the present the society has a high compete |
| 618 | | So many people have to fight with another people. |
| 619 | | The one point that important is the society |
| 620 | | because everyone must live, work |
| 621 | | and communicate with another people |
| 622 | | you can't live alone in the society. |
| 623 | | You can see |
| 624 | | that the society has the most important for everyone. |
| 625 | | It can make you happy and sad |
| 626 | | or make you mental sickness. |
| 627 | | In addition, it has many causes that make you mental sickness yet. |

| # | | clauses |
|---|---|---|
| 628 | | The first cause about your health such as the body and health. |
| 629 | | It is the most important for you |
| 630 | | if your body and heart is bad, |
| 631 | | what is happen in your health. |
| 632 | | It s must make you very bad |
| 633 | | especially, your heart have to strong. |
| 634 | | I thing |
| 635 | | in the society now has very busy, |
| 636 | | it can make your heart busy too. |
| 637 | | I thing |
| 638 | | have to the way that help you relax such as play music, sports or anything that you like to do in free time. |
| 639 | | I thing |
| 640 | | It can make you better fell. |
| 641 | | You ever hear a proverb that say about heart. |
| 642 | | It says |
| 643 | | that the heart is a leader, |
| 644 | | the body is a slave. |
| 645 | | So everyone must find the suitable ways that make you relax. |
| 646 | | The second cause is about the thinking. |

| # | | clauses |
|---|---|---|
| 647 | | Someone like to thoughtful everything and every time when they meet something pass in their life. |
| 648 | | As a result of their thinking have full brain; |
| 649 | | it can make you mental sickness. |
| 650 | | You should forget many problems and nonsensical words, or bad habit from someone. |
| 651 | | You must find the activities that suitable for you |
| 652 | | I think so. |
| 653 | | In addition,the way that make you arrange the system in your brain and forget everything |
| 654 | | I think |
| 655 | | you should take a posture of transcental meditation. |
| 656 | | The third cause is about an expectation. |
| 657 | | Someone most an expect for another |
| 658 | | until they are mental sickness. |
| 659 | | In the one story that I ever see about a woman that expect with her daughter has a habit follow she want but she can't do. |
| 660 | | The next time,she has psychological problem, |
| 661 | | Her daughter also live in the hospital too. |
| 662 | | This three causes that make you have psychological problem. |
| 663 | | It is about your health (body and heart), the thinking and an expectation. |
| 664 | | If you have a big problem |
| 665 | | and worry something, |

| # | | clauses |
|---|---|---|
| 666 | | ou should find the activities that suitable for you such as play sports, music, drawing and something that you like to do in free time. |
| 667 | | It can help you relax |
| 668 | | and happy in you life. |
| 669 | | Hi, everyone |
| 670 | | nowadays our country have a big revolution. |
| 671 | | As you know, |
| 672 | | everything has changed into the better way, |
| 673 | | your life is more convenience. |
| 674 | | But the good things always have bad things too. |
| 675 | | You have to work hard |
| 676 | | for get lots of moneys |
| 677 | | to change your life to be better. |
| 678 | | So they try everyways |
| 679 | | to fine the method to get more moneys |
| 680 | | and they might be not success in their ways |
| 681 | | and [Ø: they might]lose lots of moneys also. |
| 682 | | This is a big problem |
| 683 | | and they do not know the way to solve that. |

| # | | clauses |
|---|---|---|
| 684 | | They leave people alone |
| 685 | | to think of the problem they got, |
| 686 | | you know, |
| 687 | | now they gonna be get mental sickness because of their problems. |
| 688 | | Perhaps they think |
| 689 | | that no one can help them. |
| 690 | | This is the cause of problem in the big city or downtown area. |
| 691 | | Everypeople can get some troble |
| 692 | | but how can you solve that. |
| 693 | | What way you choose to solve. |
| 694 | | You will get mental sickness |
| 695 | | if you forget |
| 696 | | that people that surrounds you are getting that too. |
| 697 | | Do not be seriouse |
| 698 | | and try to make it easy |
| 699 | | then, everything will be better. |
| 700 | | Hi everyone, |
| 701 | | Thank you very much for your interesting discussion of possible causes of mental sickness and its effects. |

| # | | clauses |
|---|---|---|
| 702 | | Some of you were late this time. |
| 703 | | Please try not to be late in the next discussion |
| 704 | | because your friends are waiting for your ideas. |
| 705 | | For some of you who feel like your correspondence has not been settled and would like to convince your friends with more reasons,you can continue your contribution. |
| 706 | | The next online discussion will begin in January next year. |
| 707 | | Don't miss it!! |
| 708 | | Hi Sirinapa, |
| 709 | | How are you?? |
| 710 | | Sorry to hear that you're so tired from the sport day |
| 711 | | and / that you missed the medal. |
| 712 | | Don't worry. |
| 713 | | You have tried your best!! |
| 714 | | I have checked that you still have not posted your opinion about the possible causes of mental sickness. |
| 715 | | Please try to finish it within this week. |
| 716 | | Best wishes, |

| # | | Clauses | | | | |
|---|---|---|---|---|---|---|
| 717 | | **Hello everyone** | | | | |
| 718 | Independent cl. | **i** | **misunderstood** | **again** | | |
| | experiential | Sensor | Process: mental: cognition | Cir. loc.: temp | | |
| | interpersonal | Subject | Finite(past) :predicator | Adjunct | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 719 | Independent cl. | **that** | **i** | **posted** | **the first of our class** | |
| | experiential | | Attributor | Process: relatonal | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 720 | Independent cl. | **but** | **i** | **couldn't** | **see** | **[[ what i posted ]]** |
| | experiential | | Sensor | Process: mental | | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 721 | Independent cl. | **until** | **i** | **got** | **mail from** | **Ajarn Yupaporn ,** |
| | experiential | | Beneficiary | Process: material | Goal | Actor |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 722 | Independent cl. | **so** | **i** | **just** | **know** | |
| | experiential | | Sensor | | Process: mental: cognition | |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite(present): predicator | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 723 | Independent cl. | **that** | **what [[i replied]]** | **still** | **not arrive** | **her.....** |
| | experiential | | Actor | | Process: material | Receiver |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite: Ø (error) / Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 724 | Independent cl. | **Anyway** | **it** | **s** | **ok** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 725 | Independent cl. | **i** | **can** | **replied** | **again** |
| | experiential | Sayer | Process: verbal | | Cir.: loc.: temp |
| | interpersonal | Subject | Finite (modal: ability) | Predicator (error) | |
| | Imperative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 726 | Independent cl. | **Maybe** | **it** | **because i clicked on post** | |
| | experiential | | Token | Ø [error] | Value |
| | interpersonal | Mood Adjunct | Subject | Finite Ø [error] | Complement |
| | Imperative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 727 | Independent cl. | **^I** | | **not** | | **click** | **on reply… OK** |
| | experiential | Actor | | Process: material | | | Cir.: loc: spat (abstract) |
| | interpersonal | Subject | | Finite: error | | Predicator | Complement |
| | Imperative Mood | Mood Block | | | residue | | |
| | | Topical | | | | | |
| | textual | Theme | | | | | Rheme |
| 728 | Minor cl. | **About the psychological problem.** | | | | | |
| 729 | Independent cl. | **There** | | **are** | | **many causes for this mental sickness.** | |
| | experiential | | | Process: existential | | Existent | |
| | interpersonal | Subject | | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 730 | Independent cl. | **In my opinion** | | **i** | **think** | |
| | experiential | Cir.: angle | | sensor | Process: mental: cognition | |
| | interpersonal | Adjunct | | Subject | Finite(present): predicator | |
| | Declarative Mood | Resi- | | Mood Block | | -due |
| | textual | Marked Theme | | | Rheme | |
| 731 | Independent cl. | **the one of cause for the mental sickness** | | | **is** | **the sadness from their family - study -work ...such as parents or their cousins , friends,neighbors,or lovers [[that make them  serious in all the ways]]** |
| | experiential | Value | | | Process: relational | Token |
| | interpersonal | Subject | | | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 732 | Independent cl. | **for example** | **my parens** | **used to force** | **me** | **to study** | **in Maths-Science ,** |
| | experiential | | Actor | Process: material | Beneficiary | -cess: behavioural | Range |
| | interpersonal | Conj. Adjunct | Subject (misspelling) | Finite(modal: past) | Complement | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 733 | Independent cl. | **then** | **i** | **couldn't** | | **study** | **well** |
| | experiential | | Behaver | Process: behavoural | | | Cir.: manner quality |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 734 | Independent cl. | **because** | **i** | **didn't** | | **like** |
| | experiential | | Sensor | Process: mental: affection | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | | Predicator |
| | Declarative Mood | | Mood Block | | | Residue |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 735 | Independent cl. | **and** | **i** | **was** | **so serious** | **for 3 years,** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 736 | Minor cl. | **or my lover;** | | | | |
| 737 | Independent cl. | **he** | **was** | **vry handsome** | | |
| | experiential | Carrier | Process: relational | Attribute (misspelling) | | |
| | interpersonal | Subject | Finite(past) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 738 | Independent cl. | **so** | **he** | **always** | **made** | **me** | **felt** | **jelously** | **for a long time** |
| | experiential | | Attributor | | Pro- | Carrier | -cess: relational | Attribute (error) | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite(past): Predi- | Compli- | -cator | -ment | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | | | |
| | | Textual | Topical | | | | | | |
| | textual | Theme | | Rheme | | | | | |
| 739 | Independent cl. | **until** | **he** | **dump** | | **me** | | | |
| | experiential | | Actor | Process: material | | Goal | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(error): predicator | | Complement | | | |
| | Declarative Mood | | Mood Block | | Residue | | | | |
| | | Textual | Topical | | | | | | |
| | textual | Theme | | Rheme | | | | | |
| 740 | Independent cl. | **that** | **make** | **me** | **elt** | | **more seriously.** | | |
| | experiential | Attributor | Pro- | Carrier | -cess: relational | | Attribute (error) | | |
| | interpersonal | Subject | Finite(present) | Complement | Predicator(error) | | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | | | | |
| | | Topical | | | | | | | |
| | textual | Theme | Rheme | | | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 741 | Minor cl. | **Our neighbors also ,** | | | |
| 742 | Independent cl. | **sometimes** | **they** | **make** | **noisy** |
| | experiential | | Actor | Process: material | Range (error) |
| | interpersonal | Mood Adjunct | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | Mood Block | | | Residue |
| | textual | interpersonal | topical | | |
| | | Theme | | Rheme | |
| 743 | Non-finite cl. | **to disturb** | **us.** | | |
| | experiential | Process: material | **Goal** | | |
| | interpersonal | Predicator | **Complement** | | |
| | | Residue | | | |
| | textual | Rheme | | | |
| 744 | Independent cl. | **For this reason,** | **it** | **makes** | **us** | **crazy and risk** | **[[to have psychological problem]].** |
| | experiential | Cir.: cause | Attributor | Process: relational | Carrier | | Attribute |
| | interpersonal | Adjunct | Subject | Finite(present): predicator | | Complement | Complement |
| | Declarative Mood | Res- | Mood Block | | -due | | |
| | textual | Marked theme | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 745 | Independent cl. | **Someone** | **can** | **solve** | **this problem** |
| | experiential | Actor | Process: material | | Goal |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 746 | Independent cl. | **but** | **there** | **are** | **many people [[who can't understand the problem like that..]]** |
| | experiential | | | Process: relational | Existent |
| | interpersonal | Conj. Adjunct | Subject | Finite: (present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 747 | Independent cl. | **But** | **time** | **will** | **make** | **everything** | **better.** |
| | experiential | | Attributor | Process: relational | | Carrier | Attribute |
| | interpersonal | | Subject | Finite(modal: future) | Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 748 | Independent cl. | **[[Someone who can't solve problem]] ,they** | | | **suicide** | | **themselve** |
| | experiential | Actor | | | Process: material | | Goal |
| | interpersonal | Subject | | | Finite(present): predicator | | Complement |
| | Declarative Mood | Mood Block | | | | Residue | |
| | | Topical | | | | | |
| | textual | Theme | | | Rheme | | |
| 749 | Independent cl. | **or** | **they** | **become to be** | | **the crazy people** | |
| | experiential | | Carrier | Process: relational (error) | | Attribute | |
| | interpersonal | | Subject | Finite(present): Predicator | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | | | clauses | | | |
|---|---|---|---|---|---|---|---|
| 750 | Independent cl. | **because** | | **they** | | **have** | **psychological problem.** |
| | experiential | | Carrier: possessor | | Process: relational | | Attribute: possessed |
| | interpersonal | Conj. Adjunct | Subject | | Finite(present) | | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 751 | Independent cl. | **Second ,** | | **they** | **have** | **this probelm** | **since they were born.** |
| | experiential | | Carrier | Process: relational | | Attribute (misspelling) | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 752 | Independent cl. | **Unfortunately** | **that** | **they** | **have** | **this probelm** | **since they were born were born.** |
| | experiential | | | Carrier | Process: relational | Attribute (misspelling) | Cir.: temporal |
| | interpersonal | Comment Adjunct | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | | Mood Block | | Residue | |
| | | Interpersonal | Textual | Topical | | | |
| | textual | Theme | | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 753 | Independent cl. | **and** | **they** | **can't** | | **recover.** | |
| | experiential | | Actor | Process: material | | | |
| | interpersonal | Conjunctive Adjunct | Subject | Finite(modal: probability) | | Predicator | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 754 | Independent cl. | **there** | **are** | **few of people [[who have this problem since they were born.]]** | | | |
| | experiential | | Process: existential | Existent | | | |
| | interpersonal | Subject | Finite(present) | Complement | | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 755 | Independent cl. | **About this movie** | **that** | **Mr.Faq hw** | **still** | **not make lvoe** | **with Mrs.somsong** |
| | experiential | Cir.: matter | | Actor (error) | | Process: material (error) | Cir.: accompaniment |
| | interpersonal | Adjunct | Conjunctive Adjunct | Subject | Mood Adjunct | Finite: Ø: error: Predicator | Adjunct |
| | Declarative Mood | | | Mood Block | | Residue | |
| | | Marked Topical | Textual | Topical | | | |
| | textual | Marked Theme | Rheme | | | | |

| | | clauses | | | |
|---|---|---|---|---|---|
| 756 | Independent cl. | but | his heighbors | | judged |
| | experiential | | Sensor | Process: mental | |
| | interpersonal | Conj. Adjunct | Subject (misspelling) | Finite (past): predicator | |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 757 | Independent cl. | that | he | | did, |
| | experiential | | Actor | process: material | |
| | interpersonal | Conj. Adjunct | Subject | Finite (past): Predicator | |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 758 | Independent cl. | **so** | **he** | **got** | **preesure** | **from their neighbors** |
| | experiential | | Recipient | Process: material | Goal (misspelling) | Actor |
| | interpersonal | | Subject | Finite(past): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 759 | Independent cl. | **that** | **make** | **him** | **so serious** | |
| | experiential | Attributor | Process: relational | Carrier | Attribute | |
| | interpersonal | Subject | Finite(present): predicator | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 760 | Independent cl. | **and** | **he** | **isn't** | **happy.** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | | Subject | Finite(present) | Attribute | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 761 | Independent cl. | **If** | **i** | **was** | **him** |
| | experiential | | token | Process: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 762 | Independent cl. | **i** | **won't** | **intersted** | **anyone,** |
| | experiential | Sensor | Process: mental: affection (error: missing 'be' and misspelling) | | Phenomenon |
| | interpersonal | Subject | Finite(modal: future) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 763 | Independent cl. | **we** | **can** **move** | **where we live...** | |
| | experiential | Actor | Process: material | Goal | |
| | interpersonal | Subject | Finite(modal: probability): Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 764 | Independent cl. | **because, when** | **we** | **will** | **judge** | | **someone** |
| | experiential | | Behaver | Process: behavioural | | | Range |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: future) | Predicator | | Complement |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 765 | Independent cl. | **we** | **can't** | | **judge** | **it** | **suddenly** |
| | experiential | Behaver | Process: behavioural | | | Range | Cir.: manner: quality |
| | interpersonal | Subject | Finite (modal: probability) | | Predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 766 | Independent cl. | **we** | **must** | **look** | **that person** | | **as well as [[we can]],** |
| | experiential | Behaver | Process: behavoural | | Range | | Cir.: manner: quality |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator (error) | Complement | | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 767 | Independent cl. | **and** | **^WE** | **^MUST** | **to be** | **clearly...** |
| | experiential | | Carrier | Process: relational (error) | | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite (modal: obligation): Predicator | | Complement |
| | Declarative Mood | Residue | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 768 | Independent cl. | **Like** | **everyone** | **like** | | |
| | experiential | | Sensor | Process: mental: affection (verbal group complex) | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 769 | Non-finite cl. | **to think** | | | | |
| | experiential | Process: mateerial | | | | |
| | interpersonal | Predicator | | | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 770 | interpersonal | **i** | | **am** | | **so crazy ,** |
| | experiential | Carrier | | Process: relational | | Attribute |
| | interpersonal | Subject | | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 771 | Independent cl. | **but, if** | **you** | **try  to know and learn** | **me** | **more** |
| | experiential | | Actor | Process: behavoural (verbal group complex) | Range | Cir.: manner: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 772 | Independent cl. | **you** | **will   fall** | **in love** | **in myself.** | |
| | experiential | Sensor | Process: material | Cir.: loc: spat (abstract) | Goal | |
| | interpersonal | Subject | Finite(modal: future) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 773 | Minor cl. | **SURE..** | | | | |
| 774 | Minor  cl. | **just kidding** | | | | |

## Discussion 4

| # | | clauses |
|---|---|---|
| 775 | | Online Discussion 4 |
| 776 | | Students in Group `B' |
| 777 | | In the fourth session, I would like students in group `B' to initially react to the film that we have watched together last week (Cherm). |
| 778 | | From the film, Nual made responsible of her life and her family by working as a prostitute. |
| 779 | | Do you agree or disagree with that? |
| 780 | | If you agree, |
| 781 | | give reasons to convince your friends |
| 782 | | why earning money this way should be the best choice for Nual. |
| 783 | | If you disagree, |
| 784 | | explain why not? |
| 785 | | Give reasons and examples of other possible ways that Nual can earn enough money for herself and her family. |
| 786 | | You can use the language structure learned from Unit 6 (Argumentative Writing) |
| 787 | | to describe your opinion. |
| 788 | | Please make sure that your contribution is long enough to communicate your ideas explicitly. |
| 789 | | Students in Group 'A' |
| 790 | | For students in group `A', choose one student from group 'B' |
| 791 | | to reply to his/her opinion. |
| 792 | | React to your friend's opinion. |

| # | | clauses |
|---|---|---|
| 793 | | Say whether you agree or disagree with him/her. |
| 794 | | If you agree, |
| 795 | | add more reasons or examples that your friends have not mentioned about. |
| 796 | | If you disagree, |
| 797 | | explain why not? |
| 798 | | Explain with reasons or examples either from the movie or your own experience |
| 799 | | to support your ideas. |
| 800 | | You can use the language structure learned from Unit 6 (Argumentative Writing) |
| 801 | | to describe your opinion. |
| 802 | | Please make sure <<>> that you do not reply to the same student |
| 803 | | <<by talking to your group fellows>> |
| 804 | | and your contribution is long enough to communicate your ideas explicitly. |
| 805 | | Note to Students from Group 'A' and 'B' |
| 806 | | Students in group `B' have 3 days to post the first contribution (Mon-Wed.) |
| 807 | | and students in group `A' should finish your reply within the next 3 days (Thr.-Sat.). |
| 808 | | After the reply from students in-group 'A', you can still keep posting your opinion or replying to your peers' response (the same or different one). |
| 809 | | You can also discuss with peers either from the same or different groups. |
| 810 | | Enjoy the online discussions!!!! |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 811 | Minor cl. | **Ya !!! hello my friends.** | | | |
| 812 | Independent cl. | **How** | **are** | | **you?** |
| | experiential | Attribute | Process: relational | | Carrier |
| | interpersonal | Wh-Complement | Finite(present) | | Subject |
| | Interrogative Mood | Residue | Mood Block | | |
| | | Interpersonal/ Topical[1] | | | |
| | textual | Theme | Rheme | | |
| 813 | Minor cl. | **What about your opinion in the fourth online discussion?** | | | |
| 814 | Independent cl. | **Do** | **you** | **agree or disagree** | **with Nual** |
| | experiential | Pro- | Sensor | -cess: mental | Cir: accompaniment |
| | interpersonal | Finite(present) | Subject | Predicator | Adjunct |
| | interrogative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |

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[1] Interrogative Wh- items such as where, why, when, how are both interpersonal and topical. because they play a role both in the interpersonal structure of the clause- as the – wh- function and in the transitivity structure of the clause as participant or circumstance (Martin et al, 1997: 3).

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 815 | Independent cl. | **that** | **she** | **earns** | **money** | **[[by working as prostitute]] ?** |
| | experiential | | Actor | Process: material | Goal | Cir.: means |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 816 | Independent cl. | **In my opinion,** | **I** | **disagree** | **with her.** | |
| | experiential | Cir.: angle | Sensor | Process: mental | Cir: accompaniment | |
| | interpersonal | Adjunct | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | Resi- | Mood Block | -due | | |
| | textual | Marked Theme | Rheme | | | |
| 817 | Independent cl. | **I** | **think** | | | |
| | experiential | Sensor | Process: mental | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 818 | Independent cl. | **that** | **working as the prostitute** | **is not** | **the best way [[to earn money.  ]]** |
| | experiential | | Token | Process: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 819 | Independent cl. | **There** | **are** | **many reasons [[why  I think that. ]]** | |
| | experiential | | Process: existential | Existent | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rhem e | | |
| 820 | Independent cl. | **Nowadays,** | **there** | **are** | **many jobs you can apply.** |
| | experiential | Cir.: temporal | | Process: existential | Existent |
| | interpersonal | Adjunct | Subject | Finite (present) | Complement |
| | Declarative Mood | Resi- | Mood Block | -due | |
| | textual | Marked Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 821 | Independent cl. | **Why** | **don't** | **you** | **choose** | **another jobs?** |
| | experiential | Cir.: cause | Pro- | actor | -cess: material | Goal |
| | interpersonal | Wh-Adjunct | Finite(present) | Subject | Predicator | Complement |
| | Interrogative Mood | Resi- | Mood Block | | -due | |
| | | Interpersonal /Topical | | | | |
| | textual | Theme | Rheme | | | |
| 822 | Independent cl. | **There** | **are** | **many people[[ really know that be the prostitute is not the nice job [[for women.]]]]** | | |
| | experiential | | Process: existential | Existent | | |
| | interpersonal | Subject | Finite(present) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 823 | Independent cl. | **It** | **is** | | **the work [[that tortures not only her body but also her heart and soul]].** | |
| | experiential | Token | Process: relational | | Value | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 824 | Independent cl. | **Don't** | **you** | **think** | | |
| | experiential | Pro- | Sensor | -cess: mental | | |
| | interpersonal | Finite(present) | Subject | Predicator | | |
| | Interrogative Mood | Mood Block | | Residue | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | Rheme | | |
| 825 | Independent cl. | **that** | **Nual** | **is** | **suffering** | **torture** | **from work as the prostitute?** |
| | experiential | | Beneficiary | Process: material | | Range | Cir.: cause |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 826 | Independent cl. | **Even tough** | **you** | **earn** | **a lot of money** | **by working like Nual** |
| | experiential | | Actor | Process: material | Goal | Cir.: means |
| | interpersonal | Conj. Adjunct (error) | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual(error) | Topical | | | |
| | textual | Theme | | Rheme | | |
| 827 | Independent cl. | **but** | **it** | **is not** | **so good** | **to work and cry in the same time.** |
| | experiential | | Id/Carrier | Process: relational | Attribute | Carrier |
| | interpersonal | Conj. adjunct | Subject | Finite(present) | Complement | Subject |
| | Declarative Mood | | Mood - | | Residue | Block |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 828 | Independent cl. | **It** | **is** | **so risk** | **to live with the illness** | **too.** |
| | experiential | Id/Carrier | Process: relational | Attribute | Carrier | Cir: accompaniment |
| | interpersonal | Subject | Finite(present) | Complement | Subject | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 829 | Independent cl. | **Are** | **you** | **sure** | **that you not infect HIV or another diseases?** |
| | experiential | Process: relational | Carrier | Attribute | Qualifier within Attribute |
| | interpersonal | Finite(present): predicator | Subject | Complement | Complement |
| | Interrogative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |
| 830 | Independent cl. | **A lot of money** | **can** | **help** | **your family  [[to pay for everything they want]]** |
| | experiential | Actor | Process: material | | Goal |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 831 | Independent cl. | **but** | **money** | **can not** | **buy**   **your life** |
| | experiential | | Actor | Process: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator   Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 832 | Independent cl. | **when** | **you** | **are** | **the HIV patient.** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 833 | Independent cl. | **I** | **think** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 834 | Independent cl. | **you** | **may not** | **proud [[that you can earn a lot of money but you have only three month to live in this world]].** | |
| | experiential | Carrier | Process: relational (error) | Attribute | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator: error | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 835 | Independent cl. | **Some people** | **say** | | |
| | experiential | Sayer | Process: verbal | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 836 | Independent cl. | **that** | **there** | **are** | **many people [[who have little education would like to be the prostitute]][2].** |
| | experiential | | | Process: existential | Existent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

[2] This clause functions as a post modifier (Bloor and Bloor, 1995) of 'many people' and is analysed as embedded clause.

| # | | clauses | | | |
|---|---|---|---|---|---|
| 837 | Independent cl. | **I** | **think** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 838 | Independent cl. | **that** | **it** | **is not** | **only a way [[for many peasants in our country to earn money. ]]** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 839 | Independent cl. | **I** | **knew** | | | | | |
| | experiential | Sensor | Process: mental: cognition | | | | | |
| | interpersonal | Subject | Finite(past): predicator | | | | | |
| | Declarative Mood | Mood Block | | Residue | | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |
| 840 | Independent cl. | `that` | **be an employee in the industrial or electronic factory** | `could` | `make` | **a lot of money** | **in this day,** | **especially work at the microchip factory.** |
| | experiential | | Actor (with error 'be') | Process: material | | Goal | Cir.: loc: temp | Qualifier of Actor |
| | interpersonal | Conj. Adjunct | Subject (with error 'be') | Finite (modal: probability) | Predicator | Complement | Adjunct | Complement |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 841 | Independent cl. | **There** | **are** | **many people [[have not to use many of testimonials]]** | | **[[to work there]].** |
| | experiential | | Existential | Existent | | Cir: cause |
| | interpersonal | Subject | Finite(present) | Complement | | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 842 | Independent cl. | **The plants** | **would** | **like** | **only the dexterous of the employee.** | |
| | experiential | Sensor | Process: mental: affection | | Phenomenon | |
| | interpersonal | Subject | Finite(modal: inclination) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 843 | Independent cl. | **If** | **you** | **agree** | |
| | experiential | | Sensor | Process: mental: cognition | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 844 | Independent cl. | **that** | **working as the prostitute** | **is** | **good** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 845 | Independent cl. | **but** | **don't** | | **you** | **notice** |
| | experiential | | Pro- | | Sensor | -cess: mental: cognition |
| | interpersonal | Conj. Adjunct | Finite(present) | | Subject | Predicator |
| | Interrogative Mood | | Mood Block | | | Residue |
| | | Textual | Interpersonal | | Topical | |
| | textual | Theme | | | Rheme | |
| 846 | Independent cl. | **at the end of the story (Cherm)** | | **Nual** | **resign** | **from prostitution** |
| | experiential | Cir.: temporal | | Actor | Process: material | Cir: loc: spat: abstract |
| | interpersonal | Adjunct | | Subject | Finite(present: error): predicator | Adjunct |
| | Declarative Mood | Resi- | | Mood Block | -due | |
| | textual | Marked Theme | | Rheme | | |
| 847 | Independent cl. | **and** | **^NUAL** | **work** | **at wedding studio.** | |
| | experiential | | Actor | Process: material | Cir.: location | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): predicator | Adjunct | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 848 | Independent cl. | **It** | | **is** | | **shown** | |
| | experiential | Goal | | Process: material | | | |
| | interpersonal | Subject | | Finite(present) | | Predicator | |
| | Declarative Mood | Mood Block | | | | Residue | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 849 | Independent cl. | **that** | **Nual** | **not** | **really** | **would like to be** | **the prostitute.** |
| | experiential | | Sensor | Pro- | | -cess: relational (present) | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite: error | Mood Adjunct | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 850 | Independent cl. | **There** | **are** | **many jobs** | |
| | experiential | | Process: existential | Existent | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 851 | Independent cl. | **you** | **can** | **earn** | **a lot of money** |
| | experiential | Actor | Process: material | | Goal |
| | interpersonal | Subject t | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 852 | Independent cl. | **^YOU** | **^CAN** | **^EARN** | **not only** | **prostitution.** |
| | experiential | Actor | Process: material | | | Goal |
| | interpersonal | Subject t | Finite(modal: probability) | Predicator | Mood Adjunct | Complement |
| | Declarative Mood | | Mood | Resi- | Block | due |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 853 | Independent cl. | **Don't** | **be** | **crazy** | **my friends !!** | |
| | experiential | Process: relational | | Attribute | Carrier | |
| | interpersonal | Finite(present) | Predicator | Complement | Complement | |
| | Imperative Mood | Residue | | | | |
| | textual | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 854 | Independent cl. | **If** | **you** | **would  like** | **to get** | **a lot of money,** |
| | experiential | | Sensor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | theme | | Rheme | | |
| 855 | Independent cl. | **tell** | | **me.** | | |
| | experiential | process: verbal | | Receiver | | |
| | interpersonal | Predicator | | Complement | | |
| | Imperative Mood | Residue | | | | |
| | | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 856 | Independent cl. | **There** | **are** | **many lists of rich and handsome Japanese men** | **on my hand.** |
| | experiential | | Process: existential | Existent | Cir.: location |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 857 | Independent cl. | **Tell** | **me,** | | |
| | experiential | process: verbal | Receiver | | |
| | interpersonal | Predicator | Complement | | |
| | Imperative Mood | Residue | | | |
| | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 858 | Independent cl. | **I** | **can** | **help** | **you.** | **[[ha ha ha !!]]** |
| | experiential | Actor | Process: material | | Goal | |
| | interpersonal | Subject | Finite(modal: probability) | Predicator | Complement | Clause Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Toical | | | | |
| | textual | Theme | Rhene | | | |
| 859 | Independent cl. | **I** | **think** | | | |
| | experiential | Sensor | Process: mental: cognition | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 860 | Independent cl. | **that** | **working as GEISHA** | **is** | **so good** | **[[ha ha !!!! ]]** |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Clause Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 861 | Independent cl. | **Geisha** | **isn't** | | **like the prostitute [[as you think]].** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject t | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 862 | Independent cl. | **Who are the geisha** | | **have to** | **learn** | **all about Japanese Art and Music.** |
| | experiential | Behaver | | Process: behavioural | | Range |
| | interpersonal | Subject | | Finite (modal: obligation) | Predicator | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rhem e | | |
| 863 | Independent cl. | **If** | **you** | **don't** **have** | | **a lot of skill,** |
| | experiential | | Carrier | Process: relational | | Attribute: possessed |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 864 | Independent cl. | **you** | **can't** | | **be** | **Geisha.** |
| | experiential | Token | Process: relational | | | Value |
| | interpersonal | Subject | Finite(modal: probability) | | Predicator | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 865 | Independent cl. | **Working as Geisha** | | **can** | **earn** | **a lot of money.** |
| | experiential | Actor | | Process: material | | Goal |
| | interpersonal | Subject | | Finite(modal: probability) | Predicator | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 866 | Independent cl. | **So,** | **let's** | **go** | **to Japan** | **with me.** |
| | experiential | | Actor | Process: material | goal | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | | | | | |
|---|---|---|---|---|---|---|
| | | **clauses** | | | | |
| 867 | Independent cl. | **Give** | **me** | | **only 100,000 Bht.** | |
| | experiential | Process: material | Beneficiary: recipient | | Goal | |
| | interpersonal | Finite(present): predicator | Subject | | Complement | |
| | Imperative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 868 | Independent cl. | **I** | **can** | **help** | **you.** | **[[ha ha ha]]** |
| | experiential | Actor | Process: material | | Beneficiary: recipient | |
| | interpersonal | Subject | Finite(modal: ability) | Predicator | Complement | Comment Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses |
|---|---|---|
| 869 | | Hello everybody ! |
| 870 | | Do you agree with me about Cherm ? |
| 871 | | In this story I feel very pity to Nual and Sombut very much. |
| 872 | | They may be able to choose the way of their life. |
| 873 | | If someone can choose the way of their life, |
| 874 | | in the society may be better than now. |
| 875 | | I think |
| 876 | | Nual have a lots of reasons for to do that. |
| 877 | | First of all, she has less knowledge. |
| 878 | | This point Nual can not choose the way of her life |
| 879 | | because she lives in the country |
| 880 | | and necessary use a lot of money for subsists. |
| 881 | | Second,this work can earn a lot of money for her. |
| 882 | | For this reason, Nual is a prostitute |
| 883 | | and send a lot of money to her family every month or every time [[when her family   want. ]] |
| 884 | | If Nual do a different work such as sale, teacher or housekeeper, |
| 885 | | Nual also can not earn a lot of money |
| 886 | | to send her family. |

| # | | clauses |
|---|---|---|
| 887 | | So this work is the end of the way that Nual can choose |
| 888 | | and most suitable for her. |
| 889 | | Third,Nual is a beautiful girl. |
| 890 | | She has a perfect body, face and heart. |
| 891 | | So that Nual choose this way |
| 892 | | because it is the last point for help her in this country |
| 893 | | and earn a lot of money. |
| 894 | | In addition, this good characteristic can help her many times r |
| 895 | | such as help her to attract a rich man to visit he |
| 896 | | and help her to earn money. |
| 897 | | There are many reasons for Nual to do the prostitute |
| 898 | | such as she has less knowledge, |
| 899 | | the prostitute is the work that helps her earn a lot of money |
| 900 | | and she is a beautiful girl. |
| 901 | | Although,  if Nual is the prostitute |
| 902 | | but she is a kind girl |
| 903 | | I think so. |
| 904 | | She is the pity girl. |
| 905 | | I think |

| # | | clauses |
|---|---|---|
| 906 | | we can not decide someone from her work or characteristic that we see |
| 907 | | but we should look inside her heart. |
| 908 | | It is necessary for the present. |
| 909 | | Hi Amornrat, |
| 910 | | I enjoy reading your messages |
| 911 | | and [Ø: I] agree with your suggestion to Nual's occupation. |
| 912 | | But,I really have no ideas what Geisha is. |
| 913 | | Can you give me more details? |
| 914 | | Is it possible for Nual to work as a Geisa in Thailand?? |
| 915 | | and is any sort of special education required? |
| 916 | | Hi Uthaiwan, |
| 917 | | We predicted from the movie |
| 918 | | that Nual might have little education |
| 919 | | so she worked as a prostitute. |
| 920 | | But, working this way is not permanent. |
| 921 | | Would you like to make any suggestion for her future job that she could make responsible to herself and her family? |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 922 | Minor cl. | **Hello Took and everyone especially Ajarn ....** | | | | | |
| 923 | Independent cl. | **Yes** | **they** | **are** | | **very pity person** | |
| | experiential | | Carrier | Process: relational | | Attribute | |
| | interpersonal | Conjunctive Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Resi- | Mood Block | | -due | | |
| | | Interpersonal | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 924 | Independent cl. | **that** | **they** | **tired to do** | | **the good things** | |
| | experiential | | Actor | Process: material (error) (verbal group complex) | | Range | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 925 | Independent cl. | **but** | **why** | **they** | **can't** | **get** | **the good things back..** |
| | experiential | | Cir.: cause | Recipient | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Wh-Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Interrogative Mood | | Mood Block (error) | | | Residue | |
| | | Textual | Interpersonal | | | | |
| | textual | Theme | | Rheme | | | |

| # | | | | | |
|---|---|---|---|---|---|
| | | **clauses** | | | |
| 926 | Independent cl. | **i** | **still** | **wonder** | **also.** |
| | experiential | Sensor | | Process: mental: cognition | Cir.: accompaniment |
| | interpersonal | Subject | Mood Adjunct | Finite(present): predicator | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 927 | Minor cl. | **This movie** | | | |
| 928 | Independent cl. | **i** | **thought** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(past): predicator | | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 929 | Independent cl. | **they** | **wanted** | | | |
| | experiential | Initiator | Process: mental (verbal group complex) | error | | |
| | interpersonal | Sub- | Finite(past): predicator | circumstance | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 930 | Non-finite cl. | **to make** | **us** | **to know** | **about "This is life"** | |
| | experiential | Pro- | Sensor | -cess: mental | Cir. matter | |
| | interpersonal | Finite (present): Predi- | -ject | -cator | Adjunct | |
| | | Residue | | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 931 | Independent cl. | **Sometimes** | **this movie** | **made** | **me** | **laugh** |
| | experiential | | Initiator | Pro-: relational | Behaver | -cess: behavoural |
| | interpersonal | Mood Adjunct (usuality) | Subject | Finite(past):predi- | Complement | -cator |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 932 | Independent cl. | **and** | **^SOMETIMES** | **^THIS MOVIE** | **^MADE** | **^ME** | **cried** | **in the same time.** |
| | experiential | | | Initiator | Process: relational | Actor | Process: material | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Mood Adjunct usuality | Subject | Finite (past): predi- | Subject | -cator | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | | Rheme | | | |
| 933 | Independent cl. | **Do** | | **you** | | **know** | | |
| | experiential | | Sensor | | Process: mental: cognition | | | |
| | interpersonal | Finite | Subject | | Predicator | | | |
| | Interrogative Mood | Mood Block | | | Residue | | | |
| | | Interpersonal | Topical | | | | | |
| | textual | Theme | | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 934 | Independent cl. | **when** | **you** | **will** | **live** | **in the society** | **nowadays,** |
| | experiential | | Actor | Process: material | | Cir.: location | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 935 | Independent cl. | **you** | **must** | **be** | **strong** | **both mind and health** | **l ike Nual [[who has very strong mind]].** |
| | experiential | Carrier | Process: relational | | Attribute | Cir.: location(error) | Cir.: comparison |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator | Complement | Adjunct | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 936 | Independent cl. | **We** | **can** | **notice** | | | |
| | experiential | Sensor | Process: mental | | | | |
| | interpersonal | Subject | Finite(modal: ability) | Predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 937 | Independent cl. | **that** | **she** | **never** | **complain** | **anything** | **about her family** |
| | experiential | | Sayer | | Process: verbal | Range: Verbiage | Cir.: matter |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite (present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 938 | Independent cl. | **although** | **the member of her family** | | **will** | **disturb** | **her.** |
| | experiential | | Phenomenon | | Process: mental: affection | | Sensor |
| | interpersonal | Conj. Adjunct | Subject | | Finite(modal: future) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 939 | Independent cl. | **because** | **this** | | **is** | **only the one way to earn money [[as much as she can]]  in the short time.** | |
| | experiential | | Value | | Process: relational | Value | Cir.: loc: temp |
| | interpersonal | Conj. Adjunct | Subject t | | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 940 | Independent cl. | **I** | **understand** | **that** | **also** |
| | experiential | Sensor | Process: mental: cognition | Phenomenon | Cir.: accompaniment |
| | interpersonal | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 941 | Independent cl. | **but** | **there** | **are** | **many people[[ who can't admit that because this job.]]** |
| | experiential | | | Process: existential | Existent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 942 | Independent cl. | **However** | **others** | **would   think** | |
| | experiential | | Sensor | Process: mental: cognition | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | | clauses | | |
|---|---|---|---|---|---|
| 943 | Independent cl. | **that** | **there** | **are** | **many jobs to do** |
| | experiential | | | Process: existential | Existent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 944 | Independent cl. | **but** | **she** | **choose to work** | **as prostitute** |
| | experiential | | Actor | Process: material (verbal group complex) | Cir.: role |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): Predicator | Adjunct |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 945 | Independent cl. | **and** | **^SHE** | **join** | **husband** | **wiith other,** |
| | experiential | | Actor | Process: material | Range | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | | clauses | | | |
|---|---|---|---|---|---|---|
| 946 | Independent cl. | **yes** | **it** | **s** | **very bad** | **to do that.** |
| | experiential | | Id/Carrier | Process: relational | Attribute | Carrier |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Subject |
| | Declarative Mood | | Mood | | Residue | Block |
| | | Interpersonal | Topical | | | |
| | textual | | Theme | Rheme | | |
| 947 | Independent cl. | **While** | **she** | **doesn't** | **have** | **much choice** |
| | experiential | | Carrier : possessor | Process: relational | | Attribute: possessed |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 948 | Independent cl. | **because** | **she** | **doesn't** | **study** | |
| | experiential | | Actor | Process: material | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | | Theme | Rheme | | |

| # | | | | | | |
|---|---|---|---|---|---|---|
| | | | | **clauses** | | |
| 949 | Independent cl. | **so** | **she** | **can't** | **earn** | **much salary** |
| | experiential | | Actor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 950 | Independent cl. | **moreover** | **her family** | **want** | | |
| | experiential | | Sensor | Process: mental | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 951 | Non- finite cl. | **to use** | | **money** | | |
| | experiential | Process: material | | Goal | | |
| | interpersonal | Finite (present): Predicator | | Complement | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 952 | Independent cl. | **so** | **it** | **s** | **her duty** | **to do that.** |
| | experiential | | Id/Token | Process: relational | Value | Token |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Subject |
| | Declarative Mood | | Mood | | Residue | Block |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 953 | Independent cl. | **but** | **i** | **care** | | **about my family** | **the most,** |
| | experiential | | Sensor | Process: mental: affection | | Cir.: matter | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 954 | Independent cl. | **although** | **i** | **must** | **work** | **as prostitute** | |
| | experiential | | Actor | Process: material | | Cir.: role | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: obligation): Predicator | | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 955 | Independent cl. | **i** | | **will** | **do** | | |
| | experiential | Actor | | Process: material | | | |
| | interpersonal | Subject | | Finite(future) | Predicator | | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 956 | Independent cl. | **if** | **i** | **can** | **help** | **my family.** |
| | experiential | | Actor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 957 | Minor cl. | **About Cherm** | | | | |
| 958 | Independent cl. | **he** | | **is** | **very honest guy** | |
| | experiential | Carrier | | Process: relational | Attribute | |
| | interpersonal | Subject | | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 959 | Independent cl. | **and** | **he** | **won't** | **talk** | **anything [[what he feel about Nual ]]** |
| | experiential | | Behaver | Process: behavoural | | Range |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 960 | Independent cl. | **that** | | **what i like in him.** | | |
| | experiential | Token | Process: Ø (error) | Value | | |
| | interpersonal | Subject | Finite: Ø (error) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 961 | Independent cl. | **Do** | **you** | **know** | | |
| | experiential | Pro- | Sensor | -cess: mental: cognition | | |
| | interpersonal | Finite(present) | Subject | Predicator | | |
| | Interrogative Mood | Mood Block | | Residue | | |
| | | Interpersonal | Topical | | | |
| | textual | Theme | | Rheme | | |
| 962 | Independent cl. | **nowadays** | **it** | **'s** | **very rare** | **to find the guy like him.** |
| | experiential | Cir.: temporal | Id/ Carrier | Process: relational | Attribute | Carrier |
| | interpersonal | Adjunct | Subject | Finite(present) | Complement | Subject |
| | Declarative Mood | Resi- | Mood | | -due | Block |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 963 | Independent cl. | **And** | **this movie** | **would like to show** | **us** | **about the real love.** |
| | experiential | | Actor | Process: material (verbal group complex) | Beneficiary | Cir.: matter |
| | interpersonal | Conj. Adjunct | Subject | Finite(Present): Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 964 | Independent cl. | **he** | **doesn't want** | | | |
| | experiential | Beneficiary | Process: mental | | | |
| | interpersonal | Subject | Finite(present): Predicator | | | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | |
|---|---|---|---|---|
| 965 | Non- finite cl. | **to get** | **love back** | **from Nual** |
| | experiential | Process: material | Goal | Cir.: spat. |
| | interpersonal | Finite (present): Predicator | Complement | Adjunct |
| | | Residue | | |
| | textual | Rheme | | |
| 966 | Independent cl. | **he** **want** | | |
| | experiential | Sensor | Process: mental | |
| | interpersonal | Subject | Finite(present): Predicator | |
| | Declarative Mood | Mood Block | | |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 967 | Non- finite cl. | **only** | **to make** | **her** | **happy** |
| | experiential | | Process: relational | Attributor | Attribute |
| | interpersonal | Mood Adjunct | Finite(present): Predicator | Complement | Complement |
| | | Mood Block | Residue | | |
| | textual | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 968 | Independent cl. | **and** | **^HE** | **can** | **help** | **her** | **a bit** |
| | experiential | | Actor | Process: material | | Goal | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 969 | Independent cl. | **although** | **he** | **isn't** | **rich.** | | |
| | experiential | | Carrier | Process: relational | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 970 | Independent cl. | **This** | **is** | **a good real love example.** | | | |
| | experiential | Carrier | Process: relational | Attribute | | | |
| | interpersonal | Subject | Finite(present) | Complement | | | |
| | Declarative Mood | Mood block | Residue | | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | | clauses | | | | |
|---|---|---|---|---|---|---|---|
| 971 | Independent cl. | **While** | **i** | **think** | | | |
| | experiential | | Sensor | Process: mental: cognition | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 972 | Independent cl. | **nowadays** | **we** | **couldn't** | **find** | **the real love** | **like this.** |
| | experiential | Cir.: temporal | Actor | Process: material | | Goal | Cir,: comparison |
| | interpersonal | Adjunct | Subject | Finite(modal: probability: error) | Predicator | Complement | Adjunct |
| | Declarative Mood | Resi- | Mood Block | | -due | | |
| | textual | Marked Theme | Rheme | | | | |
| 973 | Independent cl. | **And** | **the important thing** | | **that he loves Nual** | | |
| | experiential | | Value | Process: Ø (error) | Token | | |
| | interpersonal | Conj. Adjunct | Subject | Finite: Ø (error) | Predicator: Ø (error) | Complement | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 974 | Independent cl. | **but** | **he** | **doesn't** | | **care** | **about [[what she works]],** |
| | experiential | | Sensor | Process: mental: affection | | | Cir.: matter |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 975 | Independent cl. | **There** | **are** | | **many reasons [[why Nual must work as prostitute]],** | | |
| | experiential | | Process: existential | | Existent | | |
| | interpersonal | Subject | Finite(present) | | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 976 | Independent cl. | **and** | **i** | **would like** | | **you** | **to suppose** |
| | experiential | | Initiator | Pro- | | Sensor | -cess: mental |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: inclination) | | Complement | Predicator |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 977 | Independent cl. | **that,** | **if** | **you** | **were** | | **her** |
| | experiential | | | Token | Process: relational | | Value |
| | interpersonal | Conj. Adjunct | | Subject | Finite(past) | | Complement |
| | Declarative Mood | | | Mood Block | | Residue | |
| | | Textual | | | | | |
| | textual | Theme | | Rheme | | | |
| 978 | Independent cl. | **and** | **your family** | | **was** | **wanting** | **money,** |
| | experiential | | Sensor | | Process: mental: inclination | | Goal |
| | interpersonal | Conj. Adjunct | Subject | | Finite(past: error) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 979 | Independent cl. | **Would** | **you** | **work** | **as protitute????** | | |
| | experiential | | Token | Process: material | Cir.: Role | | |
| | interpersonal | Finite(inclination) | Subject | Predicator | Adjunct | | |
| | Interrogative Mood | Mood Block | | Residue | | | |
| | | Interpersonal | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 980 | Independent cl. | **Who** | **will** | **you** | **care ???** |
| | experiential | Phenomenon | Pro- | Sensor | -cess: mental: affection |
| | interpersonal | Complement | Finite(future) | Subject | Predicator |
| | Interrogative Mood | Resi- | Mood Block | | -due |
| | | Interpersonal | | | |
| | textual | Theme | Rheme | | |
| 981 | Minor cl. | **social or our family????** | | | |
| 982 | Independent cl. | **For me** | **i** | **will** | **choose** | **my family** |
| | experiential | Cir.: angle | Actor | Process: material | | Goal |
| | interpersonal | Adjunct | Subject | Finite(future) | Predicator | Complement |
| | Declarative Mood | Resi- | Mood Block | | -due | |
| | textual | Marked Theme | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 983 | Independent cl. | **because** | **they** | **can** | **do** | **everything** | **for us ,** |
| | experiential | | Actor | Process: material | | Goal | Beneficiary: recipient |
| | interpersonal | Conj. Adjunct | Subject | Finite(ability) | Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 984 | Independent cl. | **so** | **i** | **can do** | **everything** | **for them** | **also.** |
| | experiential | | Actor | Process: material | Goal | Beneficiary: recipient | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(ability): Predicator | Complement | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 985 | Independent cl. | **The word Geisha** | **means** | **"artist"** | **in Japanese.** | | |
| | experiential | Token | Process: relational | Value | | Cir: location | |
| | interpersonal | Subject | Finite(present) | Complement | | Adjunct | |
| | Declarative Mood | Mood Block | Residue | | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |

| # | | clauses | | |
|---|---|---|---|---|
| | | **clauses** | | |
| 986 | Independent cl. | **Geisha**        **are**        **professional hostesses[[ who entertain guests through various performing arts in tea houses [[called O- chaya]] ]].** | | |
| | experiential | Token | Process: relational | Value |
| | interpersonal | Subject | Finite(present) | Complement |
| | Declarative Mood | Mood Block | Residue | |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 987 | Independent cl. | **They**        **are**        **trained**        **in a number of traditional skills such as Japanese ancient dance, [[singing]], [[playing instruments such as the Shamisen[[, flower arrangement, wearing kimo no, tea ceremony, calligraphy, conversation, alcohol serving manners and more.** | | |
| | experiential | Goal | Process: material | Cir.: manner |
| | interpersonal | Subject | Finite(present) / Predicator | Adjunct |
| | Declarative Mood | Mood Block | Residue | |
| | | Topical | | |
| | textual | Theme | Rheme | |
| | textual | Theme | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 988 | Independent cl. | **Geisha** | **continue to study** | | | |
| | experiential | Behaver | Process: behavioural (verbal group complex) | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 989 | Independent cl. | **and** | **^GEISHA** | **perfect** | **these skills** | **throughout their careers as geisha.** |
| | experiential | | Actor | Process: material | Goal | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 990 | Independent cl. | **A successful geisha** | **must** | **demonstrate** | **beauty, grace, artistic talent, charm, impeccable etiquette, and refinement.** |
| | experiential | Carrier | Process: attributive relational | | Attribute |
| | interpersonal | Subject | Finite(modal: obligation) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 991 | Independent cl. | **Only guests with a long time connection with the tea house** | | **are** | **allowed** |
| | experiential | Beneficiary | | Process: material | |
| | interpersonal | Subject | | Finite(present) | Predicator |
| | Declarative Mood | Mood Block | | Residue | |
| | | Textual / Topical | | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 992 | Independent cl. | **and** | **tea houses** | **generally** | **don't** | **take on** | **new clients** | **without an introduction.** |
| | experiential | | Actor | | Process: material | | Goal | Cir.: means |
| | interpersonal | Conj. Adjunct | Subject | Mood Adjunct | Finite(present) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 993 | Independent cl. | **The profession of a geisha** | | **is** | | **a very expensive business** | | |
| | experiential | Carrier | | Process: relational | | Attribute | | |
| | interpersonal | Subject | | Finite(present) | | Complement | | |
| | Declarative Mood | Mood Block | | | Residue | | | |
| | | Topical | | | | | | |
| | textual | Theme | | Rheme | | | | |
| 994 | Independent cl. | **and** | **a geisha party** | | **can** | **easily** | **cost** | **thousands of US dollars.** |
| | experiential | | Actor | | Pro- | Cir. : quality | -cess: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | | Finite(modal: probability) | Adjunct | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 995 | Independent cl. | **The total number of geisha in the 1920's** | | **was** | | **80,000,** | | |
| | experiential | Token | | Process: relational | | Value | | |
| | interpersonal | Subject | | Finite(past) | | Complement | | |
| | Declarative Mood | Mood Block | | | Residue | | | |
| | | Topical | | | | | | |
| | textual | Theme | | Rheme | | | | |
| 996 | Independent cl. | **but** | **today** | **the number of geisha** | **has** | **dropped** | **to 10,000** | **due to the westernizing of Japanese culture.** |
| | experiential | | Cir.: temporal | Actor | Process: material | | Cir.: extent | Cir.: cause |
| | interpersonal | Conj. Adjunct | Adjunct | Subject | Finite(present) | Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Resi- | Mood Block | | -due | | |
| | textual | Marked Theme | | Rheme | | | | |

| # | | clauses |
|---|---|---|
| 997 | | Hi Sirinapa, |
| 998 | | Yes, I agree with you |
| 999 | | that the movie is a good example  of what life is. |
| 1000 | | Nual worked very hard |
| 1001 | | to earn lots of money for her family. |
| 1002 | | But, do you think |
| 1003 | | her family would be happy |
| 1004 | | if they knew |
| 1005 | | that she worked that way?? |
| 1006 | | You mentioned |
| 1007 | | that NUal had no choice |
| 1008 | | because she did not study. |
| 1009 | | Were there any scenes that we could notice?? |
| 1010 | | Hi, |
| 1011 | | Thanks for your interesting information about Geisha. |
| 1012 | | Anyway, I never seen the place called 'Ochaya' in our country. |
| 1013 | | I wonder |
| 1014 | | if it was possible for Nual to work in Thailand. |

| # | | clauses |
|---|---|---|
| 1015 | | hey!!Tom, |
| 1016 | | I understand |
| 1017 | | why did you sympathize with Naul |
| 1018 | | but I think |
| 1019 | | there are many ways to earn moneys |
| 1020 | | if you think carefully. |
| 1021 | | First, Naul does not need to work as a prostitute |
| 1022 | | because she has a good shape and beautiful face, |
| 1023 | | she can work as a model, actress or presenter of advertisement |
| 1024 | | even if all of this career can earn alot of moneys , |
| 1025 | | why did she do that. |
| 1026 | | I think |
| 1027 | | it is not a good way. |
| 1028 | | Everyone can choose a good way of their life |
| 1029 | | it is not depends on the moneys at all, |

| # | | clauses |
|---|---|---|
| 1030 | | we can be everythings |
| 1031 | | if we try, |
| 1032 | | just try to do it |
| 1033 | | and do your best, |
| 1034 | | finally you will achieve the successful of that. |
| 1035 | | About Naul |
| 1036 | | I understand |
| 1037 | | that she has to take care of her family, |
| 1038 | | so what? |
| 1039 | | There are  another way to earn moneys |
| 1040 | | it is not only working as a prostitute. |
| 1041 | | She will not lose her vergint |
| 1042 | | if she work as another careers. |
| 1043 | | Do you agree with me? |
| 1044 | | Sometimes I feel pity to Naul |
| 1045 | | but sometimes I am not. |
| 1046 | | First I sympathize her |
| 1047 | | but when I think clearly |

| # | | clauses |
|---|---|---|
| 1048 | | I found |
| 1049 | | that it is not good at all. |
| 1050 | | If I were her |
| 1051 | | I will not do like that |
| 1052 | | and find the good career for my life. |
| 1053 | | God Bless you!! |
| 1054 | | HI Chritchanu, |
| 1055 | | Good reasons, |
| 1056 | | thanks. |
| 1057 | | I wonder though, |
| 1058 | | can she get those jobs (model, actress, presenter) easily?? |
| 1059 | | Hi everyone, |
| 1060 | | Thank you for your reasonable opinion about Nual' job. |
| 1061 | | Some of you think |
| 1062 | | that earning money that way is the only choice for her |
| 1063 | | to get enough money for her family |
| 1064 | | while some of you argue |

| # | | clauses |
|---|---|---|
| 1065 | | that there are other choices for her to choose from. |
| 1066 | | No matter what your idea is, |
| 1067 | | you have supported your answer with convincing reasons. |
| 1068 | | I appreciate that. |
| 1069 | | For some of you who feel like your correspondence has not been settled and would like to convince your friends with more reasons, you can continue your contribution. |
| 1070 | | The next online discussion will be on Monday 13th, 2006. |
| 1071 | | Don't miss it!! |

**Discussion 5**

| # | | clauses |
|---|---|---|
| 1072 | | Students in Group `A' |
| 1073 | | In the fifth session, I would like students in group `A' to initially review one of the films (Febuary, Mr. Faq and Cherm) we have watched. |
| 1074 | | Discuss what is special, different or memorable about the film. |
| 1075 | | Explain whether or not the film was presented in a convincing way, |
| 1076 | | using the criteria you have learned in Unit 7 Evaluative Writing). |
| 1077 | | You do not need to explain in all criteria given, |
| 1078 | | but focus on the main features of the film. |
| 1079 | | Then back up your opinion with enough examples and detail from the film. |
| 1080 | | Be observant, |
| 1081 | | see and notice what others might miss. |
| 1082 | | Be prepared to be critical, rather than just be entertained |
| 1083 | | and make sure that your contribution is long enough to communicate your ideas explicitly. |
| 1084 | | Students in Group 'B' |
| 1085 | | For students in group `B', |
| 1086 | | choose one student from group 'A' |
| 1087 | | to reply to his/her opinion. |
| 1088 | | React to your friend's opinion. |

| # | | clauses |
|---|---|---|
| 1089 | | Say whether you agree or disagree with him/her. |
| 1090 | | If you  prepared to review the same film, |
| 1091 | | add more detail or examples that your friends have not mentioned about. |
| 1092 | | If you would like to evaluate different one, |
| 1093 | | discuss what is special, different or memorable about that film. |
| 1094 | | Be observant, |
| 1095 | | see and notice what others might miss. |
| 1096 | | Be prepared to be a little critical, rather than just be entertained. |
| 1097 | | Always remember to give enough detail |
| 1098 | | to support your opinions. |
| 1099 | | Also, please make sure <<>> that you do not reply to the same student |
| 1100 | | <<by talking to your group fellows>> |
| 1101 | | and your contribution is long enough to communicate your ideas explicitly. |
| 1102 | |  Note to Students from Group 'A' and 'B' |
| 1103 | | Students in group `A' have 3 days to post the first contribution (Mon-Wed.) |
| 1104 | | and students in group `B'should finish your reply within the next 3 days (Thr.-Sat.). |
| 1105 | |  After the reply from students in-group 'B',you can still keep posting your opinion |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1106 | | or replying to your peers' response (the same or different one). | | | |
| 1107 | | You can also discuss with peers either from the same or different groups. | | | |
| 1108 | | Enjoy the online discussions!!!! | | | |
| 1109 | Independent cl. | Hello everyone | | | |
| 1110 | Independent cl. | **i** | **am** | | **iink,** |
| | experiential | Token | Process: relational | | Value |
| | interpersonal | Subject | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1111 | Independent cl. | **i** | **choose** | | **"cherm"** |
| | experiential | Actor | Process: material | | Goal |
| | interpersonal | Subject | Finite(present): predicator | | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1112 | Non-finite cl. | **to initially review** | | **one of the films** | | |
| | experiential | Process: material | | Goal | | |
| | interpersonal | Predicator | | Complement | | |
| | | Residue | | | | |
| | textual | Rheme | | | | |
| 1113 | Independent cl. | **because** | **i** | | **think** | |
| | experiential | | Sensor | Process: mental: cognition | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1114 | Independent cl. | **this film** | | **is** | **the most film [[that i can talk ,]]** | |
| | experiential | Token | Process: relational | | Value (problematic) | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1115 | Independent cl. | **moreover** | **i** | **can** | **see** | **the weak and strong points of this film.** |
| | experiential | | Sensor | Process: mental: perception | | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1116 | Minor cl. | **About the setting of this film ,** | | | | |
| | | Cir.: matter | | | | |
| | | Residue | | | | |
| | | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1117 | Independent cl. | **i** | | **think** | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1118 | Independent cl. | **it** | | **is not** | **appropriate to the storyline** |
| | experiential | Carrier | Process: relational | | Attribute |
| | interpersonal | Subject | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1119 | Independent cl. | **because** | **the story** | **jumps around** | **in flashbacks** | **too much** |
| | experiential | | Actor | Process: material | Cir.: means | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1120 | Independent cl. | **and** | **time** | **jumps** | | |
| | experiential | | Actor | Process: material | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1121 | Independent cl. | **which** | **are** | **at the first** | **extremely .** |
| | experiential | Carrier | Process: relational | Cir.: loc.: temp | Attribute (problematic) |
| | interpersonal | Subject | Finite(present) | Adjunct | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1122 | Independent cl. | **Moreover** | **it** | **is not** | **convincing** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1123 | Independent cl. | **because** | **Mr.Cherm** | **think** | | |
| | experiential | | Sensor | Process: mental: cognition | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1124 | Independent cl. | **and** | **^MR. CHERM** | **dream** | **too much.** | |
| | experiential | | Behaver | Process: behavoural | Cir.: extent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1125 | Independent cl. | **He** | **didn't** | **tell** | **Nual** | **[[ what he feel and think]] ,** |
| | experiential | Sayer | Process: verbal | | Receiver | Verbiage |
| | interpersonal | Subject | Finite(past) | | Predicator | Complement | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | clauses | | | | | |
| 1126 | Independent cl. | **it** | **is** | **impossible** | **for the men** | **^TO TELL NUAL WHAT THEY FEEL AND THINK** | **nowadays** |
| | experiential | Id/ Carrier | Process: relational | Attribute | Cir.: accompaniment | Carrier | Cir.: temporal |
| | interpersonal | Sub- | Finite(present) | Complement | Adjunct | -ject | Adjunct |
| | Declarative Mood | Mood | | Resi - | | Block | -due |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1127 | Independent cl. | **that** | | | **why this film is not covincing.** | | |
| | experiential | Token | Process: ø: error | Value | | | |
| | interpersonal | Subject | Finite/ predicator: ø: error | Complement | | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1128 | Independent cl. | **And** | **it** | **is not** | **credible** | **[[that Mr.Chearm will be unfortunately all times like that.]]** | |
| | experiential | | Id/ Carrier | Process: relational | Attribute | Carrier | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error) | Complement | Subject | |
| | Declarative Mood | | Mood | Residue | | Block | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1129 | Independent cl. | **for example** | **he** | **is** | **always** | **get** | **the bad things** |
| | experiential | | Beneficiary: Recipient | Error | | Process: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | Error | Finite (usuality) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1130 | Independent cl. | **although** | **he** | **did** | **the good things** | **already.** | |
| | experiential | | Actor | Process: material | Range | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | Modal Adjunct | |
| | Declarative Mood | | Mood | | Residue | Block | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1131 | Independent cl. | **moreover** | **i** | **can** | **see** | **the weak and strong points of this film.** | |
| | experiential | | Sensor | Process: mental: perception | | Phenomenon | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1132 | Independent cl. | **The atmosphere created** | | **is** | | **successfully** |
| | experiential | Carrier | | Process: relational | | Attribute (error) |
| | interpersonal | Subject | | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 1133 | Independent cl. | **because** | **they** | **conveyed** | **the feeling** | **through the real community nowadays ,example in the brothel , the supermarket etc** |
| | experiential | | Behaver | Process: behavioural | Range | Cir.: means |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1134 | Independent cl. | **It** | | **is** | | **very realistic [[what happen nowadays.]]** |
| | experiential | Carrier | | Process: relational | | Attribute |
| | interpersonal | Subject | | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1135 | Independent cl. | **The theme or the main ideas** | | **is** | **about the socila problems [[that developed from it]].** |
| | experiential | Carrier | | Process: relational | Attribute |
| | interpersonal | Subject | | Finite(present) | Adjunct |
| | Declarative Mood | Mood Block | | | Residue |
| | | Topical | | | |
| | textual | Theme | | | Rheme |
| 1136 | Independent cl. | **The music** | **is not** | **relevant to the theme of the film** | |
| | experiential | Carrier | Process: relational | Attribute | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1137 | Independent cl. | **because** | **the music** | | **were** | | **shown** | **in the flashbacks** |
| | experiential | | Goal | | Process: material | | | Cir.: loc: spat: abstract |
| | interpersonal | Conj. Adjunct | Subject | | Finite(past) | | Predicator | Adjunct |
| | Declarative Mood | | Mod Block | | | | Residue | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 1138 | Independent cl. | **that** | **it** | | **is not** | | **the main idean of this film** | |
| | experiential | Error (should be 'therefore') | Token | Process: relational | | Value | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 1139 | Independent cl. | **because** | **it** | | **is** | | **just** | **the dreams of Mr.Cherm [[that he dreamed to love with Nual]].** |
| | experiential | | Token | | Process: relational | | | Value |
| | interpersonal | Conj. Adjunct | Subject | | Finite(present) | | Mood Adjunct | Complement |
| | Declarative Mood | | Mood | | | Resi- | Block | -due |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1140 | Independent cl. | **The ending of this film [[that the conflict resolved]]** | | | **is not** | **quite clear and appropriate** |
| | experiential | Carrier | | | Process: relational | Attribute |
| | interpersonal | Subject | | | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | | Rheme | |
| 1141 | Independent cl. | **because** | **I** | **still** | **don't  know** | **[[how their relationship will be going???]]** |
| | experiential | | Sensor | | Process: mental: cognition | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(Modal Adjunct) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1142 | Independent cl. | **The film** | **uses** | | **the memorable imagery** | |
| | experiential | Actor | Process: material | | Goal | |
| | interpersonal | Subject | Finite(present): predicator | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1143 | Independent cl. | **such as, when** | **Nual** | **make** | **love** | **with her customers** |
| | experiential | | Actor | Process: material | Range | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1144 | Independent cl. | **they** | **focus** | **just** | **on her face** |
| | experiential | Actor | Process: material | | Cir.: loc.: spat |
| | interpersonal | Subject | Finite(present): predicator | Mood Adjunct | Adjunct |
| | Declarative Mood | Mood | | Resi- | Block | -due |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1145 | Non-finite cl. | **to suggest** | **life** | | |
| | experiential | Process: verbal | Verbiage (problematic) | | |
| | interpersonal | Predicator | Complement | | |
| | | Residue | | | |
| | textual | Rheme | | | |
| 1146 | Independent cl. | **that** | **what they are doing.** | | |
| | experiential | Token | Process: Ø: error | Value | |
| | interpersonal | Subject | Finite: error | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1147 | Independent cl. | **The film** | **use** | **the flashbacks** | |
| | experiential | Actor | Process: material | Goal | |
| | interpersonal | Subject | Finite(present: error): predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1148 | Non-finite cl. | **to link** | **the past of Mr.Sombut [[ when he killed the guy[[ who was making love with his wife]] ]]** | | **with the present.** |
| | experiential | process: material | Goal | | Cir.: accompaniment |
| | interpersonal | Predicator | Complement | | Adjunct |
| | Finite clause | Residue | | | |
| | textual | Rheme | | | |
| | | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1149 | Minor cl. | **The use the camera distance and angle techniques.** | | | |
| 1150 | Independent cl. | **This film** | **is** | **boring** | **a bit** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: extent |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1151 | Independent cl. | **because** | **i** | **don't    like** | **[[ when Mr.Cherm dreamed too much ]]** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1152 | Independent cl. | **and** | **he** | **should** | **tell** | **Nual** | **straightly** | **how he feel with her.** |
| | experiential | | Sayer | Process: verbal | | Receiver | Cir.: manner | Verbiage |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: obligation) | Predicator | Complement | Adjunct | Complement |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 1153 | Independent cl. | **If** | **i** | **was** | **him** | | | |
| | experiential | | Token | Process: relational | Value | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement | | | |
| | Declarative Mood | | Mood Block | Residue | | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 1154 | Independent cl. | **i** | **will** | **tell** | **Nual** | **about my feeling** | | |
| | experiential | Sayer | Process: verbal | | Receiver | Cir.: matter | | |
| | interpersonal | Subject | Finite(future) | Predicator | Complement | Adjunct | | |
| | Declarative Mood | Mood Block | | Residue | | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1155 | Independent cl. | **and** | **^I** | **^WILL** | **ask** | **her** | **to marry** |
| | experiential | | Sayer | Process: verbal | | Receiver | Verbiage |
| | interpersonal | Conj. Adjunct | Subject | Finite(future) | Predicator | Complement | Complement |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1156 | Independent cl. | **and** | **^I** | **^WILL** | **help** | **each other** | **to earn** **money.** |
| | experiential | | Actor | Pro- (verbal group complex) | Cir.: accompaniment | -cess: material | Goal |
| | interpersonal | Conj. Adjunct | Subject t | Finite(future) | Predi- | Adjunct | -cator | Complement |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1157 | Independent cl. | **By the way** | **i** | **like** | | **this movie** | **a bit** |
| | experiential | | Sensor | Process: mental: affection | | Phenomenon | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1158 | Minor cl. | **because of Mr.Cherm** | | | | | |
| 1159 | Independent cl. | **like** | **everyone** | **like** | | **this actor.** | |
| | experiential | | Sensor | Process: mental | | Phenomenon | |
| | interpersonal | Conj. Adjunct | Subject | Finite: Predicator | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1160 | Independent cl. | **I** | **think** | | | |
| | experiential | Sensor | Process; mental: affection | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1161 | Independent cl. | **the director** | **would like to make** | **this movie** | **funny** | **by [[using Mr.Mom to act]]** |
| | experiential | Attributor | Process: relational | Carrier | Attribute | Cir.: means |
| | interpersonal | Subject | Finite(Present) | Complement | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1162 | independent cl. | **because** | **he** | **is not** | **a polite and quiet man** | **like this,** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1163 | Independent cl. | **so, when** | **he** | **acts** | **like this** | |
| | experiential | | Actor | Process: material | Cir.: comparison | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | | Mood Block | Residue | | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1164 | Independent cl. | **it** | **would** | **make** | **us** | **to laugh** | |
| | experiential | Initiator | Pro- | | Behaver | -cess: Behavoural (verbal group complex) | |
| | interpersonal | Subject | Finite(modal: probability) | Predi- | Complement | -cator | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1165 | Independent cl. | **and** | **^IT** | **^WOULD** | **^MAKE** | **^US** | **enjoy** | **this movie.** |
| | experiential | | Initiator | Pro- | | Sensor | -cess: mental | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | | Rheme | | | | |
| 1166 | Independent cl. | **First** | **i** | **would like to talk** | | **about the trip [[to go to Ayuthaya,]]** | |
| | experiential | | Behaver | Process: behavioural | | Cir.: matter | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): Predicator | | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1167 | Independent cl. | **it** | **was** | **very funny** | | |
| | experiential | Carrier | Process: relational | Attribute | | |
| | interpersonal | Subject | Finite(past) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1168 | Independent cl. | **because** | **there** | **were** | **many friends [[went there together ]]** | |
| | experiential | | | Process: existential | Existent | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1169 | Independent cl. | **so** | **we** | **could** | **join** | **the activities** | **together.** |
| | experiential | | Actor | Process: material | | Range | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1170 | Independent cl. | **Whereas** | **it** | **was** | **too much activities** | **also** | **in 2 days** |
| | experiential | | | Process: existential (error) | Existent (error) | Cir.: accompaniment | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1171 | Independent cl. | **that** | **made** | **us** | **very tired** | | |
| | experiential | Attributor | Process: relational | Carrier | Attribute | | |
| | interpersonal | Subject | Finite(past): predicator | Complement | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1172 | Independent cl. | **and** | **^THAT** | **^MADE** | **^US** | **got bored** | |
| | experiential | | Attributor | Process: relational | Carrier | Attribute (error) | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | Complement | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1173 | Independent cl. | **while** | **i** | **could** | **know** | **about Thai history better** | |
| | experiential | | Sensor | Process: mental: cognition | | Cir.: location | |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: ability) | Predicator | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1174 | Independent cl. | **that** | **how** | **come to be** | | **Thailand** | **nowadays** |
| | experiential | | | Token: Ø: error | Process: material: error (should be become) | Value | Cir.: temporal |
| | interpersonal | Conj. Adjunct | Cir.: manner | Subject : Ø: error | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Marked Theme | | | | |
| | textual | Theme | | Rheme | | | |
| 1175 | Independent cl. | **and** | **I** | **am** | **very appreciate [[that our ancients could die because just to protect the dependent.]]** | | |
| | experiential | | Carrier | Process: relational | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1176 | Independent cl. | **Second,** | **i** | **would like to talk** | **about Nual** |
| | experiential | | Behaver | Process: behavioural | Cir.: matter |
| | interpersonal | Conj. Adjunct | Subject | Finite(Present): Predicator | Adjunct |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1177 | Independent cl. | **that** | **you** | **ask** | **me** |
| | experiential | | Sayer | Process: verbal | Receiver |
| | interpersonal | | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1178 | Independent cl. | **if** | **her parents** | | **knew** |
| | experiential | | Sensor | | Process: mental: cognition |
| | interpersonal | | Subject | | Finite(past): predicator |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1179 | Independent cl. | **that** | **she** | **worked** | **as protitute ,** |
| | experiential | | Token | Process: material | Cir.: Role |
| | interpersonal | | Subject | Finite(past): Predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1180 | Independent cl. | **would** | **they** | **be** | **happy???** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Finite(modal: inclination) | Subject | Predicator | Complement |
| | Interrogative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |
| 1181 | Independent cl. | **I** | **think** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1182 | Independent cl. | **if** | **I** | **was** | **her** |
| | experiential | | Token | Process: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1183 | Independent cl. | **i** | **could** | | **do** | **like that** | **also** |
| | experiential | Actor | Process: material | | | Cir.: comparison | Cir.: accompaniment |
| | interpersonal | Subject | Finite(modal: probability) | | Predicator | Adjunct t | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1184 | Independent cl. | **although** | **this job** | **can** | | **be accepted** | **for the social.** |
| | experiential | | Goal | Process; material | | | Actor (error) |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | | Predicator | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1185 | Independent cl. | **And** | **i** | **think** | | | |
| | experiential | | Sensor | Process: mental: cognition | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1186 | Independent cl. | she | | **did ^ LIKE THAT** | | |
| | experiential | Actor | | Process: material | | |
| | interpersonal | Subject | | Finite(past): predicator | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 1187 | Independent cl. | **because** | **she** | **didn't** | **have** | **any choices [[to earn lots of money]]    as soon as possible** |
| | experiential | | Carrier: possessor | Process: relational | | Attribute: possessed · Cir.: temporal |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) · Predicator | | Complement · Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1188 | Independent cl. | **because** | **her family** | **wanted** | **money** | **so urgent,** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon | Cir.: manner (error) |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 1189 | Independent cl. | **therefore** | **she** | **must** | **try to earn** | | **as soon as possible** | **for her family.** |
| | experiential | | Actor | Process: material (verbal group complex) | | Goal: Ø: error | Cir.: temporal | Beneficiary: recipient |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: obligation) | Predicator | Ø: error | Adjunct | Complement |
| | Declarative Mood | | Mood Block | | | Residue | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | Rheme | | | | | |
| 1190 | Independent cl. | **I** | | **couldn't** | **notice** | **about her life background much** | | |
| | experiential | Sensor | Process: mental: cognition | | | Cir.: matter | | |
| | interpersonal | Subject | Finite(modal: ability) | | Predicator | Adjunct | | |
| | Declarative Mood | Mood Block | | | Residue | | | |
| | | Topical | | | | | | |
| | textual | Theme | Rheme | | | | | |
| 1191 | Independent cl. | **because** | **the film** | **doesn't** | **tell** | **us** | **about that ,** | |
| | experiential | | Sayer | Process: verbal | | Receiver | Cir.: matter | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Predicator | Complement | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | | |
| | | Textual | Topical | | | | | |
| | textual | Theme | Rheme | | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1192 | Independent cl. | **it** | | **is** | |
| | experiential | Carrier | Process: relational | | Attribute (error) |
| | interpersonal | Subject | Finite (present): Predicator | | |
| | Declarative Mood | Mood Block | | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1193 | Independent cl. | **maybe** | | **they** | **want** |
| | experiential | | | Initiator | Process: mental |
| | interpersonal | Mood Adjunct | | Subject | Finite (present): Predicator |
| | Declarative Mood | | | Mood Block | Residue |
| | | Interpersonal | | Topical | |
| | textual | Theme | | | Rheme |
| 1194 | Independent cl. | **us** | | **to imagine** | |
| | experiential | Sensor | | Process: mental | |
| | interpersonal | Subject | | Finite (present): Predicator | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1195 | Independent cl. | **that  why** | **she** | **became** | **prostitute** | **finally.** |
| | experiential | | Token | Process: relational | Value | Cir.: loc.: temp |
| | interpersonal | Conj. Adjunct | Subject | Finite (Past):Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Topical | | | | |
| | textual | Theme | | Rheme | | |
| 1196 | Independent cl. | **However** | **this movie** | **is** | **so nice [[to teach us]]** | **also** |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1197 | Independent cl. | **because although** | **she** | **used to work** | | **as protitute** |
| | experiential | | Actor | Process: material | | Cir.: Role |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): Predicator | | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1198 | Independent cl. | **then** | **she** | **change** | | **her job** |
| | experiential | | Actor | Process: material | Range | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1199 | Non-finite cl. | **to do** | **the right job [[ what she like.]]** | | | |
| | experiential | Process: material | Goal | | | |
| | interpersonal | Predicator | | | | |
| | Finite clause | Residue | | | | |
| | textual | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1200 | Independent cl. | **This sence** | **show** | **us** | |
| | experiential | Actor | Process: material | Beneficiary: recipient | |
| | interpersonal | Subject | Finite(present: error): predicator | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1201 | Independent cl. | **that first** | **she** | **need** | **money ,** |
| | experiential | | Sensor | Process: mental: inclination | Phenomenon |
| | interpersonal | | Subject | Finite(present: error): predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1202 | Independent cl. | **but** | **she** | **didn't** | **like** [[ to work as protitute ]] |
| | experiential | | Sensor | Process: mental: affection | Phenomenon |
| | interpersonal | | Subject | Finite(past) | Predicator Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1203 | Independent cl. | **then** | | **she** | | **changed.** | |
| | experiential | | Actor | | Process: material | | |
| | interpersonal | | Subject | | Finite(past): predicator | | |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |
| 1204 | Independent cl. | **Finally,** | **i** | | **like** | **this movie** | **about 50 %** |
| | experiential | | Sensor | | Process: mental: affection | Phenomenon | Cir.: extent |
| | interpersonal | | Subject | | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |
| 1205 | Minor cl. | **thank you teacher** | | | | | |
| 1206 | Independent cl. | **that** | | **you** | **waste** | **your time** | |
| | experiential | | Actor | | Process: material | Range | |
| | interpersonal | | Subject | | Finite(present): predicator | Complement | |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |

| # | | clauses | |
|---|---|---|---|
| 1207 | Non-finitecl. | **to chat** | **with me.** |
| | experiential | Process: behavoural | Cir.: accompaniment |
| | interpersonal | Predicator | Complement |
| | Finite clause | Rsesidue | |
| | textual | Rheme | |
| 1208 | Independent cl. | hello.teacher, | |
| 1209 | | I am chrisschanu | |
| 1210 | | I choose the '' Febuary'' to criteria. | |
| 1211 | | I got alot of the good point from this movie. | |
| 1212 | | First, this movie give us about the way to live in aboard | |
| 1213 | | if you are not have enough moneys. | |
| 1214 | | As you know | |
| 1215 | | english are very important | |
| 1216 | | and this movie show us about that. | |
| 1217 | | Moreover;the acter show me about the kindness of him at the time that he help the actress. | |
| 1218 | | In another good points of this movie is this movie show me the beatiful views of New York city | |
| 1219 | | and also show me the bad views of there too. | |
| 1220 | | But not only it have the good points | |

| # | | clauses |
|---|---|---|
| 1221 | | but it also have the bad points too. |
| 1222 | | For example,this movie tell the scene too fast |
| 1223 | | so we might guess some scene that they are not describe |
| 1224 | | such as the the scene that the actress got sick in New York hospital for some times |
| 1225 | | and then she was sent to the hospital in Thailand |
| 1226 | | even we did not know |
| 1227 | | how was she sent to Thailand |
| 1228 | | and how long she stayed in bed. |
| 1229 | | However; this movie is quite good for me |
| 1230 | | because it has the good points more than the bad points. |
| 1231 | | That is all for me |
| 1232 | | thank you. |
| 1233 | | Hi Sirinapa, |
| 1234 | | It s not a waste of time at all to share opinions with you and your friends. |
| 1235 | | I enjoy reading you guys' ideas. |
| 1236 | | I am glad to hear that you and your friends had a very great trip to Ayuthaya. |
| 1237 | | I wish |
| 1238 | | I could join you. |

| # | | clauses |
|---|---|---|
| 1239 | | About the movie, |
| 1240 | | I agree with you |
| 1241 | | that Nual had a good heart |
| 1242 | | because she changed her job |
| 1243 | | when she could earn enough money. |
| 1244 | | At least, she didn't take that job forever. |
| 1245 | | Hi Chrischanu, |
| 1246 | | When you said |
| 1247 | | that the movie told ways to survive when living abroad. |
| 1248 | | What sort of job did it show?? |
| 1249 | | Can you explain or give some examples?? |
| 1250 | | Were those jobs legal?? |
| 1251 | | Also, which scenes showed the bad view of New York city?? |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1252 | | **Hello teacher** | | | |
| 1253 | Independent cl. | **i** | **feel** | **very happy** | **today;** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: temporal |
| | interpersonal | Subject | Finite(present): predicator | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1254 | Minor cl. | **how about you??** | | | |
| 1255 | Independent cl. | **Teacher** | **about the use of camera distance and techniques in Cherm film** | **is** | **the normal thing [[that we are always see it in films nowadays]]** |
| | experiential | | Carrier (error) | Process: relational | Attribute (error) |
| | interpersonal | Vocative | Subject | Finite(present) | Complement |
| | Declarative Mood | Resi- | Mood Block | -due | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1256 | Independent cl. | **buse** | **we** | **must** | **use** | **our imagination** |
| | experiential | | Actor | Process: material | | Goal |
| | interpersonal | Conj. Adjunct (error) | Subject | Finite(obligation) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual(error) | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1257 | Non-finite cl. | **to think** | | **about this.** | | |
| | experiential | Process: mental: cognition | | Cir.: matter | | |
| | interpersonal | Predicator | | Adjunct | | |
| | Finite clause | Residue | | | | |
| | textual | Rheme | | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1258 | Independent cl. | **Try to think** | | | |
| | experiential | Process: mental | | | |
| | interpersonal | Finite(present): Predicator | | | |
| | Imperative Mood | Residue | | | |
| | textual | Rheme | | | |
| 1259 | Independent cl. | **if** | **that** | **is** | **the makeing love sence,** |
| | experiential | | Value | Process: relational | Attribute (with error: 'the' instead of 'a' and misspelling 'sence') |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1260 | Independent cl. | **will** | **the famous actress as Nual** | **will act** | **that??** |
| | experiential | | Actor | Process: material | Range |
| | interpersonal | Finite(future) | Subject | Predicator (with error 'will') | Complement |
| | Interrogative Mood | Mood Block | | Residue | |
| | | Interpersonal | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1261 | Minor cl. | **Noway!!!!** | | | |
| 1262 | Independent cl. | **so when** | **they** | **use** | **this** |
| | experiential | Conj. Adjunct | Actor | Process: material | Goal |
| | interpersonal | | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1263 | Independent cl. | **it** | **is** | **very polite [[to show that even for the children also.]]** | |
| | experiential | Carrier | Process: relational | Attribute | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1264 | Minor cl. | **and about the sound ,** | | | | | | | |
| 1265 | Independent cl. | **the ancient song** | | **is** | | **quite good and very appreciate** | | | |
| | experiential | Carrier | | Process: relational | | Attribute | | | |
| | interpersonal | Subject | | Finite(present) | | Complement | | | |
| | Declarative Mood | Mood Block | | | Residue | | | | |
| | | Topical | | | | | | | |
| | textual | Theme | | Rheme | | | | | |
| 1266 | Independent cl. | **that** | | **make** | **me** | | **so happy** | | |
| | experiential | Attributor | | Process: relational | | Carrier | Attribute | | |
| | interpersonal | Subject | | Finite(present) | | Complement | | | |
| | Declarative Mood | Mood Block | | | Reaidue | | | | |
| | | Topical | | | | | | | |
| | textual | Theme | | Rheme | | | | | |
| 1267 | Independent cl. | **and** | **^THAT** | **^MAKE** | | **^ME** | **follow up** | **this film** | **more.** |
| | experiential | | Initiator | Pro-<br>(verbal group complex) | | Actor | -cess: material | Goal | Cir.: extent |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predi- | | Complement | -cator | | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | | | |
| | | Textual | Topical | | | | | | |
| | textual | Theme | | Rheme | | | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1268 | Independent cl. | **I** | **will watch** | **more movie** | **with you again** | **teacher,** |
| | experiential | Behaver | Process: behavioural (verbal group complex) | Range | Cir.: accompaniment | |
| | interpersonal | Subject | Finite(future): Predicator | Complement | Adjunct | Vocative |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1269 | Minor cl. | **thank you** | | | | |
| 1270 | Minor cl. | `HI!! IINk and everyone` | | | | |
| 1271 | Independent cl. | **How** | **are** | **you ?** | | |
| | experiential | Attribute | Process: relational | Carrier | | |
| | interpersonal | Wh-complement | Finite(present) | subject | | |
| | Interrogative Mood | Mood Block | | Residue | | |
| | | Interpersonal | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | |
|---|---|---|---|---|
| 1272 | Independent cl. | **I** | **m** | **fine,** |
| | experiential | Carrier | Process: relational | Attribute |
| | interpersonal | Subject | Finite(present) | Complement |
| | Declarative Mood | Mood Block | | Residue |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 1273 | Minor cl. | **thank you.** | | |
| 1274 | Minor cl. | **And you ?** | | |
| 1275 | Independent cl. | **Oh !!** | **sit down,** | **please.** |
| | experiential | | Process: material | Adjunct |
| | interpersonal | Conj. Adfjunct | Finite(present): predicator | |
| | imperative Mood | Residue | | |
| | textual | Rheme | | |
| 1276 | Minor cl. | **Ha Ha.** | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1277 | Independent cl. | **You** | **got** | **a nice trip** | **in Ayuttaya** | **yeah ?** |
| | experiential | Carrier: possessor | Process: relational | Attribute: possessed | Cir.: location | |
| | interpersonal | Subject | Finite(past): predicator | Complement | Adjunct | Mood Adjunct |
| | Declarative Mood | Mood | Residue | | | Block |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1278 | Minor cl. | **IINK thank you so much for your opinion about "Cherm".** | | | | |
| 1279 | Independent cl. | **I** | **love** | **this film** | **like you.** | |
| | experiential | Sensor | Process: mental: affection | Phenomenon | Cir.: comparison | |
| | interpersonal | Subject | Finite(present): predicator | Complement | Adjunct | |
| | Declarative Mood | Mood Block | Residue | | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1280 | Independent cl. | **However,** | **I** | **can** | **see** | **the strengths and weaknesses of the film to !!** |
| | experiential | | Sensor | Process: mental: perception | | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1281 | Independent cl. | **As** | **you** | **told** | |
| | experiential | | Sayer | Process: verbal | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1282 | Independent cl. | **that** | **the setting** | **is not** | **appropriate to the storyline,** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1283 | Independent cl. | **I** | **agree** | **with you** | **in some points.** |
| | experiential | Sensor | Process: cognition | Cir.: accompaniment | Cir.: location |
| | interpersonal | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1284 | Independent cl. | **I** | **think** | | |
| | experiential | Sensor | Process: mental: cognition | | |
| | interpersonal | Subject | Finite(present): predicator | | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1285 | Independent cl. | **that** | **the flashback** | **is** | **an attraction of "Cherm".** |
| | experiential | | Token | Process: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1286 | Independent cl. | **It** | **s not** | **too much** | **in the film.** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: location |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1287 | Independent cl. | **The flashback** | **made** | **you** | **laugh,** | **aren't** | **you?** |
| | experiential | Initiator | Pro- | Behaver | -cess: behavoural | | |
| | interpersonal | Subject | Finite(past): predi- | Complement | -cator | Finite | Subject |
| | Declarative Mood | Mood Block | | Residue | | Mood tag | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1288 | Independent cl. | **Why** | **don't** | **you** | **think** | | |
| | experiential | Cir.: cause | Pro- | Sensor | -cess: mental | | |
| | interpersonal | Wh- Adjunct | Finite(present) | Subject | Predicator | | |
| | Interrogative Mood | Mood Block | | Residue | | | |
| | | Interpersonal | | | | | |
| | textual | Theme | Rheme | | | | |
| 1289 | Independent cl. | **that** | **it** | **is** | **the charm of the film ?** | | |
| | experiential | | Token | Process: relational | Value | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | |
|---|---|---|---|---|
| 1290 | Independent cl. | **The word "Cherm"** | **means that** | **"out of date or ancient".** |
| | experiential | Token | Process: relational | Value |
| | interpersonal | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | Mood Block | | Residue |
| | | Topical | | |
| | textual | Theme | Rheme | |
| 1291 | Independent cl. | **Because of this;** | **I** | **think** |
| | experiential | Cir.: cause | Sensor | Process: mental: cognition |
| | interpersonal | Adjunct | Subject | Finite(present): predicator |
| | Declarative Mood | Resi- | Mood Block | -due |
| | textual | Marked Theme | Rheme | |
| 1292 | Independent cl. | **the flashback** | **is** | **the one of the components to make "Cherm" so interesting** |
| | experiential | Carrier | Process: relational | Attribute |
| | interpersonal | Subject | Finite(present) | Complement |
| | Declarative Mood | Mood Block | Residue | |
| | | Topical | | |
| | textual | Theme | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1293 | Independent cl. | **and** | **^THE FLASHBACK** | **support** | **the main idea of the film.** |
| | experiential | | Actor | Process: material | Goal |
| | interpersonal | Conj. Adjunct | Subject | Finite(present: error): predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1294 | Independent cl. | **Even though** | **I** | **like** | **the flashback** |
| | experiential | | Sensor | Process: mental: affection | Phenomenon |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | Rheme | | |
| 1295 | Independent cl. | **but** | **the scene that Nual make love with her customers and when Mr. Sombat killed the guy who was an adulterer of his wife while they were making love** | **are not** | **the good memorable scenes for me.** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1296 | Independent cl. | **I** | **think** | | | |
| | experiential | Sensor | Process: mental: cognition | | | |
| | interpersonal | Subject | Finite(present): predicator | | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1297 | Independent cl. | **that** | **there** | **are** | **many children [[really would like to see this film]]** | **because of the main character; "Mom"** |
| | experiential | | | Process: existential | Existent | Cir.: cause |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1298 | Independent cl. | **but** | **it** | **is** | **unsuitable for them** | **to see the bad scene like this.** |
| | experiential | | Id/ Carrier | Process: relational | Attribute | Carrier |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | clauses | | | | | |
| 1299 | Independent cl. | **And** | **the scene that Mr. Sombat was raped by an old man** | | | **is** | **so bad** |
| | experiential | | Carrier | | | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | | | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | | Rheme | |
| 1300 | Independent cl. | **And** | **the audiences** | | **not** | **excite** | |
| | experiential | | Carrier | | Process: relational:Ø: error | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | | Finite/predicator: (error) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | | Rheme | | |
| 1301 | Independent cl. | **and** | **^ THE AUDIENCES** | **fear** | **with the scene,** | | |
| | experiential | | Sensor | Process: mental: affection | Phenomenon (with error of preposition 'with') | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement | | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1302 | Independent cl. | **the fearful scene** | **can** | **make** | **the audiences** | **laugh !!??** |
| | experiential | Initiator | Pro- | | Behaver | -cess: behavoural |
| | interpersonal | Subject | Finite(modal: probability): | Predi- | Complement | -cator |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1303 | Independent cl. | **The main idea of "Cherm"** | **is** | **very clear.** | | |
| | experiential | Carrier | Process: relational | Attribute | | |
| | interpersonal | Subject | Finite(present) | Complement | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1304 | Independent cl. | **The theme** | **focus on** | **the social problems [[ in our country in present. ]]** | | |
| | experiential | Actor | Process: material | Goal | | |
| | interpersonal | Subject | Finite(present: error) | Predicator | | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1305 | Independent cl. | **I** | **agree** | **with you** | |
| | experiential | Sensor | Process: mental: cognition | Cir.: accompaniment | |
| | interpersonal | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1306 | Independent cl. | **that** | **the flashback** | **isn't** | **the main idea,** |
| | experiential | | Token | Process: relational | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1307 | Independent cl. | **it** | **s** | **only the one part of the film.** | |
| | experiential | Carrier | Process: relational | Attribute | |
| | interpersonal | Subject | Finite(present) | Complement | |
| | Declarative Mood | Mood Block | Residue | | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1308 | Independent cl. | **But** | **you** | **told** | |
| | experiential | | Sayer | Process: verbal | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1309 | Independent cl. | **that** | **the music** | **is not** | **relevant to the theme,** |
| | experiential | | Carrier | Process: relational | attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1310 | Independent cl. | **I** | **don't** | **think** | **so.** |
| | experiential | Sensor | Process: mental: cognition | | Phenomenon |
| | interpersonal | Subject | Finite(present) | Predicator | Complement |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1311 | Independent cl. | **The old song in the film** | | **can** | **show** | **you** | **the charming scenes** |
| | experiential | Actor | | Process: material | | Beficiary: recipient | Goal |
| | interpersonal | Subject | | Finite(modal: probability) | Predicator | Complement | |
| | Declarative Mood | Mood Block | | | Residue | | |
| | | Topical | | | | | |
| | textual | Theme | | Rheme | | | |
| 1312 | Independent cl. | **and** | **^THE OLD SONG IN THE FILM** | **^ CAN** | **support** | **the theme** | **by the specifical of the characters and scenes.** |
| | experiential | | Actor | Process: material | | Goal | Cir.: means |
| | interpersonal | Conj. Adjunct | Subject | Finite(modal: probability) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | | | Theme | Rheme | | |
| 1313 | Independent cl. | **When** | **they** | **dream  [[ with a monologue ]]** | | **in the flashback,** | |
| | experiential | | Behaver | Process: behavoural | | Cir.: location | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | | Adjunct | |
| | Declarative Mood | | Mood Block | Residue | | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1314 | Independent cl. | **It** | **s** | | **so funny  [[with their feeling of the ancientness. ]]** | |
| | experiential | Carrier | Process: relational | | Attribute | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1315 | Minor cl. | **For the main characters;** | | | | |
| 1316 | Independent cl. | **Nun** | **is** | | **the good actress.** | |
| | experiential | Carrier | Process: relational | | Attribute (with error of 'the') | |
| | interpersonal | Subject | Finite(present) | | Complement | |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1317 | Independent cl. | **She** | **can** | **make** | **the audiences** | **believe** |
| | experiential | Initiator | Pro- | | Sensor | -cess: mental |
| | interpersonal | Subject | Finite(modal: probability) | Predi- | Complement | -cator |
| | Declarative Mood | Mood Block | | Residue | | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1318 | Independent cl. | **that** | **she** | **is** | **the real prostitute** | | |
| | experiential | | Carrier | Process: relational | Attribute (with error of 'the') | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1319 | Independent cl. | **but** | **Mom** | **is not** | **the nice actor** | **for me.** | |
| | experiential | | Carrier | Process: relational | Attribute | Cir.: angle | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1320 | Independent cl. | **Because** | **we** | **are use to** | **see** | **Mom** | **in the farcical movie   not the serious film like this.** |
| | experiential | | Sensor | Process: mental: perception | | Phenomenon | Cir.: location   Cir.: comparison |
| | interpersonal | Conj. Adjunct | Subject | Finite(past: error) | Predicator | Complement | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1321 | Independent cl. | **Even though** | **he** | **feels** | **sad,** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Complement |
| | Declarative Mood | | Mood Block | | Residue |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1322 | Independent cl. | **the audiences** | **still** | **laugh** | **with him!** |
| | experiential | Behaver | | Process: behavoural | Cir.: accompaniment |
| | interpersonal | Subject | Modal Adjunct | Finite(present): predicator | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |
| 1323 | Independent cl. | **It** | **s not** | **the good feedback** | **for the director** |
| | experiential | Carrier | Process: relational | Attribute | Cir.: angle |
| | interpersonal | Subject | Finite(present) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | Topical | | | |
| | textual | Theme | Rheme | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1324 | Independent cl. | **who** | **would like to make** | | **the audience** | **cry,** |
| | experiential | Initiator | Pro- | | Behaver | -cess: behavioural |
| | interpersonal | Subject | Finite(Present): Predi- | | Complement | - cator |
| | Declarative Mood | Mood Block | | | Residue | |
| | | Topical | | | | |
| | textual | Theme | Rheme | | | |
| 1325 | Independent cl. | **but** | **they** | **laugh** | **all the film shown.** | |
| | experiential | | Behaver | Process: behavoural | Cir.: extent (problematic) | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present): predicator | Adjunct | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses |
|---|---|---|
| 1326 | Independent cl. | Hi Achara, |
| 1327 | | I totally agree with you |
| 1328 | | that those scenes you mentioned are not good memorable one. |
| 1329 | | And they are definitely harmful to children. |
| 1330 | | By the way, can you give example of the scenes that proved that "Mum" could not perform well??? |
| 1331 | | HI Sirinapa, |
| 1332 | | So do you think the use of camera distance and techniques were successful?? |
| 1333 | | Could the scenes that Nual slept with other guys communicate well?? |
| 1334 | | Hello everyone! |
| 1335 | | Which s movie do you like most? |
| 1336 | | For me I would like " Mr.Fluck " very much. |
| 1337 | | This movie is good for many people in Thailand especially, in the society of Thai country. |
| 1338 | | I want to Thai people can good understand about the love in Thailand |
| 1339 | | when you  see this movie |
| 1340 | | because today bad situation can happen for everyone. |
| 1341 | | So I want to communicate my viewpoint to other people can see. |
| 1342 | | In addition I hope |
| 1343 | | that may be someone can change |
| 1344 | | or think your habit. |

| # | | clauses |
|---|---|---|
| 1345 | | About the setting. |
| 1346 | | I think |
| 1347 | | this movie can set the scenes same the past of Thai country. |
| 1348 | | It is a real nature of Thai country. |
| 1349 | | I think |
| 1350 | | this movie can communicate each scene to people |
| 1351 | | know good understand for the way of life Thai people in the past. |
| 1352 | | In addition, we can see the culture, the jobs and the society in the country very well. |
| 1353 | | All can communicate to the habit of them too. |
| 1354 | | About the theme. |
| 1355 | | This movie can convey about the society of Thai people in the country very well. |
| 1356 | | The theme in this movie is the judgment of many people who don't know the true |
| 1357 | | but they believe with the thing that they see |
| 1358 | | and it s not true. |
| 1359 | | Follow the story |
| 1360 | | Mr. Fluck has to take care Somsong who is insane and wife of his father |
| 1361 | | when his father died. |
| 1362 | | When Somsong and Mr. Fluck  live together, |
| 1363 | | the people began anti |

| # | | clauses |
|---|---|---------|
| 1364 | | and dislike him |
| 1365 | | including persecute him. |
| 1366 | | This happen to be born |
| 1367 | | because the people don't know the true story, |
| 1368 | | they believe other people said |
| 1369 | | and believe the thing that they see. |
| 1370 | | It is the society of Thai people in the country |
| 1371 | | and nowadays it still has this happen |
| 1372 | | because it is a little society. |
| 1373 | | The people have not the knowledge. |
| 1374 | | I think |
| 1375 | | someone when see this movie |
| 1376 | | may be they can change the habit or opinion. |
| 1377 | | About a memorable scene. |
| 1378 | | I feel pity with Mr.Fluck and Somsong |
| 1379 | | when the people join hit and trample Mr.Fluck until him unconscious. |
| 1380 | | Then Somsong support him back home. |
| 1381 | | The people decide them wrong |
| 1382 | | but they don't wrong. |

| # | | clauses |
|---|---|---|
| 1383 | | Mr. Fruck very sad that they don't believe him |
| 1384 | | But Somsong take care him and live next him |
| 1385 | | although she is the insane. |
| 1386 | | I think |
| 1387 | | this movie can communicate the good or bad things to many people in Thailand. |
| 1388 | | It teaches the people look other people in the good side |
| 1389 | | although they are the insane |
| 1390 | | but someone work a good job |
| 1391 | | but they are deceive other believe him. |
| 1392 | | This movie teach me don't believe the thing that I meet with myself |
| 1393 | | or listen from other person |
| 1394 | | because something that I meet may be it not true. |
| 1395 | | We should believe the goodness of them |
| 1396 | | although we are different |
| 1397 | | and don't decide |
| 1398 | | before they think everything clearly. |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1399 | Independent cl. | **The scene that Mum performed quite not well** | | | **is** | | **the scene when he robbed by the robberry** |
| | experiential | Value | | | Process: relational | | Token |
| | interpersonal | Subject | | | Finite(present) | | Complement |
| | Declarative Mood | Mood Block | | | | | Residue |
| | | Topical | | | | | |
| | textual | Theme | | | Rheme | | |
| 1400 | Independent cl. | **that** | **he** | **showed** | | | |
| | experiential | | Actor | Process: material | | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1401 | Independent cl. | **like** | **he** | **wasn't** | | **hurt** | |
| | experiential | | Carrier | Process: material | | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past) | | Predicator | |
| | Declarative Mood | | Mood Block | | | Residue | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1402 | Independent cl. | **or** | **^HE** | **felt** | **upset [with this scene.]** | | |
| | experiential | | Carrier | Process: relational | Attribute | | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1403 | Independent cl. | **And about when he showed his feeling that he loved Nual** | | | **was not** | **good** | **also** |
| | experiential | Carrier (error) | | | Process: relational | Attribute | Cir.: accompaniment |
| | interpersonal | Subject | | | Finite(past) | Complement | Adjunct |
| | Declarative Mood | Mood Block | | | | Residue | |
| | | Topical | | | | | |
| | textual | Theme | | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1404 | Independent cl. | **because** | **that** | **is not** | | **love** | |
| | experiential | | Token | Process: relational | | Value | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Complement | |
| | Declarative Mood | | Mood Block | | Residue | | |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |
| 1405 | Independent cl. | **^BECAUSE** | **^THAT** | **^ IS** | | **,just** | **a feeling to play or joke.** |
| | experiential | | Token | Process: relational | | | Value |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | | Mood Adjunct | Complement |
| | Declarative Mood | | Mood | | Resi- | Block | -due |
| | | Textual | Topical | | | | |
| | textual | Theme | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1406 | Independent cl. | **By the way** | **this movie** | **is** | **interesting** |
| | experiential | | Carrier | Process: relational | Attribute |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement |
| | Declarative Mood | | Complement | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1407 | Independent cl. | **because** | **this** | **is** | **the forst time  [[that i see Mum act like this.]]** |
| | experiential | | Carrier | Process: relational | Attribute (with misspelling 'forst') |
| | interpersonal | Conj. Adjunct | Subject | Finite (Present) | Complement |
| | Declarative Mood | | Mood Block | Residue | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1408 | Minor cl. | **Yes teacher ,** | | | |
| 1409 | Minor cl. | **because the aim or the purpose that they use camera distance and techniques** | | | |
| 1410 | Independent cl. | **and** | **they** | **don't** | **want** |
| | experiential | | Sensor | Process: mental | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | |
| | Declarative Mood | | Mood Block | | |
| | | Textual | Topical | | |
| | textual | Theme | | Rheme | |
| 1411 | Non- finite cl. | **to show** | | **all** | |
| | experiential | Process: material | | Goal | |
| | interpersonal | Finite (present): Predicator | | Complement | |
| | | Residue | | | |
| | textual | Residue | | | |

| # | | clauses | | | | |
|---|---|---|---|---|---|---|
| 1412 | Independent cl. | **Therefore** | **this scene** | **communicate** | **quite well** | **also** |
| | experiential | | Sayer | Process: verbal | Cir.: quality | Cir.: accompaniment |
| | interpersonal | Conj. Adjunct | Subject | Finite(present:error): predicator | Adjunct | Adjunct |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | | Theme | Rheme | | |
| 1413 | Independent cl. | **while** | **Naul's face** | **is** | **not good or unrealistic** | |
| | experiential | | Carrier | Process: relational | Attribute | |
| | interpersonal | Conj. Adjunct | Subject | Finite(present) | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |
| 1414 | Independent cl. | **because when** | **they** | **showed** | **that scene** | |
| | experiential | | Actor | Process: material | Goal | |
| | interpersonal | Conj. Adjunct | Subject | Finite(past): predicator | Complement | |
| | Declarative Mood | | Mood Block | | Residue | |
| | | Textual | Topical | | | |
| | textual | Theme | | Rheme | | |

| # | | clauses | | | | | |
|---|---|---|---|---|---|---|---|
| 1415 | Independent cl. | **it** | **mean** | **she must hav some feeling** | | **also ,** | |
| | experiential | Token | Process: relational | Value | | Cir.: accompaniment | |
| | interpersonal | Subject | Finite(present): predicator | Complement | | Adjunct | |
| | Declarative Mood | Mood Block | | Residue | | | |
| | | Topical | | | | | |
| | textual | Theme | Rheme | | | | |
| 1416 | Independent cl. | **or** | **maybe** | **she** | **used to** | **do** | **like that** | **many times** |
| | experiential | | | Actor | Process: material | | Cir.: comparison | Cir.: extent |
| | interpersonal | Conj. Adjunct | Mood Adjunct | Subject | Finite (past) | Predicator | Adjunct | Adjunct |
| | Declarative Mood | | Resi- | Mood Block | | -due | | |
| | | Textual | Interpersonal | Topical | | | | |
| | textual | Theme | | | Rheme | | | |

| # | | clauses | | | |
|---|---|---|---|---|---|
| 1417 | Independent cl. | **that** | | **why [[it is just a simple thing]]** | **for her.** |
| | experiential | Token | Process: ø: error | Value | Cir.: angle |
| | interpersonal | Subject | Finite/ predicator: ø: error | Complement | Adjunct |
| | Declarative Mood | Mood Block | | Residue | |
| | | | Topical | | |
| | textual | Theme | | Rheme | |
| 1418 | | Hi Apiwan, | | | |
| 1419 | | Thank you for your long message. | | | |
| 1420 | | Did you reply to support | | | |
| 1421 | | or argue with any particular friend?? | | | |

**Appendix C:** Reference Analysis

## Achara: Discussion 1

| cl. | text | exophora | homophora | phoricity endophora cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 117 | hi !!! iink. | iink | | | | | | | | | |
| 118 | I'll reply u later. | I, u | | | | | | | | | |
| 119 | I would like to let u know | I, u | | | | | | | | | |
| 120 | That^I am the one [[that don't believe in the destiny like u]]. | I, u | | | | the one that… | | | | | the destiny |
| 121 | U really know | u | | | | | | | | | |
| 122 | that who is the one [[I ever fall in love !!! ]] | I, who | | | | the one who… | | | | | |
| 123 | pliz check my opinion later | my | | | | | | | | | |
| 124 | cause I would like a lot of time | I | | | | | | | | | |
| 125 | to think | | | | | | | | | | |
| 126 | what I would like to share with u. | I, u | | | | | | | | | |
| 127 | ( iz our secret !!!) | our | | | | | | | | | |
| 128 | see ya !!! | ya | | | | | | | | | |
| 129 | bye | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 130 | Hi, IINK and everyone, | IINK | | | | | | | | | | |
| 131 | let me introduce my self first. | me,my | | | | | | | | | | |
| 132 | Can you guess | you,I | | | | | | | | | | |
| 133 | who am I ? | | | | | | | | | | | |
| 134 | I'm a Japanese girl in our class. | I, our | | | | | | | | | | |
| 135 | I love to speak Japanese with everyone | I, I | | | | | | | | | | |
| 136 | but they can't understand | | | | | | | | | they | everyone, cl.135 | |
| 137 | what I said !!! | | | | | | | | | | | |
| 138 | I'm the one [[who really keen on in everything about Japan, especially – Hide, X-Japan and another Japanese rock stars]]. | I, Japan, Hide, X-Japan who | | | | | the one who… | | | | | another |
| 139 | In my free time, I ever played inline and skateboard | my, I | | | | | | | | | | |
| 140 | but nowadays I love | I , | | | | | | | | | | |
| 141 | to read, read and read everything [[which I'm interested in]]. | I | | | | | | | | | | |
| 142 | In usual way, I'm an inactive girl in your eyes. | I, your, | | | | | | | | | | |
| 143 | You know why ? | you | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 144 | Because of I don't have many friends [[to talk to]]. | I | | | | | | | | | | |
| 145 | So, I'm lazy [[to talk to much with other]]. | I | | | | | other | I | | | | |
| 146 | I really know | I, | | | | | | | | | | |
| 147 | that someone doesn't like me [[except the time when they have a problem or difficult homework, they will talk to much with me in this time !!!]] | me | | | | | the time when… | | | they | someone cl. 147 | |
| | | | | | | | | | they, | someone cl. 147 | | |
| | | | | | | | | | this time | when they.. cl. 147 | | |
| 148 | Oh … so serious. | | | | | | | | | | | |
| 149 | In my point of view [[about the movie we watched together last week " February"]] << >>I AGREE with you, IINK . | my, we I, you, Febuary , IINK | | | | | the movie.. | | | | | |
| 150 | <<and you noticed | you | | | | | | | | | | |
| 151 | that I slept in front of the TV all the time | I, the TV | | | | | | | | | | |
| 152 | while you were watching together>> | you | | | | | | | | | | |
| 153 | I don't believe in destiny ! | I | | | | | | | | | | |
| 154 | I believe | I | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 155 | that something won't happen | | | | | | | | | | | |
| 156 | if you don't make | you | | | | | | | | | | |
| 157 | or ^YOU DON'T think about it. | ^YOU | | | | | | | | it | something cl. 155 | |
| 158 | Even though you pass someone | you | | | | | | | | | | |
| 159 | you really love him | you | | | | | | | | him | someone cl. 158 | |
| 160 | but you never talked with him. | you | | | | | | | | him | someone cl. 158 | |
| 161 | The love isn't the destiny. | | | | | | | | | the love | cl. 159 | the destiny |
| 162 | You can control it. | you | | | | | | | | it | cl. 159,161 | |
| 163 | Why don't I believe in the destiny ? | I | | | | | | | | | | the destiny |
| 164 | I would like to tell you IINK ! | I, you IINK | | | | | | | | | | |
| 165 | Four years ago [[when I studied in M.6]], I ever dreamed about a guy [[who I never met before]], | I I, I | | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | phoricity | | | | | | | faulty reference |
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| 166 | he has an eye glasses | | | | | | | | he | a guy cl. 165 | |
| 167 | (you known ?) | you | | | | | | | | | |
| 168 | I really remember him | I | | | | | | | him | a guy cl. 165,66 | |
| 169 | and looking for him like in the dream. | | | | | | | | him | a guy cl. 165,66,68 | |
| | | | | | | | | | the dream | Dream cl. 165 | |
| 170 | In that time, I believed in the destiny | I | | | | | | | that time | four years ago cl. 165 | the destiny |
| 171 | that make me fall in my daydream. | me, my | | | | | | | that | cl. 170 | |
| 172 | In other hand, when I met him in the real dream. | I | | | | | the real dream | 'the dream' cl. 169 | him | a guy cl. 165,66,68,69 | |
| 173 | He doesn't like the guy [in the dream]. | | | | | the guy.. | | | he, | a guy cl. 165,66,68,69,72 | |
| | | | | | | | | | the dream | day dream cl. 171 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 174 | He is the guy [[who left me crying]] | me | | | | | the guy.. | | he | a guy cl. 165,66,68,69,72,73 | |
| 175 | and I don't want | I | | | | | | | him | a guy cl. 165,66,68,69,72,73,74 | |
| 176 | him to be other [[except brother]]. | | | | | | | | other | 174 | |
| 177 | We walk together in the opposite way and thoughts. | we | | | | | the opposite … | together cl. 177 | | | |
| 178 | Love comes in at the window | | | | | | | | | | the window |
| 179 | but ^ LOVE goes out at the door !! | | | | | | the door | window cl. 178 | | | |
| 180 | and Love can turn the cottage into a golden palace | | | | | | | | | | the cottage |
| 181 | but the golden palace can't built up by the destiny. | | | | | | | | the golden palace | golden palace cl. 181 | the destiny |
| 182 | What do you think about my words ?? | you, my | | | | | | | | | |

## Appendix C: Reference Analysis

### Achara: Discussion 2

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 275 | Hi, everyone, | | | | | | | | | | |
| 276 | I'm Ann. | I<br>Ann | | | | | | | | | |
| 277 | About the second online discussion, | the second online… | | | | | | | | | |
| 278 | in my point of view, I believed | my, I | | | | | | | | | |
| 279 | that living abroad is so excellent for me. | me | | | | | | | | | |
| 280 | From this point make me get more experiences about this world. | me | this world | | | | | | this point | cl. 279 | more |
| 281 | I think | I | | | | | | | | | |
| 282 | that living abroad is the best way [[that very useful for the students who would like to improve their second language]]. | | | | | the best way that…, the students who… | | | their | students cl. 282 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 283 | For my opinion, I believe | my, I | | | | | | | | | |
| 284 | that even though we learn foreign language | we | | | | | | | | | |
| 285 | but we afraid [[to talk with the native speaker]], | we | | | | | | | | | the native speaker |
| 286 | it isn't the best way for Thai students. | | | | | the best.. | | | it | cl. 284-85 | |
| 287 | If we speak other language everyday | we | | | | | other language | foreign language cl. 284 | | | |
| 288 | but we still talk with Thai . | we | | | | | | | | | |
| 289 | In fact, you still speak English language | you | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 290 | while you think in Thai all the time. | you | | | | | | | | | | |
| 291 | This way isn't good for me. | me | | | | | | | | <u>this</u> way | cl. 289-90 | |
| 292 | In addition, living abroad is so good for me [[to meet many people]]. | me | | | | | | | | | | |
| 293 | You and everyone really knew | you | | | | | | | | | | |
| 294 | that I like Japanese people and all everything [about Japan]. | I, Japan | | | | | | | | | | |
| 295 | You don't predict [[where I would like to go abroad.]] | you, I | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 296 | It's true | | | it | cl. 300 | | | | | | | |
| 297 | if you guess "Japan" | you "Japan" | | | | | | | | | | |
| 298 | In addition, there are many reasons [for me [[to go abroad]]]. | me | | | | | | | | | | |
| 299 | One point is to travel in the famous place [in other country]. | other (other than Thailand) | | | | | the famous place … | one point | many reasons cl. 298 | | | |
| 300 | I would like to go to Japan | I Japan | | | | | | | | | | |
| 301 | to visit The hide Museum [ in Kanagawa] | The hide Museum | | | | | | | | | | |
| 302 | and I would like to stay in Japan | I Japan | | | | | | | | | | |
| 303 | when there is the Hanami Season (sakura season) in Japan. | the Hanami Season, Japan | | | | | | | | | | |
| 304 | Second, I would like to try to live in Japan alone. | I Japan | | | | | | Second | many reasons cl. 298 | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 305 | In my opinion, if I can live there, | my, I | | | | | | | there | Japan cl. 304 | | |
| 306 | it's mean that [[I can speak Japanese very well !! , ]] | I | | | | | | | it | cl. 305 | | |
| 307 | to go abroad help me open my view. | me, my | | | | | | | | | | |
| 308 | Third, I will gain many experiences from living abroad, | I | | | | | Third | many reasons cl. 298 | | | | |
| 309 | such as ^ I ^ WILL know about their culture, believing, social, language and history of the country. | ^I | | | | | | | the country | abroad cl. 308 | their | |
| 310 | It's the best way of living abroad | | | | | the best way.. | | | it | cl. 308-09 | | |
| 311 | to gain the new experiences in my life. | my | | | | | the new experiences | 'many experiences' cl. 308 | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 312 | Finally, the reason why I would like to go Japan !! | I Japan | | | | the reason why… | | | | | | |
| 313 | I would like to meet someone [[who waiting for me at Japan !!! ]] | I me, Japan | | | | | | | | | | |
| 314 | If it's possible like the movie, (like Jee and Irada) | Jee, Irada, the movie | | | | | | | it, | meeting someone… cl. 313 | | |
| 315 | it's so good. | | | | | | | | it | cl. 314 | | |
| 316 | Because of this point I have to learn Japanese. | I | | | | | | | this point | cl. 313 | | |
| 317 | What do you think about my opinion ? | you, my | | | | | | | | | | |
| 318 | Living abroad is so good. | | | | | | | | | | | |
| 319 | Please agree with me | me | | | | | | | | | | |
| 320 | and go abroad together !! (not this term !) | this term | | | | | | | | | | |

**Appendix C:** Reference Analysis

## Achara: Discussion 3

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 551 | Hi !! Everyone, | | | | | | | | | | | |
| 552 | I'm Ann. | I<br>Ann | | | | | | | | | | |
| 553 | I would like to know | I | | | | | | | | | | |
| 554 | why don't Somsak and iink post our third discussion, ha ??? | Somsak<br>iink<br>our | | | | | | | | | | |
| 555 | I am so puzzle | I | | | | | | | | | | |
| 556 | what should I do, between post and reply? | I | | | | | | | | | | |
| 557 | HOWEVER don't worry about it | | | | | | | | | it | cl. 555, 56 | |
| 558 | because I am the most beautiful in our class. | I, our | | | | | the most… | | | | | |
| 559 | I can ! ^ POST ^OUR ^THIRD ^DISCUSS | I, ^OUR | | | | | | | | | | |
| 560 | Anyway, let's talk about the third online discussion. | us, the third online discussion | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 561 | About the psychological problem. | | | | | | | | | | the psychol ogical problem |
| 562 | There are many causes for this mental sickness. | | | | | | this | Psycholo gical problem cl. 561 | | | |
| 563 | In my opinion, one important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family. | my | | | | the pressure… | | | one | many causes cl. 562 | |
| | | | | | | others who… | | | the mental sickne ss | cl. 562 | |
| 564 | For example, our parents would like us to pass the examination | our us, the examina tion | | | | | | | | | |
| 565 | and ^OUR ^PARENTS ^WOULD ^LIKE^US ^TO be the best of our class | ^OUR, ^US, our | | | | the best of.. | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 566 | but we can't do. | we | | | | | | | do[1] | cl. 565 | |
| 567 | For this reason, it makes us crazy | us | | | | | | | this reason | cl. 565-66 | |
| | | | | | | | | | it | this reason cl. 567 | |
| 568 | and ^IT ^MAKES ^US risk [[to have psychological problem]]. | | | | | | | | ^IT | this reason cl. 567 | |
| 569 | Someone can solve this problem | | | | | | | | this | psychological problem cl.561 | |
| 570 | but there are many students [[still unsolvable]]. | | | | | | | | | | |
| 571 | As a result, there are many problems [[that the people who have mental sickness can cause in the society, such as suicide themselves or hurt members in their family]]. | | the society | | | the people… | | | themselves | people who …cl.571 | |
| | | | | | | | | | their | people who … cl. 571 | |

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[1] Technically, 'do' is substitution, but since substitutions are occasionally used by students, they are analysed as anaphoric reference.

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 572 | Second cause for mental sickness is the result of their hereditary disease. | | | | | the result of.. | | | second, | many causes cl.562 | |
| | | | | | | | | | their | the people who ... cl. 571 | |
| 573 | For this cause, there are many people risk [[to have mental sickness unawares]]. | | | | | | | | this cause | hereditary disease cl. 563 | |
| 574 | Almost of the patients have this disease in their middle age. | | | | | | the patients | the people who.. cl. 571,72 | this disease | mental sickness cl. 562 | |
| | | | | | | | | | their | the patient cl. 574 | |
| 575 | In fact, it's too difficult to treat them [[than other cases]]. | | | it | To treat them... | | other | 'this cause' cl. 574 | them | the patient cl. 574 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 576 | If people in the middle age have the mental sickness, | | | | | | | | the mental sickness | cl. 562,74 | | |
| | | | | | | | | | the middle age | middle age cl. 574 | | |
| 577 | there is the cause of many problems [in their work]. | | | | | the cause of… | | | their | the patient cl. 574,75 | | |
| 578 | They can't work well again as before they get the disease. | | | | | | | | they | the patient cl. 574, 75,76 | | |
| | | | | | | | | | they | the patient cl. 574, 75,76,77 | | |
| 579 | This cause leads to many problems in their office. | | | | | | | | this cause, | cl.577 | | |
| | | | | | | | | | their | the patient cl. 574, 75,76,77, 78 | | |
| 580 | Abuse can lead to both psychological and emotional problems. | | | | | | | | | | | |
| 581 | Most of people use something in a way [[that is wrong or harmful, such as alcohol, drug or solvent abuse]], . | | | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora (reference) | cataphora (referent) | esphora | bridging (reference) | bridging (referent) | anaphora (reference) | anaphora (referent) | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 582 | The abuse of drugs or alcohol may make people have mental sickness. | | | | | | the abuse of drug | ideational idea in cl. 580-581 (Martin, 1992: 125) | | | |
| 583 | Because of the effects or potency of a drug, they can't control themselves. | | | | | the effects… | | | they, themselves | the patient cl. 574,75,76,77,78,79 | |
| 584 | For this reason can cause in the society. | | the society | | | | | | this reason, | cl. 596 | |
| 585 | They will do almost anything, [[sometimes even commit crimes, violence]] | | | | | | | | they | the patient cl. 574,75,76,76,77,78,79,83 | |
| 586 | or ^THEY ^WILL make something disturb others. | | | | | | others | they cl. 585 | ^THEY | the patient cl. 574,75,76,77,78,79,83,85 | |
| 587 | There are many ways [[to stop people have mental sickness]]. | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 588 | One way [[that makes you far away from the mental sickness]] is [[avoid many causes of your strain feeling and anxiety]]. | you, your | | | | | | | one | many ways cl. 587 | | |
| | | | | | | | | | the mental sickness | cl. 587 | | |
| 589 | Don't worry too much about everything | | | | | | | | | | | |
| 590 | Please don't crazy my friends, | my | | | | | | | | | | |
| 591 | don't be Mr. FAQ [[and leave me alone]]. | Mr. FAQ, me | | | | | | | | | | |
| 592 | Our class is alike the lunatic asylum also). | our | | | | | | | | | | the lunatic asylum |
| 593 | Take care yourself | yourself | | | | | | | | | | |
| 594 | and far away from the psychological problem. | | | | | | | | | | | the psychological problem |
| 595 | Bless you! | you | | | | | | | | | | |

**Appendix C:** Reference Analysis

## Achara: Discussion 4

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 4/1 811 | Ya !!! hello my friends. | my | | | | | | | | | |
| 812 | How are you? | you | | | | | | | | | |
| 813 | What about your opinion in the fourth online discussion? | your, the fourth online discussion | | | | | | | | | |
| 814 | Do you agree or disagree with Nual | you, Nual | | | | | | | | | |
| 815 | that she earns money [[by working as prostitute]] ? | | | | | | | | she | Nual cl. 814 | |
| 816 | In my opinion, I disagree with her. | my, I | | | | | | | her | Nual cl. 814,15 | |
| 817 | I think | I | | | | | | | | | |
| 818 | that working as the prostitute is not the best way [[to earn money]]. | | | | | the best way.. | | | | | the prostitute |
| 819 | There are many reasons [[why I think that]]. | I | | | | | | | that | cl. 818 | |
| 820 | Nowadays, there are many jobs you can apply. | you | | | | | | | | | |
| 821 | Why don't you choose another jobs? | you | | | | | | | another | prostitute cl. 815 | |
| 822 | There are many people [[really know that be the prostitute is not the nice job for women]]. | | | | | the nice job.. | | | | | the prostitute |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | phoricity — endophora | | | | | |
| 823 | It is the work [[that tortures not only her body but also her heart and soul]]. | | | | | the | | | it | prostitute cl. 815,821 | |
| | | | | | | | | | her | Nual cl. 814,15,16 | |
| | | | | | | | | | her | Nual cl. 814,15,16,23 | |
| 824 | Don't you think that | you | | | | | | | | | |
| 825 | Nual is suffering torture from work as the prostitute? | Nual | | | | | | | | | the prostitute |
| 826 | Even tough you earn a lot of money by working like Nual | you, Nual | | | | | | | | | |
| 827 | but it is not so good [[to work and cry in the same time]]. | | | it | to work… | | | | | | |
| 828 | It is so risk to live with the illness too. | | | it | to live… | | | | | | the illness |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 829 | Are you sure that you not infect HIV or another diseases? | you, you HIV | | | | | | | | another diseases | HIV cl. 829 | |
| 830 | A lot of money can help your family [[to pay for everything they want]] | your | | | | | | | | they | your family cl. 830 | |
| 831 | but money can not buy your life | your | | | | | | | | | | |
| 832 | when you are the HIV patient. | you, HIV | | | | | | the HIV patient | HIV cl. 829 | | | |
| 833 | I think | I | | | | | | | | | | |
| 834 | you may not proud [[that you can earn a lot of money but you have only three month to live in this world]]. | you, you, you | this world | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 835 | Some people say | | | | | | | | | | |
| 836 | that there are many people [[who have little education would like to be the prostitute]]. | | | | | | | | | | the prosti tute |
| 837 | I think | I | | | | | | | | | |
| 838 | that it is not only a way [[for many peasants in our country to earn money]]. | our | | | | | | | it | be the prostitute cl. 836 | |
| 839 | I knew | I | | | | | | | | | |
| 840 | that be an employee in the industrial or electronic factory could make a lot of money in this day, especially work at the microchip factory. | | | | | the industr ial or electro nic factory | the microch ip factory | the industrial or electronic factory | | | |
| 841 | There are many people [[have not to use many of testimonials]] [[to work there]]. | | | | | | | | there | the microchi p factory cl. 840 | |
| 842 | The plants would like only the dexterous of the employee. | | | | | the dextero us.. | the plants | 'the microchip factory' cl. 840 | the employee | an employe e cl. 840 | |
| 843 | If you agree | you | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | | | reference | referent | reference | referent | |
| 844 | that working as the prostitute is good | | | | | | | | | | the prostitute |
| 845 | but don't you notice | you, | | | the end of.. | | | | | | |
| 846 | at the end of the story (Cherm)Nual resign from prostitution | the story (Cherm) Nual | | | | | | | | | |
| 847 | and ^ NUAL work at wedding studio. | ^NUAL | | | | | | | | | |
| 848 | It is shown | | | | | | | | it | cl. 846-46 | |
| 849 | that Nual not really would like to be the prostitute. | Nual | | | | | | | | | the prostitute |
| 850 | There are many jobs | | | | | | | | | | |
| 851 | you can earn a lot of money. | you | | | | | | | | | |
| 852 | ^YOU CAN EARN not only prostitution | ^YOU | | | | | | | | | |
| 853 | Don't be crazy my friends !! | my | | | | | | | | | |
| 854 | If you would like to get a lot of money, | you | | | | | | | | | |
| 855 | tell me. | me | | | | | | | | | |
| 856 | There are many lists of rich and handsome Japanese men on my hand. | my | | | | | | | | | |
| 857 | Tell me, | me | | | | | | | | | |
| 858 | I can help you. [[ha ha ha !!]] | I, you | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 4/1 859 | I think that | I | | | | | | | | | |
| 860 | working as GEISHA is so good ha ha !!!! | | | | | | | | | | |
| 861 | Geisha isn't like the prostitute [[as you think]]. | you | | | | | | | | | the prostitute |
| 862 | Who are the geisha have to learn all about Japanese Art and Music. | who | | | | | | | | | the Geisha |
| 863 | If you don't have a lot of skill, | you | | | | | | | | | |
| 864 | you can't be Geisha. | you | | | | | | | | | |
| 865 | Working as Geisha can earn a lot of money. | | | | | | | | | | |
| 866 | So, let's go to Japan with me. | us, me | | | | | | | | | |
| 867 | Give me only 100,000 Bht. | me | | | | | | | | | |
| 868 | I can help you. [[ha ha ha]] | I, you | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 4/3 985 | The word Geisha means "artist" in Japanese. | | | | | | the word geisha | Geisha cl. 865 | | | |
| 986 | Geisha are professional hostesses [[who entertain guests through various performing arts in tea houses [[called O-chaya]]]]. | | | | | | | | | | |
| 987 | They are trained in a number of traditional skills [[such as Japanese ancient dance, singing, playing instruments such as the Shamisen, flower arrangement, wearing kimono, tea ceremony, calligraphy, conversation, alcohol serving manners and more]]. | | | | | | the Shamisen / more | instrument cl. 987 / instrument cl. 987 | they | Geisha cl. 986 | |
| 988 | Geisha continue to study | | | | | | | | | | |
| 989 | and ^ GEISHA perfect these skills throughout their careers as geisha. | | | | | | | | these skills / their | skills cl. 987 / Geisha cl. 988 | |
| 990 | A successful geisha must demonstrate beauty, grace, artistic talent, charm, impeccable etiquette, and refinement. | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 991 | Only guests with a long time connection with the tea house are allowed | | | | | | | | the tea house.. | tea house cl. 986 | | |
| 992 | and tea houses generally don't take on new clients without an introduction. | | | | | | | | | | | |
| 993 | The profession of a geisha is a very expensive business | | | | | the profession of… | | | | | | |
| 994 | and a geisha party can easily cost thousands of US dollars. | | | | | | | | | | | |
| 995 | The total number of geisha in the 1920's was 80,000, | | | | | the total number .. | | | | | | |
| 996 | but today the number of geisha has dropped to 10,000 due to the westernizing of Japanese culture. | | | | | the number of…, the westernizing… | | | | | | |

**Appendix C:** Reference Analysis

## Achara: Discussion 5

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1270 | HI !! IINK and everyone. | IINK | | | | | | | | | | |
| 1271 | How are you ? | you | | | | | | | | | | |
| 1272 | I'm fine, | I | | | | | | | | | | |
| 1273 | thank you. | you | | | | | | | | | | |
| 1274 | And you ? | you | | | | | | | | | | |
| 1275 | Oh !! sit down, please. | | | | | | | | | | | |
| 1276 | Ha Ha. | | | | | | | | | | | |
| 1277 | You got a nice trip in Ayuttaya yeah ? | you Ayuttaya | | | | | | | | | | |
| 1278 | IINK thank you so much for your opinion about "Cherm". | IINK, you, your, 'Cherm' | | | | | | | | | | |
| 1279 | I love this film like you. | I, you | | | | | | | | this film | 'Cherm' cl. 1278 | |
| 1280 | However, I can see the strengths and weaknesses of the film to !! | I | | | | | the strengths and weaknesses… | | | the film | 'Cherm' cl. 1278,79 | |
| 1281 | As you told | you | | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1282 | that the setting is not appropriate to the storyline, | | | | | | | | the setting, | cl. 1116 (Suchada) | |
| | | | | | | | | | the storyline | cl. 1118 (Suchada) | |
| 1283 | I agree with you in some points. | I, you | | | | | | | | | |
| 1284 | I think | I | | | | | | | | | |
| 1285 | that the flashback is an attraction of "Cherm". | 'Cherm' | | | | | | | the flashback | cl. 1119 (Suchada) | |
| 1286 | It's not too much in the film. | | | | | | | | it, | the flashback cl. 1119, 1285 | |
| | | | | | | | | | the film | Cherm cl. 1285 | |
| 1287 | The flashback made you laugh, aren't you? | you, you | | | | | | | the flashback | the flashback cl. 1119,1285, 86 | |
| 1288 | Why don't you think that | you | | | | | | | | | |
| 1289 | it is the charm of the film ? | | | | | the charm of… | | | it | the flashback cl. 1119,1285, 86,87 | |
| | | | | | | | | | the film | 'Cherm' cl. 1285,1286 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1290 | The word "Cherm" means that "out of date or ancient". | 'Cherm' | | | | | the word 'Cherm' | 'Cherm' cl. 1285 | | | | |
| 1291 | Because of this; I think | I | | | | | | | this | cl. 1285-1290 | | |
| 1292 | the flashback is the one of the components to make "Cherm" so interesting | 'Cherm' | | | | the compone nts… | | | the flashback | the flashback cl. 11119,1285,86,87,89 | the one of… | |
| 1293 | and ^ THE FLASSBACK support the main idea of the film. | | | | | the main idea… | | | the film | 'Cherm' cl. 1292 | | |
| | | | | | | | | | ^THE FLASHBACK | the flashback cl. 11119,1285,86,87,89,92 | | |
| 1294 | Even though I like the flashback | I | | | | | | | the flashback | the flashback cl. 11119,1285,86,87,89,92,93 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1295 | but the scene that Nual make love with her customers and when Mr. Sombat killed the guy who was an adulterer of his wife while they were making love are not the good memorable scenes for me. | me Nual Mr. Sombat | | | | the scene that Nual.., the guy who was.… | the good and memorabl e scene | the scene that Nual … cl. 1295 | her | Nual cl. 1295 | | |
| | | | | | | | | | his | Sombat cl. 1295 | | |
| | | | | | | | | | they | a guy + Sombat's wife cl. 1295 | | |
| 1296 | I think | I | | | | | | | | | | |
| 1297 | that there are many children [[really would like to see this film]] because of the main character; "Mom" | | | | | the main charact er, Mom | | | this film, | 'Cherm' cl. 1292,93 | | |
| 1298 | but it is unsuitable for them to see the bad scene like this. | | | it | to see the bad scene like this | | | | them, | children cl. 1297 | | the bad scene |
| | | | | | | | | | this | cl. 1295 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1299 | And the scene that Mr. Sombat was raped by an old man is so bad | Mr. Sombat | | | | the scene that… | | | | | | |
| 1300 | and the audiences not excite | the audiences | | | | | | | | | | |
| 1301 | and ^ THE AUDIENCES fear with the scene, | | | | | | | | the scene cl. 1299 | the scene' cl. 1299 | | |
| | | | | | | | | | ^THE AUDIENCES | CL. 1300 | | |
| 1302 | the fearful scene can make the audiences laugh !!?? | | | | | | the fearful scene | ideational meaning discussed in cl. 1299-1301 | the audiences | the audiences- cl. 1300,01 | | |
| 1303 | The main idea of "Cherm" is very clear. | 'Cherm' | | | | the main idea… | | | | | | |
| 13034 | The theme focus on the social problems [[in our country in present]]. | our | | | | the social problem … | the theme | 'the main idea' cl. 1303 | | | | |
| 1305 | I agree with you | I, you | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1306 | that the flashback isn't the main idea, | | | | | | | | the flashback | the flashback cl. 1119,1285,86,87,89,94 | | |
| | | | | | | | | | the main idea | main idea cl. 1303,04 | | |
| 1307 | it's only the one part of the film. | | | | | | | | it | the flashback cl. 1119,1285,86,87,89,94,1306 | | the one point… |
| | | | | | | | | | the film | 'Cherm' cl. 1303 | | |
| 1308 | But you told | you | | | | | | | | | | |
| 1309 | that the music is not relevant to the theme, | | | | | | | | the music | cl. 1136 (Suchada) | | |
| | | | | | | | | | the theme | theme cl. 1304 | | |
| 1310 | I don't think so. | I, | | | | | | | | so[2] | cl. 1308-09 | |
| 1311 | The old song in the film can show you the charming scenes | you | | | | | the old song… | | | the film | 'Cherm' cl. 1303,07 | | the charming scenes |
| 1312 | and ^ THE ^ OLD ^ SONG support the theme by the specific of the characters and scenes. | the characters and scenes | | | | | the special… | | | the theme | theme- cl. 1304,09 | | |
| | | | | | | | | | ^THE OLD SONG | cl. 1311 | | |

[2] Technically, 'so' is substitution. But since substitutions occur randomly in this study, they are analysed as anaphoric reference.

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1313 | When they dream [[with a monologue]] in the flashback, | | | | | | | | they, | the characters cl. 1312 | | |
| | | | | | | | | | the flashback | the flashback cl. 1119,1285,86,87,89,94,1306,07 | | |
| 1314 | it's so funny [[with their feeling of the ancientness]]. | | | it | their feeling of… | | the ancientness | 'ancient' cl.1290 | their, | the characters cl. 1312,13 cl. 1309 | | |
| 1315 | For the main characters; | the main characters | | | | | | | | | | |
| 1316 | Nun is the good actress. | Nun | | | | | | | | | | the good actress |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | phoricity — endophora | faulty reference |
| 1317 | She can make the audiences believe | | | | | | | | she | Nun cl. 1316 | |
| | | | | | | | | | the audiences | the audiences-cl. 1300,01,02 | |
| 1318 | that she is the real prostitute | | | | | | | | she | Nun cl. 1316,17 | the real prostitute |
| 1319 | but Mom is not the nice actor for me | Mom, me | | | | | | | | | the nice actor |
| 1320 | Because we are use to see Mom in the farcical movie not the serious film like this. | we, Mom, this | | | | the serious film… | | | | | the farcical movie |
| 1321 | Even though he feels sad, | | | | | | | | he | Mom cl. 1319 | |
| 1322 | the audiences still laugh with him! | | | | | | | | the audiences | the audiences-cl. 1300,01,02,17 | |
| | | | | | | | | | him | Mom cl. 1319,1321 | |
| 1323 | It's not the good feedback for the director | the director | | | | | | | it | cl. 1321-22 | the good feedback |

325

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1324 | who would like to make the audience cry, | | | | | | | | who | the director cl. 1323 | | |
| | | | | | | | | | the audiences | the audiences- cl. 1300,01,02 ,17,22 | | |
| 1325 | but they laugh all the film shown. | | | | | | | | they | the audiences- cl. 1300,01,02 ,17,22,24 | | |
| | | | | | | | | | the film | 'Cherm' cl. 303,07,11 | | |

## Suchada: Discussion 1

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 69 | hello | | | | | | | | | | |
| 70 | my name is iink | my<br>iink | | | | | | | | | |
| 71 | who everyone know well | | | | | | | | who | iink cl. 70 | |
| 72 | that i am a talkative girl | i | | | | | | | | | |
| 73 | and i am very dark girl. | i | | | | | | | | | |
| 74 | But anyhow i am still the most beautiful in our class. | i, our | | | | the most.. | | | | | |
| 75 | I am certain that..... | I | | | | | | | that | cl. 74 | |
| 76 | do u agree with me??? | me, u | | | | | | | | | |
| 77 | Now about the place where i will go to train to work | i | | | | the place where… | | | | | |
| 78 | not i am still not sure [[that i can go or not…]] | i, i | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 79 | so don't ask me too much about that.... | me | | | | | | | | that | the place… cl. 77 | |
| 80 | i am so sad now ... | i | | | | | | | | | | |
| 81 | i will explain to you | i, you | | | | | | | | | | |
| 82 | that why it's too difficult [[to go there]]. | | | it | to go there | | | | there | the place… cl. 77, 79 | |
| 83 | Because i am indipendence style , | i | | | | | | | | | | |
| 84 | it mena s [[we must look for job by ourselves]] | we, ourselves | | | | | | | | it | cl. 83 | |
| 85 | and ^ WE MUST talk with boss | ^WE | | | | | | | | | | |
| 86 | before we go. | we | | | | | | | | | | |
| 87 | So my boss is thai | my | | | | | | | | | | |
| 88 | but they want farung boss, | | they | | | | | | | | | |
| 89 | but i can't find ^ FARUNG BOSS | i | | | | | | | | | | |
| 90 | so maybe i can't go there.... | i | | | | | | | | there | the place… cl. 77, 79, 82 | |
| 91 | When i have free time | i | | | | | | | | | | |
| 92 | i like | i | | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | |
| 93 | to chat with old foreigners | | | | | | | | | | |
| 94 | because i like them, | I, | | | | | | | them | old foreigners cl. 93 | |
| 95 | they will do care for me so much more than young guys | me | | | | | | | they | old foreigners cl. 93, 94 | |
| 96 | so that why [[i like old guy more than young guy....]] | i | | | | | | | that | cl. 95 | |
| 97 | And i always go jogging every morning [[about 5 am -6 am...]] | i | | | | | | | | | |
| 98 | i feel so lively | i | | | | | | | | | |
| 99 | when i do like that | i | | | | | | | that | cl. 97 | |
| 100 | although i will look fat | i | | | | | | | | | |
| 101 | but i am very strong | i | | | | | | | | | |
| 102 | and ^ I can knock you | ^I, you | | | | | | | | | |
| 103 | until you will lose. | you | | | | | | | | | |
| 104 | I don't believe about the destiny of love | I | | | | the destiny of.. | | | | | |

*Note: phoricity spans homophora through anaphora; endophora spans cataphora through anaphora.*

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora Referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 105 | because i used to hurt from love twice already .. | i | | | | | | | | | |
| 106 | and this is the main reasons [[that why i don't like Thai guys...]] | i | | | | the main reason… | | | this | cl. 105 | |
| 107 | (and they are also not like me)... | me | | | | | | | they | Thai guys cl. 106 | |
| 108 | It is very hard [[to meet good man]] now like in the movie | the movie | | it | to meet good man | | | | | | |
| 109 | and i i was the hero [[who sell drugs and guns ]] | i…i | | | | the hero who… | | | | | |
| 110 | i am very certain [[that the hero won't pick the heroin up to his room…]] | i, the heroin | | | | | | | the hero, his | il i cl. 109 | |
| 111 | So the last i wnat everyone | I | | | | | | | | | |
| 112 | pls be careful about love | | | | | | | | | | |
| 113 | because love can make us hurt nad happy in the same time | us | | | | | | | | | |
| 114 | but it depend on your partner or your lover | your, your | | | | | | | it | cl. 113 | |
| 115 | that they will love or care you much or not. .... | you | | | | | | | they | your partner, lover cl. 114 | |
| 116 | IInk 14 nov 2005 5 pm. | | | | | | | | | | |

**Appendix C:** Reference Analysis

## Suchada: Discussion 2

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|-----|------|----------|-----------|-----------|--|--|--|--|--|--|--|--|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 425 | teacher i replied Pavinee already since last tuesday.. | i, teacher, Pavinee | | | | | | | | | | discussion 2/1 |
| 426 | about she said | | | | | | | | she | Pavinee cl. 425 | | |
| 427 | she liked | thailand | | | | | | | she | Pavinee cl. 425,26 | | |
| 428 | to live in thailand | | | | | | | | | | | |
| 429 | but i told her | i | | | | | | | her | Pavinee 425,26,27 | | |
| 430 | that i prefer living in abroad because the cost of money... | i | | | | the cost of.. | | | | | | |
| 431 | i stay at dormitory | i | | | | | | | | | | |
| 432 | so i have much time [[to reply or online everyday]] | i | | | | | | | | | | |
| 433 | when i finish class.. | i | | | | | | | | | | |
| 434 | and about TV programme for negative for kids | i | | | | | | | | | | |
| 435 | i have done already | i | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 436 | aLSO THANK YOU TEACHER FOR YOUR REMIND | ^TEACHER, YOU, YOUR | | | | | | | | | | |
| 437 | hello took... | took | | | | | | | | | | discussion 2/2 |
| 438 | i misunderstood | i | | | | | | | | | | |
| 439 | that i could replied all people in class | i | | | | | | | | | | |
| 440 | but it's not true | | | | | | | | it | cl. 439 | | |
| 441 | that Nattapol told me | Noppadol, me | | | | | | | | | | |
| 442 | i must replied someone in my group just that??? | i, my, | | | | | | | that | preceding idea in the same clause | | |
| 443 | i am complicated now. | i | | | | | | | | | | |
| 444 | I prefer living in abraod | I | | | | | | | | | | |
| 445 | because i like abraod | i | | | | | | | | | | |
| 446 | and i like their money.... | i, | | | | | their | abroad cl. 445 | | | | |
| 447 | you know | you | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 448 | if we work abraod only a year | we | | | | | | | | | Suchada+ reader | |
| 449 | we will have a lot of money | we | | | | | | | | | | |
| 450 | but we work in Thailand all years | we | | | | | | | | | | |
| 451 | we can earn only a few money.. | we, | | | | | | | | | | |
| 452 | but it 'isn't sure forever | | | | | | | | | it | cl. 448-451 | |
| 453 | because it depens on us... | us | | | | | | | | it | cl. 448-451 | |
| 454 | In my opinion ,i want | my, i | | | | | | | | | | |
| 455 | to live in Thailand also | | | | | | | | | | | |
| 456 | but must be after [[when i have house ,cars ,and money]] | i | | | | | | | | | | |
| 457 | to take care of my parents and my counsin. | my, my | | | | | | | | | | |
| 458 | I know | I | | | | | | | | | | |
| 459 | it must take times to earn money | | | | it | to earn money | | | | | | |
| 460 | so i have planed already | i | | | | | | | | | | |
| 461 | that after i gradute | i | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity — endophora — cataphora — reference | cataphora — referent | esphora | bridging — reference | bridging — referent | anaphora — reference | anaphora — referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 462 | i will go abraod for 5 yrs | i | | | | | | | | | |
| 463 | to work there | | | | | | | | there | abroad cl. 462 | |
| 464 | then i will come back | i | | | | | | | | | |
| 465 | to apply job in Thailand. | Thailand | | | | | | | | | |
| 466 | i don't like | i, my | | | | | | | | | |
| 467 | to be like my parents | | | | | | | | | | |
| 468 | that they are teachers both | | | | | | | | they | my parents cl. 467 | |
| 469 | but we still not have enough money [[to spend...]] | | | | | | we | Suchada+ her parents | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | remarks |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 470 | so that why [[i would like to go abroad]] [[earn money back first.]] | i | | | | | | | that | cl. 466-69 | | |
| 471 | But after that i would like to come back | i | | | | | | | | | | |
| 472 | to live with my parents | my | | | | | | | | | | |
| 473 | because they live here | | | | | | | | they | parents cl. 467 | | |
| | | | | | | | | | here | Thailand cl. 450 | | |
| 474 | and they said | | | | | | | | they | parents cl. 467,38 | | |
| 475 | they love here | | | | | | | | they | Parents CL. 467,68,74 | | |
| | | | | | | | | | here | Thailand cl. 450,73 | | |
| 476 | so whereever [[they like]] i must like | i | | | | | | | they | parents cl. 467,68,74,75 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | | bridging | anaphora | | |
| | | | | reference | referent | reference | referent | | reference | referent | |
| 477 | ok Ann | Ann | | | | | | | | | discussion 2/3 |
| 478 | i would like to go with you | i, you | | | | | | | | | |
| 479 | i am agree with you | i, you | | | | | | | | | |
| 480 | but i don't like Japanese , | i | | | | | | | | | |
| 481 | i am not good at it like you. | i, you | | | | | | | it | Japanese cl. 480 | |
| 482 | you know??? | you | | | | | | | | | |
| 483 | if i know before | i | | | | | | | | | |
| 484 | that i will have to study Japanese | i | | | | | | | | | |
| 485 | i won't study here, | i | here | | | | | | | | |
| 486 | i just knew that on second semester of the ssecond year, | i, | the second year | | | | | | that | cl. 484 | |
| 487 | and i am sure [[that all friends like me also]]. | i, me | | | | | | | | | |
| 488 | i know | i | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | | bridging | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 489 | it's very hard [[to parctice the second language in our country like the first language]] | our | the first language | it | to practice… | | | | | | the second language |
| 490 | because we have many choice [[to do]] here, | we | | | | | | | here | Thailand cl. 450,73,75 | |
| | | | | | | | | | do | to practice… cl. 489 | |
| 491 | like we don't like english, | we | | | | | | | | | |
| 492 | so ^ WE not need to speak. | | | | | | | | | | |
| 493 | All advertisement are Thai | Thai | | | | | | | | | |
| 494 | also,everything are inThai | Thai | | | | | | | | | |
| 495 | so if we live here inThailand | we, Thailand | | | | here | in Thailand | | | | |
| 496 | we can't be good [[in the second language...]] | we, | | | | | | | the second language | second language cl. 489 | |
| 497 | i think like you also ANN.. | i, you, ANN | | | | | | | | | |
| 498 | this is the first time [[that i agree with you.]] | i, you | | this | I agree with you | the first time that… | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 499 | But if you go to Japan | you Japan | | | | | | | | | | |
| 500 | you must look for a handsome man for me also | you, me, | | | | | | | | | | |
| 501 | ok???? | | | | | | | | | | | |
| 502 | i am really like abroad | i | | | | | | | | | | |
| 503 | but you know | you | | | | | | | | | | |
| 504 | i can't lvie there in a long time | i, | | | | | | | | there | abroad cl. 502 | |
| 505 | because our parents and cousin live here, | our | | | | | | | | here | 'Thailand' cl. 450,73,75,90 | |
| 506 | so we must come back | we | | | | | | | | | | |
| 507 | to meet them | | | | | | | | | them | our parents + cousin cl. 505 | |
| 508 | to please them... | | | | | | | | | them | our parents + cousin cl. 505,07 | |
| 509 | and earn all things [[which my family never have but we would like to have]] , | my, we | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 510 | so i will build my dream and my parents' dream | i, my, my | | | | | | | | | | |
| 511 | to make it in the true. | | | | | | | | it, | dream cl. 510 | | the true |
| 512 | And i am sure [[that i can do…]] | i, i | | | | | | | do[1] | build my dream cl. 510 | | |
| 513 | this is the mail reason [[that why i would like to go abroad]] | i | | | | the main reason that why… | | | this | cl. 510 | | |
| 514 | because i want | i, | | | | | | | | | | |
| 515 | to go there | | | | | | | | there | abroad cl. 513 | | |
| 516 | to earn money | | | | | | | | | | | |
| 517 | or lloking for jobs there | | | | | | | | there | abroad cl. 513 | | |

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[1] Technically, 'do' is substitution, but as substitutions occur only randomly in this study, they are analysed as anaphoric reference.

**Appendix C:** Reference Analysis

## Suchada: Discussion 3

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | | | reference | referent | | |
| 596 | hello everyone | | | | | | | | | | | discussion 3/1 |
| 597 | i am very tired | i | | | | | | | | | | |
| 598 | that i went to Korat | i | | | | | | | | | | |
| 599 | to compete the altheltic | | | | | | | | | | | <u>the athletic</u> |
| 600 | but you know??? | you | | | | | | | | | | |
| 601 | i couldn't get any medal | i | | | | | | | | | | |
| 602 | because i was sick | i | | | | | | | | | | |
| 603 | and our runner ... we were sick for 3 persons, | i, our, we | | | | | <u>the athletics of…</u> | | | | | |
| 604 | ^^i mean the altheltics of Khon Kaen ,^^ | | | | | | | | | | | |
| 605 | so we couldn't get much like we hope. | we, we | | | | | | | | | | |
| 606 | Anyway i still be happy [[that i can help our university]] | i, i our | | | | | | | | | | |
| 607 | although it isn't much | | | | | | | | | it | cl.606 | |
| 608 | but it's ok ..... | | | | | | | | | it | cl.606 | |
| 609 | Love my friends | my | | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | phoricity — endophora | | | | | | | |
| 717 | Hello everyone | | | | | | | | | | discussion 3/2 |
| 718 | i misunderstood again | i | | | | | | | | | |
| 719 | that i posted the first of our class | i, our | | | | the first of… | | | | | |
| 720 | but i couldn't see [[what i posted]] | i, i | | | | | | | | | |
| 721 | until i got mail from Ajarn Yupaporn , | i, Ajarn Yupaporn | | | | | | | | | |
| 722 | so i just know | i | | | | | | | | | |
| 723 | that what [[i replied]] still not arrive her..... | i | | | | | | | her | Aj. Yupaporn cl. 721 | |
| 724 | Anyway it's ok | | | | | | | | it | cl. 719-23 | |
| 725 | I can replied again | I | | | | | | | | | |
| 726 | maybe it because i clicked on post | i | | | | | | | it | cl. 723 | |
| 727 | not click on reply… | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 728 | OK About the psychological problem. | | | | | | | | | | | the psychological problem |
| 729 | There are many causes for this mental sickness. | | | | | | | | | this mental sickness | psychological problem cl. 728 | |
| 730 | In my opinion i think | my, i | | | | | | | | | | |
| 731 | the one of cause for the mental sickness is the sadness from their family – study -work ...such as parents or their cousins ,friends,neighbors,or lovers [[that make them serious in all the ways]] | | | | the sadness from… | the one of cause | many causes cl. 742 | | the mental sickness | cl. 729 | the one |
| | | | | | | | | | | their, | people who have mental sickness cl. 571(Achara) | |
| | | | | | | | | | | them | Their cl. 731 | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 732 | for example my parens used to force me to study in Maths-Science , | my, me | | | | | | | | | |
| 733 | then i couldn't study well | i | | | | | | | | | |
| 734 | because i didn't like | i | | | | | | | | | |
| 735 | and i was so serious for 3 years, | i | | | | | | | | | |
| 736 | or my lover; | my, | | | | | | | | | |
| 737 | he was vry handsome | | | | | | | | he | my lover cl. 736 | |
| 738 | so he always made me felt jelously for a long time | me | | | | | | | he | my lover cl. 736, 37 | |
| 739 | until he dump me | me | | | | | | | he | my lover cl. 736,37,38 | |
| 740 | that make me elt more seriously. | me | | | | | | | that | cl. 739 | |
| 741 | Our neighbors also , | our[2] | | | | | | | | | |
| 742 | sometimes they make noisy | | | | | | | | | | |
| 743 | to disturb us. | us | | | | | | | they | Neighbors cl. 741 | |
| 744 | For this reason, it makes us crazy and risk [[to have psychological problem.]] | us | | | | | | | this reason, it | cl. 741-43 | |
| | | | | | | | | | it | this reason cl. 744 | |

[2] Unclear reference, could mean 'all of us' or bridged from 'my family' in cl. 720. In this analysis, 'our' and 'us' in clauses 729-730 are treated as exophoric reference.

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 745 | Someone can solve this problem | ^US | | | | | | | ^IT | this reason cl. 756 | | |
| | | | | | | | | | this problem | psychological problem cl. 744 | | |
| 746 | but there are many people [[who can't understand the problem like that..]] | | | | | the problem like that | | | | | | |
| 747 | But time will make everything better. | | | | | | | | | | | |
| 748 | Someone [[who can't solve problem]] , they suicide themselve | | | | | | | | they, themselves | Someone cl. 748 | | |
| 749 | or they become to be the crazy people | | | | | | | | they | Someone cl. 748 | | the crazy people |
| 750 | because they have psychological problem. | | | | | | | | they | Someone cl. 748,49 | | |
| 751 | Second ,they have this probelm since they were born. | | | | | | | | they, , they | people who have psychological problemcl. 731 | | |
| | | | | | | | | | this problem | psychological problem cl. 750 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 752 | Unfortunately that they have this probelm since they were born. | | | | | | | | they, they | people who have psychological problemcl. 731,51 | |
| | | | | | | | | | this problem | psychological problem cl. 750 | |
| 753 | and they can't recover. | | | | | | | | they | people who have psychological problemcl. 731,51,52 | |
| 754 | there are few of people [[who have this problem since they were born]]. | | | | | | | | this problem | psychological problem cl. 750,52 | |
| | | | | | | | | | they | people who have this problem cl. 754 | |
| 755 | About this movie that Mr.Faq hw still not make lvoe with Mrs.somsong | Mr. Faq, Mrs Somsong | | | | | | | this movie | the film cl. 520 (teacher) | |
| | | | | | | | | | hw (misspelling) | Mr. Faq cl. 755 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 756 | but his heighbours judged | | | | | | | | his | Mr. Faq cl. 755 | | |
| 757 | that he did | | | | | | | | he | Mr. Faq cl. 755,56 | | |
| 758 | so he got preesure from their neighbors | | | | | | | | he, | Mr. Faq cl. 755,56,57 | | |
| | | | | | | | | | their | Mr. Faq + Mrs. Somsong cl. 755 | | |
| 759 | that make him so serious | | | | | | | | that, | cl. 755-58 | | |
| | | | | | | | | | him | Mr. Faq cl. 755,56,57,58 | | |
| 760 | and he isn't happy. | | | | | | | | he | Mr. Faq cl. 755,56,57,58,59 | | |
| 761 | If i was him | i, | | | | | | | him | Mr. Faq cl. 755,56,57,58,59,60 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 762 | i won't intersted anyone, | i | | | | | | | | | | |
| 763 | we can move where we live... | we, we | | | | | | | | | | |
| 764 | because when we will judge someone | we, | | | | | | | | | | |
| 765 | we can't judge it suddenly | we, | | | | | | | it | someone cl. 764 | | |
| 766 | we must look that person as well as [[we can]], | we, we | | | | | | | that person | someone | | |
| 767 | and ^ WE MUST to be clearly... | ^WE | | | | | | | | | | |
| 768 | Like everyone like | | | | | | | | | | | |
| 769 | to think | | | | | | | | | | | |
| 770 | i am so crazy , | i | | | | | | | | | | |
| 771 | but if you try to know and learn me more | you, me | | | | | | | | | | |
| 772 | you will fall in love in myself. | you, myself | | | | | | | | | | |
| 773 | SURE.. | | | | | | | | | | | |
| 774 | just kidding | | | | | | | | | | | |

# Appendix C: Reference Analysis

## Suchada: Discussion 4

| cl. | text | exophora | homophora | phoricity — endophora — cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 922 | Hello Took and everyone especially Ajarn .... | Took | | | | | | | | | |
| 923 | Yes they are very pity person | | | | | | | | they | Nual + Sombat cl. 871 (Apiwan) | |
| 924 | that they tired to do the good things | | | | | | | | they, | cl. 871,923 | the good things |
| 925 | but why they can't get the good things back.. | | | | | | | | they | cl. 871,923,24 | |
| | | | | | | | | | the good things | good things cl. 924 | |
| 926 | i still wonder also. | i | | | | | | | | | |
| 927 | This movie | i, | | | | | this movie | Cherm cl. 870 (Apiwan) | | | |
| 928 | i thought | i | | | | | | | | | |
| 929 | they wanted | us, they | | | | | | | | | |
| 930 | to make us to know about "This is Life". | , this | | | | | | | | | |
| 931 | Sometimes this movie made me laugh | me | | | | | | | this movie | cl. 870,927 | |
| 932 | and ^ SOMETIMES THIS MOVIE MADE ME cried in the same time. | ^ME | | | | | the same time | SOMETIMES cl. 932 | ^THIS MOVIE | cl. 870,927,31 | |
| 933 | Do you know | you | | | | | | | | | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 934 | when you will live in the society nowadays, | you, | | | | | | | the society | the society cl. 874 (Apiwan) | |
| 935 | you must be strong both mind and health like Nual [[who has very strong mind]]. | you, Nual | | | | | | | | | |
| 936 | We can notice | we | | | | | | | | | |
| 937 | that she never complain anything about her family | | | | | | | | she, her | Nual cl. 935 | |
| 938 | although the member of her family will disturb her. | | | | | | the member of her family | her family cl. 937 | her, her | Nual cl. 935,37 | |
| 939 | because this is only the one way to earn money [[as much as she can]] in the short time. | | | this | to earn money… | the one way.. | | | she | Nual cl. 935,37,38 | the short time |
| 940 | I understand that also | I | | | | | | | that | cl. 937-39 | |
| 941 | but there are many people [[who can't admit that because this job]]. | | | | | | | | that, this job | cl. 937-39 Prostitute cl. 901 | |
| 942 | However others would think | | | | | | others | many people cl. 941 | | | |
| 943 | that there are many jobs to do | | | | | | | | do | earn money cl. 939 | |
| 944 | but she choose to work as prostitute | | | | | | | | she | Nual cl. 935,37,38,39 | |
| 945 | and ^SHE join husband wiith other, | | | | | | other | she cl. 944 | SHE | Nual cl. 935,37,38,39 53, 58,44 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 946 | yes it's very bad to do that. | | | it | to do like that | | | | that | cl. 944 | | |
| 947 | While she doesn't have much choice | | | | | | | | she | Nual cl. 935,37,38,3953, 58,44,45 | | |
| 948 | because she doesn't study | | | | | | | | she | Nual cl. 935,37,38,3953, 58,44,45,47 | | |
| 949 | so she can't earn much salary | | | | | | | | she | Nual cl. 935,37,38,3953, 58,44,45,47,48 | | |
| 950 | moreover her family want | | | | | | | | her | Nual cl. 935,37,38,3953, 58,44,45,47,48, 49 | | |
| 951 | to use money | | | | | | | | | | | |
| 952 | so it's her duty to do that. | | | | it | | | | her | Nual cl. 935,37,38,3953, 58,44,45,47,48, 49,50 | | |
| | | | | | | | | | do that[3] | work as prostitute cl. 944 | | |
| 953 | but i care about my family the most, | i, my | | | | | | | | | | |
| 954 | although i must work as prostitute | i | | | | | | | | | | |
| 955 | i will do | i | | | | | | | do[4] | work as prostitute cl. 944 | | |

[3] Technically 'do that' is a substitution, but as substitutions occur only randomly in this study, they are analysed as anaphoric reference
[4] Technically 'do that' is a substitution, but as substitutions occur only randomly in this study, they are analysed as anaphoric reference

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 956 | if i can help my family. | i, my | | | | | | | | | | |
| 957 | About Cherm | Cherm | | | | | | | | | | |
| 958 | he is very honest guy | | | | | | | | he | Cherm cl. 957 | | |
| 959 | and he won't talk anything [[what he feel about Nual]] | Nual | | | | | | | he, he, | Cherm cl. 957,58 | | |
| 960 | that what i like in him. | i | | | | | | | that | Cl958-59 | | |
| | | | | | | | | | him | Cherm 957,58,59 | | |
| 961 | Do you know | you | | | | | | | | | | |
| 962 | nowadays it 's very rare to find the guy like him. | | | it | to find the guy… | | | | him | Cherm 957,58,59,60 | | |
| 963 | And this movie show us about the real love. | us, | | | | | | | this movie, | cl. 870,927,31,32 | | the real love |
| 964 | he doesn't want | Nual | | | | | | | he | Cherm 957,58,59,60,62 | | |
| 965 | to get love back from Nual , | | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 966 | he want | | | | | | | | he | Cherm 957,58,59,60, 62,64 | |
| 967 | only to make her happy | | | | | | | | her | Nual cl. 965 | |
| 968 | and ^ HE can help her a bit | | | | | | | | her | Nual cl. 965-967 | |
| | | | | | | | | | HE | Cherm 957,58,59,60, 62,64,66 | |
| 969 | although he isn't rich. | | | | | | | | he | Cherm 957,58,59,60, 62,64,66,68 | |
| 970 | This is a good real love example. | | | | | | | | this | cl. 964-969 | |
| 971 | While i think | i | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 972 | nowadays we couldn't find the real love like this. | we | | | | | | | the | the- real love cl. 970 | | |
| | | | | | | | | | this | cl. 964-969 | | |
| 973 | And the important thing that he loves Nual | Nual | | the important thing | he loves Nual | | | | he | Cherm 957,58,59,60, 62,64,68,69 | | |
| 974 | but he doesn't care about [[what she works]], | | | | | | | | he | Cherm 957,58,59,60, 62,64,68,69,73 | | |
| | | | | | | | | | she | Nual cl. 973,74 | | |
| 975 | There are many reasons [[why Nual must work as prostitute]], | Nual | | | | | | | | | | |
| 976 | and i would like you to suppose | i, you | | | | | | | | | | |
| 977 | that if you were her | you, | | | | | | | her | Nual cl. 973,74 | | |
| 978 | and your family was wanting money, | your | | | | | | | | | | |
| 979 | Would you work as protitute???? | you | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|-----|------|----------|-----------|-----------|---|---|---|---|---|---|---|------------------|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 980 | Who will you care ??? | you | | | | | | | | | | |
| 981 | social or our family???? | our | | | | | | | | | | |
| 982 | For me i will choose my family | i, my, me | | | | | | | | | | |
| 983 | because they can do everything for us , | us | | | | | | | they | my family cl. 982 | | |
| 984 | so i can do everything for them also. | i | | | | | | | them | my family cl. 982,83 | | |

**Appendix C:** Reference Analysis

## Suchada: Discussion 5

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1109 | Hello everyone | | | | | | | | | | discussion 5/1 |
| 1110 | i am iink, | i, iink | | | | | | | | | |
| 1111 | i choose  "cherm" | i 'Cherm' | | | | | | | | | |
| 1112 | to initially review one of the films | | | | | | | | the films | cl. 1073 (teacher) | |
| 1113 | because i think | i | | | | | | | | | |
| 1114 | this film is the most film [[that i can talk]] , | i | | | | the most film.. | | | this film | cl. 1112 | |
| 1115 | moreover i can see the weak and strong points of this film | i | | | | the weak and strong .. | | | this film | cl. 1112,14 | |
| 1116 | About the setting of this film , | | | | | the setting of.. | | | this film | cl. 1112,14,15 | |
| 1117 | i think | i | | | | | | | | | |
| 1118 | it is not appropriate to the storyline ^ OF THIS FILM. | | | | | | the storyline | this film cl. 1116 | it | the setting cl. 1116 | |
| | | | | | | | | | ^THIS FILM | cl. 1112,14,15,16 | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1119 | because the story jumps around in flashbacks too much | | | | | | | | the story | the storyline cl. 1118 | |
| 1120 | and time jumps | | | | | | | | | | |
| 1121 | which are at the first extremely . | | | | | | | | | | the first |
| 1122 | Moreover it is not convincing | | | | | | | | it | the setting cl. 1116 | |
| 1123 | because Mr.Cherm think | Mr. Cherm | | | | | | | | | |
| 1124 | and ^MR CHERM dream too much. | | | | | | | | | | |
| 1125 | He didn't tell Nual [[what he feel and think]] , | Nual | | | | | | | He, He, | Cherm cl. 1123,24 | |
| 1126 | it is impossible for the men nowadays^ TO ^TELL ^NUAL ^WHAT ^HE ^FEEL ^AND ^THINK | ^NUAL | | | | | | | it, | cl. 1123-25 | |
| | | | | | | | | | ^HE | Cherm cl. 1123,24,25 | |
| 1127 | that why this film is not covincing. | | | | | | | | that, | cl. 1123-26 | |
| | | | | | | | | | this film | cl. 1112,14,15,16,18 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1128 | And it is not credible [[that Mr.Chearm will be unfortunately all times like that]]. | Mr. Cherm, | | it | that Mr. Cherm…. | | | | that | cl. 1123-26 | | |
| 1129 | for example he is always get the bad things | | | | | | | | he | Mr Cherm cl. 1128 | | the bad things |
| 1130 | although he did the good things already. | | | | | | | | he | Cherm cl. 1128,29 | | the good things |
| 1131 | moreover i can see the weak and strong points of this film. | i | | | | the weak and strong.. | | | this film | cl. 1112,14,15,16,18,27 | | |
| 1132 | The atmosphere created is successfully | | | | | the atmosphere.. | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 1133 | because they conveyed the feeling through the real community nowadays ,example in the brothel , the supermarket etc | | | | | the real community, example … | the feeling | atmosphere cl. 1147 | | | |
| | | | | | | | the brothel | the real community cl. 1133 | | | |
| | | | | | | | the supermarket | the real community cl. 1133 | | | |
| 1134 | It is very realistic [[what happen nowadays.]] | | | | | | | | it | the real community cl. 1133 | |
| 1135 | The theme or the main ideas is about the socila problems that developed from it. | | | | | the social problem that… | the theme | weak and strong points cl. 1131 | it | the real community cl. 1133,34 | |
| | | | | | | | the main ideas | the theme cl. 1150 | | | |
| 1136 | The music is not relevant to the theme of the film | | | | | the theme of... | the music | weak and strong points cl. 1131 | the film | cl. 1112,14 ,15,16, 18,27 | |
| 1137 | because the music were shown in the flashbacks | the flashback | | | | | | | the music | cl. 1136 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1138 | that it is not the main idean of this film | | | | | the main idea of… | | | it | flashback cl. 1137 | | |
| | | | | | | | | | this film | cl. 1112,14,15,16,18,27,31,36 | | |
| 1139 | because it is just the dreams of Mr.Cherm [[that he dreamed to love with Nual]]. | Mr. Cherm Nual | | | | the dream of… | | | it | flashback cl. 1137 | | |
| | | | | | | | | | he | Mr Cherm cl. 1139 | | |
| 1140 | The ending of this film [[that the conflict resolved]] is not quite clear and appropriate | the conflict | | | | the ending of… | | | this film | cl. 1112,14,15,16,18,27,31,36,38 | | |
| 1141 | because i still don't know[[how their relationship will be going???]] | i | | | | | | | their | Nual+ Cherm cl. 1139 | | |
| 1142 | The film uses the memorable imagery | | | | | | | | the film | cl. 1112,14,15,16,18,27,31,36,38,40 | the memorable imagery | |
| 1143 | such as when Nual make love with her customers | Nual | | | | | | | her | Nual cl. 1139 | | |
| 1144 | they focus just on her face | | | | | | | | her | Nual cl. 1139,43 | they | |
| 1145 | to suggest life | | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1146 | that what they are doing. | | | | | | | | they | Nual + customers cl. 1143 | | |
| 1147 | The film use the flashbacks | | | | | | | | the film | cl. 1112,14,15,16,18,27,31,36,38,40 | | |
| | | | | | | | | | the flashback | flashback cl. 1137, 39, 54 | | |
| 1148 | to link the past of Mr.Sombut when he killed the guy [[who was making love with his wife]] with the present. | Mr Sombat | | | | the guy who… | the present | the past cl. 1148 | he, | Mr Sombat cl. 1148 | | |
| | | | | | | the past of… | | | his | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
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| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| | | | | | | the past of… | | | his | | | |
| 1149 | The use the camera distance and angle techniques. | | | | | | | | | | | the use the camera distance |
| 1150 | This film is boring a bit | | | | | | | | | this film | cl. 1112,14,15,16,18,27,31,36,38,40,47 | |
| 1151 | because i don't like [[when Mr.Cherm dreamed too much]] | i Mr. cherm | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
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| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1152 | and he should tell Nual straightly how he feel with her. | Nual | | | | | | | he | Cherm cl. 1151 | | |
| | | | | | | | | | he | Cherm cl. 1151 | | |
| | | | | | | | | | her | Nual cl. 1152 | | |
| 1153 | If i was him | i | | | | | | | him | Cherm cl. 1151, 52 | | |
| 1154 | i will tell Nual about my feeling | i, my Nual | | | | | | | | | | |
| 1155 | and ^I WILL ask her to marry | ^I | | | | | | | her | Nual cl. 1154 | | |
| 1156 | and ^I WILL help each other to earn money. | ^I | | | | | | | | | | |
| 1157 | By the way i like this movie a bit | i | | | | | | | this movie | cl. 1112,14,15,16,18,27,31,36,38,40,47,50 | | |
| 1158 | because of Mr.Cherm | Mr Cherm | | | | | | | | | | |
| 1159 | like everyone like this actor. | | | | | | | | this actor | Cherm cl. 1158 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1160 | I think | I | | | | | | | | | | |
| 1161 | the director would like to make this movie funny by [[using Mr.Mom to act]] | the director, Mr. Mom | | | | | | | | this movie | cl. 1112,14, 15,16,18 ,27,31,3 6,38,40, 47,50,57 | |
| 1162 | because he is not a polite and quiet man like this, | | | | | | | | | he | Mr Mom cl. 1161 | |
| | | | | | | | | | | this | cl. 1151 | |
| 1163 | so when he acts like this | | | | | | | | | he | Mr Mom cl. 1161 | |
| | | | | | | | | | | this | polite and quiet cl. 1151 | |
| 1164 | it would make us to laugh | us | | | | | | | | it | cl. 1163 | |
| 1165 | and ^IT WOULD MAKE US enjoy this movie. | | | | | | | | | this movie | cl. 1112,14, 15,16,18 ,27,31,3 6,38,40, 47,50,57 ,61 | |
| | | | | | | | | | | ^IT | cl. 1163 | |

| cl. | text | exophora | homophora | cataphora reference | cataphora referent | esphora | bridging reference | bridging referent | anaphora reference | anaphora referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1166 | First i would like to talk about <u>the</u> trip [[to go to Ayuthaya]], | i Ayuthaya | | | | the trip to… | | | | | discussion 5/2 |
| 1167 | it was very funny | | | | | | | | it | the trip cl. 1166 | |
| 1168 | because there were many friends [[went there together]] | | | | | | | | there | Ayuthaya | |
| 1169 | so we could join the activities together. | we, the activities | | | | | | | | | |
| 1170 | Whereas it was too much activities also in 2 days | | | | | | | | | | it |
| 1171 | that made us very tired | us | | | | | | | that | cl. 1170 | |
| 1172 | and ^ THAT MADE US got bored | | | | | | | | THAT | cl. 1170 | |
| 1173 | while i could know about Thai history better | i | | | | | | | | | |
| 1174 | that how come to be Thailand nowadays | Thailand | | | | | | | | | |
| 1175 | and I am very appreciate [[that our ancients could die just because to protect the dependent. | I, our | | | | | | | | | <u>the</u> dependent |
| 1176 | Second, i would like to talk about Nual | i, Nual | | | | | | | | | |
| 1177 | that you ask me | you, me | | | | | | | | | |
| 1178 | if her parents knew | | | | | | | | her | Nual cl. 1176 | |
| 1179 | that she worked as protitute , | | | | | | | | she | Nual cl. 1176, 78 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | Referent | | |
| 1180 | would they be happy??? | | | | | | | | they | her parents cl. 1178 | | |
| 1181 | I think | I | | | | | | | | | | |
| 1182 | if I was her | i | | | | | | | her | Nual cl. 1176,78,79 | | |
| 1183 | i could do like that also | i | | | | | | | that | 'work as prostitute' cl. 1179 | | |
| 1184 | although this job can be accepted for the social. | | the social | | | | | | this job | prostitute cl. 1179 | | |
| 1185 | And i think | i | | | | | | | | | | |
| 1186 | she did ^LIKE THAT | | | | | | | | she, | cl. 1176,78,79,82 | | |
| | | | | | | | | | did[5] | cl. 1179 | | |
| | | | | | | | | | ^THAT | cl. 1179 | | |
| 1187 | because she didn't have any choices[[to earn lots of money as soon as possible]] | | | | | | | | she | cl. 1176,78,79,82,86 | | |
| 1188 | because her family wanted money so urgent, | | | | | | | | her | cl. 1176,78,79,82,86,87 | | |
| 1189 | therefore she must try to earn as soon as possible for her family. | | | | | | | | she, her | cl. 1176,78,79,82,86,87,88 | | |

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[5] Technically, 'did' is a substitution, but as substitutions occur only randomly in students' postings, they are analysed as anaphoric reference in this study.

| cl. | text | exophora | homophora | phoricity — endophora | | | | | | | faulty reference |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | Referent | |
| 1190 | I couldn't notice about her life background much | I | | | | | | | her | cl. 1176,78,79,82,86,87,88,89 | |
| 1191 | because the film doesn't tell us about that , | us, the film | | | | | | | that | background cl. 1208 | |
| 1192 | it is | us | | it | they want…cl. 1193-95 | | | | | | |
| 1193 | maybe they want | they | | | | | | | | | |
| 1194 | us to imagine | | | | | | | | | | |
| 1195 | that why she became prostitute finally. | | | | | | | | she | cl. 1176,78,79,82,86,87,88,89,90 | |
| | | | | | | | | | that | 'life background' cl. 1190 | |
| 1196 | However this movie is so nice [[to teach us]] also | us | | | | | | | this movie | the film cl. 1191 | |
| 1197 | because although she used to work as protitute | | | | | | | | she | cl. 1176,78,79,82,86,87,88,89,90,95 | |
| 1198 | then she change her job | | | | | | | | she, her | cl. 1176,78,79,82,86,87,88,89,90,95,97 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 1199 | to do the right jb [[what she like]]. | | | | the right job what… | | | | | cl. 1176,78,79,82,86,87,88,89,90,95,97,98 | |
| 1200 | This sence show us | us | | | | | | | | this scene | cl. 1197-98 | |
| 1201 | that first she need money , | | | | | | | | | she | cl. 1176,78,79,82,86,87,88,89,90,95,97,98,99 | |
| 1202 | but she didn't like [[to work as prostitute]] | | | | | | | | | she | cl. 1176,78,79,82,86,87,88,89,90,95,97,98,99,201 | |
| 1203 | then she changed. | | | | | | | | | she | cl. 1176,78,79,82,86,87,88,89,90,95,97,98,99,201,202 | |
| 1204 | Finally,i like this movie about 50 % | i | | | | | | | | this movie | this movie cl. 1191,96 | |
| 1205 | thank you teacher | you, teacher | | | | | | | | | | |
| 1206 | that you waste your time | you, your | | | | | | | | | | |
| 1207 | to chat with me. | me | | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 1252 | Hello teacher | teacher | | | | | | | | | discussion 5/3 |
| 1253 | i feel very happy today; | i | | | | | | | | | |
| 1254 | and how about you?? | you | | | | | | | | | |
| 1255 | Teacher about the use of camera distance and techniques in Cherm film is the normal thing [[that we are always see it in films nowadays]] | we, Cherm | | | | the use of.. / the normal thing that… | | | it | the use of camera distance and techniques cl. 1255 | |
| 1256 | buse we must use our imagination | we, our | | | | | | | | | |
| 1257 | to think about this. | | | | | | | | this | the use of camera distance and techniques cl. 1255 | |
| 1258 | Try to think | | | | | | | | | | |
| 1259 | if that is the makeing love sence, | | | | | | the making love scenes | the use of camera distance and techniques cl. 1255,57 | that | the use of camera distance and techniques cl. 1255,57, | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 1260 | will the famous actress as Nual will act that?? | Nual | | | | the famous actor.. | | | that | making love cl. 1259 | the famous actor |
| 1261 | Noway!!!! | | | | | | | | | | |
| 1262 | so when they use this | | | | | | | | this | camera distance and techniques cl. 1255,57,59 | |
| | | | | | | | | | they | they cl. 1193 | |
| 1263 | it is very polite [[to show that even for the children also]]. | | | it | to show that… | | | | that | the making love scene cl. 1260 | the children |
| 1264 | and about the sound , | | | | | | the sound | the music cl.1137 | | | |
| 1265 | the ancient song is quite good and very appreciate | | | | | | the ancient song | the sound cl. 1264 | | | |
| 1266 | that make me so happy | me | | | | | | | that | cl. 1265 | |
| 1267 | and ^THAT MAKE ME follow up the fillm more | | | | | | | | the film | Cherm film cl. 1255 | |
| | | | | | | | | | ^THAT | cl. 1265 | |
| 1268 | I will watch more movie with you again | I, you | | | | | | | | | |
| 1269 | thank you | you | | | | | | | | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1399 | The scene that Mum performed quite not well is the scene when he robbed by the robberry | Mum, the robbery | | | | the scene that…, the scene when… | | | he | Mum cl. 1399 | | discussion 5/4 |
| 1400 | that he showed | | | | | | | | he | Mum cl. 1399 | | |
| 1401 | like he wasn't hurt | | | | | | | | he | Mum cl. 1399, 1400 | | |
| 1402 | or ^HE felt upset with this scene. | | | | | | | | this scene | the scene cl. 1399 | | |
| | | | | | | | | | ^HE | Mom cl. 1399,1400,1401 | | |

| cl. | text | exophora | homophora | phoricity | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | |
| | | | | reference | referent | | reference | referent | reference | referent | |
| 1403 | And about when he showed his feeling that he loved Nual was not good also | Nual | | | | | | | he, his, he, | Mum cl. 1399,1 400,14 01,02 | |
| 1404 | because that is not love , | | | | | | | | that | cl. 1403 | |
| 1405 | ^ BECAUSE THAT IS just a feeling to play or joke. | | | | | | | | ^THAT | 1403 | |
| 1406 | By the way this movie is interesting | this movie | | | | | | | | | |
| 1407 | because this is the forst time [[that i see Mum act like this]]. | i, Mum | | this | i see Mum act… | the first time that… | | | this | cl. 1403-05 | |

| cl. | text | exophora | homophora | phoricity | | | | | | | | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | endophora | | | | | | | | |
| | | | | cataphora | | esphora | bridging | | anaphora | | | |
| | | | | reference | referent | | reference | referent | reference | referent | | |
| 1408 | Yes teacher , | | | | | | | | | | | discussion 5/5 |
| 1409 | because the aim or the purpose that they use camera distance and techniques | us | | | | the aim or…<br><br>the purpose that… | | | they, they | they cl. 1262 | | |
| 1410 | and they don't want | | | | | | | | they | they cl. 1262,1409 | | they |
| 1411 | to show all. | | | | | | | | | | | |
| 1412 | Therefore this scene communicate quite well also | | | | | | | | this scene | making love scene cl. 1143 | | |
| 1413 | while Naul's face is not good or unrealistic | Nual | | | | | | | | | | |
| 1414 | because when they showed that scene | | | | | | | | that scene<br><br>they | cl. 1143,1412<br><br>they cl. 1262,1409,1410 | | |

| cl. | text | exophora | homophora | cataphora reference | referent | esphora | bridging reference | referent | anaphora reference | referent | faulty reference |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1415 | it mean she must hav some feeling also , | | | | | | | | it | cl. 1413 | |
| | | | | | | | | | she | Nual cl. 1413 | |
| 1416 | or maybe she used to do like that many times | | | | | | | | she | Nual cl. 1413,15 | |
| | | | | | | | | | that | making love cl. 1143,1412 | |
| 1417 | that why [[it is just a simple thing for her]]. | | | | | | | | that | cl. 1416 | |
| | | | | | | | | | it | making love cl. 1143,1412,16 | |
| | | | | | | | | | her | Nual cl. 1413,15,16 | |

**Appendix D:** Genre Analysis

## Group 3

Introductory Online Discussion
Students in Group `A'
In this first session, let us take it as an introductory online discussion. I would like students in group 'A' to initially give a short introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about
you.
After the introduction, I would like you to react to the film that we have watched together last week (February). It seems from the film that the main characters fall in love because of destiny. In your view, explain to your friends whether you believe in destiny or not. Have you ever had or seen anybody having this experience? Tell your friend about it. Please make sure that your contribution is long enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group 'B', I would like to begin the first contribution in the same way as those in group 'A' i.e. giving a short introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that
can reflect your characteristics and make your friends recognize about
you.
Then, choose one student from group 'A' to reply to his/her opinion about destiny. React to your friend's opinion. Say whether you agree or disagree with his/her opinion. Then give example of your own experience or someone's experience that you have seen to support your ideas. Please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | | *From:* Somsak<br>*Date:* Mon Nov 14, 2005 7:59 pm<br>*Subject:* Re: hi !! everyone |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hey!!what's up girl? |
| Responding | Self-introduction | Self- identification | | Let me introduce my self.<br>My name is Somsak or you can call me Super. |
| | | Biodata | | I am a student of Rajamangala University of Technology Khonkaen Campus. |
| | | Impressions | | I am a boy who like to try everything that surround myself.I like to get out to join the party,like to play the vedeo games and read books in sometimes.<br>Nowadays I am not enjoy with the activities in my free times at all. I really want to change it to be better or more interesting than now.GOD BLESS ME!!!! |
| | | Thesis | | About the movie title"February" I got lots of good things from this movie. |
| | | Argument | Claim | First,I can learn about the places in New York city. |
| | | | Evidence | This city is my city of dream because I want to live there in future. |
| | | Claim | | Second, this is the drama movie I like this kind of movie especially the actress is very cute. |
| | | Claim | | Moreover;I can enhant some words from this movie. |
| | | Evaluative Summation | | Inbriefs I think a couple in this movie might be get marry if they both believe in destiny also the acter must not die in the final scenes. |
| | | Claim | | May be you want know am I believe in destiny or not.<br>I will answer you firmly, yes I believe in destiny. But if you ask me why I believe that I have no idea to tell you because it is no one can prove. |
| Closing Bonding | | Exhortation | | However; I trust in my mine,I trust in my eeling....Destiny is the base of the truth... |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Mon Nov 14, 2005 8:57 pm<br>*Subject:* hello i am iink | |
|---|---|---|---|---|
| Opening Bonding | | Salutation | `Hello` | |
| Responding | Self Introduction | Self-Identification | `my name is iink who everyone know well that i am a talkative girl and i am very dark girl.`<br>`But anyhow i am still the most beautiful in our class.I am certain that.....`<br>`do u agree with me???` | |
| | | Impressions | `Now about the place where i will go to train to work not i am still not sure that i can go or`<br>`not... so don't ask me too much about that.... i am so sad now ...`<br>`i will explain to you that why it's too difficult to go there.`<br>`Because i am indipendence style ,it mena s we must look for job by ourselves and talk with`<br>`boss before we go.`<br>`So my boss is thai but they want farung boss,but i can't find so maybe i can't go there....`<br>`When i have free time i like to chat with old foreigners because i like them,they will do`<br>`care for me so much more than young guys so that why i like old guy more than young guy....`<br>`And i always go jogging every morning about 5 am -6 am...i feel so lively when i do like that`<br>`although i will look fat but i am very strong and can knock you until you will lose.` | |
| | | Claim | `I don't believe about the destiny of love because i used to hurt from love twice already`<br>`..and this is the main reasons that why i don't like Thai guys...(and they are also not like`<br>`me)...` | |
| | | Argument | Claim | `It is very hard to meet good man now like in the movie` |
| | | | Evidence | `and i i was the hero who sell drugs and guns i am very certain that the hero won't pick the`<br>`heroin up to his room...` |
| Closing Bonding | | Exhortation | `So the last i wnat everyone pls be careful about love because love can make us hurt nad happy`<br>`in the same time but it depend on your partner or your lover that they will love or care you`<br>`much or not....` | |
| | | Signature | `IINK 14 nov`<br>`2005 5 pm.` | |

| Macro stages | Genre | Schematic stages | *From:* Achara<br>*Date:* Wed Nov 16, 2005 7:11 pm<br>*Subject:* hi !!!! iink |
|---|---|---|---|
| Opening Bonding | | Salutation | hi !!! iink. |
| | | Announcement | I'll reply u later.<br>I would like to let u know that am the one that don't believe in the destiny<br>like u. U really know that who is the one I ever fall in love !!! |
| Closing Bonding | | Leave taking | pliz check my opinion later 'cause I would like a lot of time to think what I<br>would like to share with u. ( iz our secret !!!) see ya !!! bye |

| Macro stages | Genre | Schematic stages | | Embedded genre | Embedded stages | *From:* Achara<br>*Date:* Thu Nov 17, 2005 1:21 pm<br>*Subject:* Hello !! IINK...KKK |
|---|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | | `Hi, IINK and everyone,` |
| Responding | Self introduction | Self- identification[1] | | | | `let me introduce my self first.`<br>`Can you guess who am I ? I'm a Japanese girl in our class.` |
| | | Impressions | | | | `I love to speak Japanese with everyone but they can't understand what I said`<br>`!!! I'm the one who really keen on in everything about Japan, especially -`<br>`Hide, X-Japan and another Japanese rock stars. In my free time, I ever played`<br>`inline and skateboard but nowadays I love to read, read and read everything`<br>`which I'm interested in.`<br>`In usual way, I'm an inactive girl in your eyes.`<br>`You know why ? Because of I don't have many friends to talk to. So, I'm lazy to`<br>`talk to much with other. I really know that someone doesn't like me except the`<br>`time when they have a problem or difficult homework, they will talk to much`<br>`with me in this time !!! Oh … so serious.` |
| | Exposition | Thesis | | | | `In my point of view about the movie we watched together last week " February"`<br>`(and you noticed that I slept in front of the TV all the time while you were`<br>`watching together) I AGREE with you, IIDZY .I don't believe in destiny !` |
| | | Argument | Claim | | | `I believe that something won't happen if you don't make or think about it. Even`<br>`though you pass someone you really love him but you never talked with him. The`<br>`love isn't the destiny. You can control it.` |
| | | | Personal Evidence | Anecdote | Abstract | `Why don't I believe in the destiny ?I would like to tell you IIDZY !`<br>`Four years ago when I studied in M.6, I ever dreamed about a guy who I never`<br>`met before, he has an eye glasses (you known ?)` |
| | | | | | Orientation | `I really remember him and looking for him like in the dream. In that time, I`<br>`believed in the destiny that make me fall in my daydream.` |
| | | | | | Crisis | `In other hand, when I met him in the real dream. He doesn't like the guy in the`<br>`dream. He is the guy who left me crying and I don't want him to be other except`<br>`brother.` |
| | | | | | Reaction | `We walk together in the opposite way and thoughts. Love comes in at the window`<br>`but goes out at the door !! and Love can turn the cottage into a golden palace`<br>`but the golden palace can't built up by the destiny.` |
| Closing Bonding | | Call | | | | `What do you think about my words?` |

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[1] A Self Identification is made up from the exchange structure at discourse level

| Macro stages | Genre | Schematic stages | | *From:* Apiwan<br>*Date:* Sun Nov 20, 2005 1:18 am<br>*Subject:* Do you believe in the destiny ? |
|---|---|---|---|---|
| Opening<br>Bonding | | Salutation | | `Hi Somsak and everyone.` |
| Responding | Self introduction | Self- identification | | `Let me introduce myself. My name is Apiwan. My nick name is Tom.` |
| | | Impressions | | `In my free time, I would like to read all books and saw the movies.`<br>`Sometimes I would like to go to a super market such as Big C, Fairy Plaza and Sentosa when I fell boring or sad.`<br>`²Do you suspect in my habit ? Because when I studied in Kanlayanawat school, I always buy everything instead my mother every week because of my mother haven't free time so she always told me buy everything comeback home.`<br>`One another place where I would like to go to is the Nongvang temple.`<br>`I would like to go to with my best friends when I have free time or studied finish. I think when I went to the temple and made merit I fell happy or fresh and didn't think everything.` |
| | Hybrid Text | Evaluative Summary | | `After I saw "February" I think this movie is romantic movie and this movie try to tell everyone about the destiny.`<br>`I think they can communicate very good.`<br>`You can see in finish scene that the actor and the actress met together by pictures and the actor also died in finish. This is their destiny that they will meet together and just to leave.` |
| | | Argument | Claim | `I believe about the destiny same you Super.` |
| | | | Illustration | `Do you ever hear some story about a red thread?`<br>`Red thread will meet in a little finger of two people who is a life mate but you can't see it. I think everyone have just the red thread and the life mate but may be you not still meet him now because it isn't the time of you but I believe that you just meet him now although it is comes slowly and quickly but you just believe in the destiny.` |

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² Exchange structure at discourse level, realising prosodic nature of online discussions

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Nov 20, 2005 3:54 pm
*Subject:* hi everyone

```
Hi everyonee,
Thank you for your interesting stories!! I enjoy reading them so much.
The second online discussion will start next week. Don't forget to post your message.
For those of you who wish to continue the correspondence, it is still possible.
Best wishes,
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Nov 20, 2005 4:27 pm
*Subject:* online discussion two

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Online Discussion 2
Language Focus: Unit 2 (Comparison & Contrast)
Film 1: February
Students in Group `B'
This time students from group 'B' have to post the first contribution. I would like you to post your contribution based on the
following topic:
It seems from the movie (February) that Jee and Irada had very hard life living abroad, but as we have heard that living abroad is
a marvelous life and is a dream for many people, which idea do you believe (living abroad is difficult or is excellent)? Where do
you prefer living; Thailand or abroad? Discuss your ideas by comparing the pros and cons of living in Thailand and abroad. You can
use the language learnt in Unit 2 (Comparison & Contrast) to describe your opinion and please make sure that your contribution is
long enough to communicate your ideas explicitly.
Student in Group 'A'
For students in group 'A', I would like you to react to one of students from group 'B'. Say whether you agree or disagree. If you
agree, explain more to support your friend's opinion to clarify some parts that your friend has not mentioned. If you disagree,
explain your opinion by comparing the pros and cons of living in Thailand and abroad. You can use the language learnt in Unit 2
(Comparison & Contrast) to describe your opinion and please make sure that your contribution is long enough to communicate your
ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution (Mon- Wed.) and students in group `A' should finish your reply
within the next 3 days (Thr.-Sat.). After the reply from students in-group 'A', you can still keep posting your opinion or replying
to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Genre | Schematic stages | | *From:* Achara<br>*Date:* Wed Nov 23, 2005 8:23 pm<br>*Subject:* Hi everyone !! Would you like to go abroad with me ? |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | `Hi, everyone,` |
| | | Self Identification | | `I'm Achara.` |
| Responding | Exposition | Thesis | | `About the second online discussion, in my point of view, I believed that living abroad is so excellent for me. From this point make me get more experiences about this world.` |
| | | Argument | Claim | `I think that living abroad is the best way that very useful for the students who would like to improve their second language.` |
| | | | Evidence | `For my opinion, I believe that even though we learn foreign language but we afraid to talk with the native speaker, it isn't the best way for Thai students. If we speak other language everyday but we still talk with Thai. In fact, you still speak English language while you think in Thai all the time. This way isn't good for me.` |
| | | Argument | Claim | `In addition, living abroad is so good for me to meet many people.` |
| | | | Personal Evidence | `You and everyone really knew that I like Japanese people and all everything about Japan. You don't predict where I would like to go abroad. It's true if you guess "JAPAN !!". >>` |
| | | Preview | | `In addition, there are many reasons for me to go abroad.` |
| | | Argument | Claim | `One point is to travel in the famous place in other country.` |
| | | | Personal Evidence[3] | `I would like to go to Japan to visit The Hide Museum in Kanagawa and I would like to stay in Japan when there is The Hanami Season (sakura season) in Japan.` |
| | | Argument | Claim | `Second, I would like to try to live in Japan alone.` |
| | | | Personal Evidence | `In my opinion, if I can live there, it's mean that I can speak Japanese very well !! , to go abroad help me open my view.` |
| | | Argument | Claim | `Third, I will gain many experiences from living abroad, such as know about their culture, believing, social, language and history of the country.` |
| | | | Evidence | `It's the best way of living abroad to gain the new experiences in my life.` |
| | | Argument | Claim | `Finally, the reason why I would like to go Japan !! I would like to meet someone who waiting for me at Japan !!!` |
| | | | Evidence | `If it's possible like the movie,(like Jee and Irada) it's so good. Because of this point I have to learn Japanese.` |
| Closing Bonding | | Call/ Reinforcement | | `What do you think about my opinion ? Living abroad is so good. Please agree with me and go abroad together !! (not this term !)` |
| | | Signature | | `>> Achara>23/11/05>>` |

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[3] Topologically, this stage looks similar to Evidence in that it discusses the writer's perspectives, using first person pronoun as in Claim

| Macro stages | Genre | Schematic stages | *From:* Achara<br>*Date:* Wed Nov 23, 2005 9:15 pm<br>*Subject:* Comparison between Thailand & Abroad |
|---|---|---|---|
| Opening Bonding | | Salutation | Hi !!! everyone |
| Responding | | Challenge Thesis | For many people believe that living abroad is excellent. For me I think living in abroad is also excellent too. Because of in abroad have a beautiful place, more beautiful buildings and more experiences that can't find anywhere.<br>In abroad have a little similarity likes in Thailand such as govern by democracy and many people use more languages. For the example, you can see in the USA. that have more languages because in the USA. have many people. Someone come from Thailand, French or another country that you can't know. That is in the UAS. I can to do everything that I want to do no one blame you and you have opportunity for to do something that you want to do but it must to legal.<br>If you ask me where do you prefer living Thailand and abroad? I want to said that I likes Thailand prefer abroad. |
| | | Challenge Claim | I want to living in Thailand more than abroad although abroad is excellent for everyone but I still love Thailand. But if I go to abroad, I want to study master's degree about the Hotel and Tourist but may be I don't living in abroad surely. |
| | | Claim | I think in abroad have many dangerous especially, I was a girl. It was dangerous for me that living abroad alone. |
| | | Claim | In addition, in abroad have more citizens, cool weather and the social in abroad stress help myself. They will to do work every time and don't attention another one. |
| | | Claim | Likewise, you must to use English language very well because if you live in abroad it is the thing that can help you communicate with another people. |
| | | Reinforcement | So I want to living in Thailand more than abroad. It easy to live such as use Thai language, little building and the importing is Thai people kind and warm. I love Thailand very much because it is my home. If I have opportunity study in abroad then I graduated and come back home I will to improve Thailand and use the knowledge help the social very well more than in the past. |
| Closing Bonding | | Exhortation | Although I haven't occasion go to abroad but I think that Thailand have also the good things that we must to take care and interested more than before if Thai people don't help together, no one can help you. I think so. |
| | | Call | What do you think with me? |

| Macro stages | Genre | Schematic stages | | *From:* Somsak> <br> *Date:* Fri Nov 25, 2005 4:23 pm <br> *Subject:* Re: Comparison between Thailand & Abroad |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hey!!!..what's up everyone,and Tom |
| | | Self-identification | | I am Somsak. |
| Responding | | Counter Thesis | | About your idea I disagree with you because I know that living in abroad is more comfortable than living in Thailand. |
| | | Claim | | May be you did not know how good of living in sport. In abroad you do not have to suffer from the bad weather like the very hot weather in Thailand. |
| | | Preview | | As you know in abroad is very convenience in everything. I will let you know about the good point of living in abroad. |
| | | Argument | Claim | In abroad, almost of people are not poor, you will not see the very poor people in there. |
| | | | Evidence | If you work in abroad you will earn lots of moneys more than working in Thailand, you work about two hours you can buy a general T-shirt but in Thailand you can not. |
| | | Claim | | In abroad you can easier to greet or familiar people who stay beside you, in Thailand you can not. |
| | | Claim | | Moreover; you will improve your language and enhant your vocabulary surely. |
| | | Counter Claim | | As you said that it is for you to live in abroad <br> I think it is not true because nowadays people from Asian country or Thailand move to abroad rather than the past, |
| Closing Bonding | | Reinforcement | | This is I am disagree with your opinion Girl!! |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Nov 28, 2005 5:50 pm
*Subject:* end of online discussion two

```
Hi everyone,
Thank you for your interesting opinions about living in Thailand and abroad.
Some of you might feel like living abroad is a good experience while some might want to gain experiences living
abroad for a while and return to live in Thailand for the rest of your life.
Whatever your answer is, all of you have good reasons to support your decision.
For some of you who feel like your correspondence has not been settled and would like to convince your friends with
more reasons, you can continue your contribution.
The next online discussion will begin on Monday 5th. Don't miss it!!
Aj yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Nov 28, 2005 6:31 pm
*Subject:* Hi Suchada

```
Hi Suchada,
I have found that you missed the second online discussion.
What do you think about the topic?? Where do you prefer living??
Your friends are waiting for your opinion. Please visit your group discussion!!!!
```

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Mon Nov 28, 2005 7:41 pm<br>*Subject:* teacher i reply Nalinee already |
|---|---|---|---|
| | | Summary of previous posting | teacher i replied Nongnooch already since last tuesday..<br>about she said she liked to live in thailand but i told her that i  prefer living in abroad because the cost of money...<br>i stay at dormitory so i have much time to reply or online everyday when i finish class.. and about TV programme for negative for kids i have done already |
| Closing Bonding | | Leave taking | aLSO THANK YOU TEACHER FOR YOUR REMIND |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Mon Nov 28, 2005 9:25 pm<br>*Subject:* Hello Took | |
|---|---|---|---|---|
| Opening<br>Bonding | | Salutation | | `hello took...` |
| | | Announcement | | `i misunderstood that i could replied all people in class`<br>`but it's not true that Noppol told me i must replied someone in my group just`<br>`that??? i am complicated now.` |
| Responding | | Thesis | | `I prefer living in abraod because i like abraod and i like their money....` |
| | | Claim | | `you know if we work abraod only a year we will have a lot of money but we work`<br>`in Thailand all years we can earn only a few money..but it 'isn't sure forever`<br>`because it depens on us...` |
| | | Argument | Claim | `In my opinion ,i want to live in Thailand also but must be after when I have`<br>`house ,cars ,and money to take care of my parents and my counsin.` |
| | | | Personal Evidence | `I know it must take times to earn money so i have planed already that after i`<br>`gradute i will go abraod for 5 yrs to work there then I will come back to`<br>`apply job in Thailand. i don't like to be like my parents that they are`<br>`teachers both but we still not have enough money to spend...` |
| | | Reinforcement | | `so that why i would like to go abroad earn money back first. But after that i`<br>`would like to come back to live with my parents because they live here and`<br>`they said they love here so whereever they like i must like and i must do for`<br>`them because i do love them so much also..` |

| Macro stages | Genre | Schematic stages | | | *From:* Suchada<br>*Date:* Mon Nov 28, 2005 9:38 pm<br>*Subject:* ok Ammy i will go with you!!!! |
|---|---|---|---|---|---|
| Opening Bonding | | Acceptance | | | `ok Ann i would like to go with you` |
| Responding | | Thesis | | | `I    am agree with you but i don't like Japanese ,i am not good at it like you.you know???`[4] |
| | | Claim | | | `if i know before that I will have to study Japanese i won't study here,i just knew that on second semester of the ssecond year,and i am sure that all friends like me also.` |
| | | Argument | Claim | | `i know it's very hard to parctice the second language in our country like the first language because we have many choice to do here,like we don't like to talk english,so not need to speak.` |
| | | | Illustration | | `All advertisement are Thai also,everything are inThai so if we live here inThailand we can't be good in the second language...i think like you also AOM..this is the first time that i agree with you.`<br>`But if you go to Japan you must look for a handsome man for me also ok????` |
| | | Claim | | | `i am really like abroad but you know i can't lvie there in a long time because our parents and cousin live here,so we must come back to meet them to please them...` |
| | | Claim | | | `But i would like to go abroad first to earn money and earn all things which my family never have but we would like to have ,so i will build my dream and my parents' dream to make it in the true.And i am sure that i can do...` |
| | | Reinforcement | | | `this is the mail reason that why i would like to go abroad because i want to go there to earn money or lloking for jobs there` |

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[4] Prosodic realisations can also be found in Responding macro-stage of this posting i.e. the use of vocative and dialogic traces

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Dec 3, 2005 8:05 pm
*Subject:* online discussion three

Online Discussion Three
Students in Group `A'
In the third session, I would like students in group `A' to initially react to the film that we watched together last week (Mr. FAQ).
From the film, Somsong had psychological problem and Mr. FAQ was likely to be the same since he got pressured from the neighbors. As we all know that the number of people who are sick with this illness is increasing and tend to cause lots of problems in the society, in your view, what are the possible causes for mental sickness? Explain to your friends with examples (perhaps from your true experience). You can use the language structure learned from Unit 3 (Cause & Effect) to describe your opinion. Please make sure that your contribution is long enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. Say whether you agree or disagree with him/her. Then explain to your friend the problems that the people who have mental sickness can possibly cause in the society (effects). Give examples from yours or someone's experiences to support your ideas. You can use the language structure learned from Unit 3 (Cause & Effect) to describe your opinion. Please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | | *From:* Achara<br>*Date:* Sat Dec 10, 2005 6:14 pm<br>*Subject:* online discussion three !! |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hi !! Everyone, |
| | | Self Identification | | I am Achara. |
| | | Call | | I would like to know why don't Super and iidzy post our third discussion, ha ???<br>I am so puzzle what should I do, between post and reply? |
| | | Banter | | HOWEVER don't worry about it because I am the most beautiful in our class. I can ! |
| Responding | Exposition (hortatory) | Thesis | | Anyway, let's talk about the third online discussion. About the psychological problem. There are many causes for this mental sickness. |
| | | Argument | Claim | In my opinion, one important cause for the mental sickness is the pressure from others, such as friends, neighbors, lovers or family. |
| | | | Illustration | For example, our parents would like us to pass the examination and be the best of our class but we can't do. For this reason, it makes us crazy and risk to have psychological problem. Someone can solve this problem but there are many students still unsolvable. As a result, there are many problems that the people who have mental sickness can cause in the society, such as suicide themselves or hurt members in their family. |
| | | Argument | Claim | Second cause for mental sickness is the result of their hereditary disease. |
| | | | Evidence | For this cause, there are many people risk to have mental sickness unawares. Almost of the patients have this disease in their middle age. In fact, it's too difficult to treat them than other cases. If people in the middle age have the mental sickness, there is the cause of many problems in their work. They can't work well again as before they get the disease. This cause leads to many problems in their office. |
| | | Argument | Claim | Abuse can lead to both psychological and emotional problems. |
| | | | Evidence | Most of people use something in a way that is wrong or harmful, such as alcohol, drug or solvent abuse. The abuse of drugs or alcohol may make people have mental sickness. Because of the effects or potency of a drug, they can't control themselves. For this reason can cause in the society. They will do almost anything, sometimes even commit crimes, violence or make something disturb others. |
| | | Recommendation | | There are many ways to stop people have mental sickness.<br>One way that makes you far away from the mental sickness is avoid many causes of your strain feeling and anxiety. |
| Closing Bonding | | Exhortation | | Don't worry too much about everything. Please don't crazy my friends, don't be Mr. FAQ and leave me alone. (Our class is alike the lunatic asylum also). Take care yourself and far away from the psychological problem. |
| | | Leave taking | | Bless you! |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Sat Dec 10, 2005 9:07 pm<br>*Subject:* Hello everyone i am very tied from Korat |
|---|---|---|---|
| Opening Bonding | | Salutation | `hello everyone` |
| | | Announcement | `i am very tired`<br>`that i went to Korat to compete the altheltic`<br>`but you know??? i couldn't get any medal because i was sick and our runner ...i`<br>`mean the altheltics of Khon Kaen ,we were sick for 3 persons,so we couldn't get`<br>`much like we hope.`<br>`Anyway i still be happy that i can help our university although it isn't much but`<br>`it's ok .....` |
| Closing Bonding | | Leave taking | `Love my friends` |

| Macro stages | Genre | Schematic stages | | *From:* Apiwan<br>*Date:* Sun Dec 11, 2005 1:47 am<br>*Subject:* What are the possible causes for mental sickness? |
|---|---|---|---|---|
| Responding | | Thesis | | What are the possible causes for mental sickness?<br>In the present many people in the society always is an illness.<br>Theymust work every day until they forget exercise and take care yourself especially,<br>they also forget check their health too. This point their health is bad. In addition, in<br>the present the society has a high compete so many people have to fight with another<br>people. The one point that important is the society because everyone must live, work and<br>communicate with another people you can't live alone in the society. You can see that<br>the society has the most important for everyone. It can make you happy and sad or make<br>you mental sickness.<br>In addition,it has many causes that make you mental sickness yet. |
| | | Argument | Claim | The first cause about your health such as the body and health. |
| | | | Evidence | It is the most important for you if your body and heart is bad, what is happen in your<br>health. It's must make you very bad especially, your heart have to strong. I thing in<br>the society now has very busy, it can make your heart busy too. |
| | | Recommendation | | I thing you have to the way that help you relax such as play music, sports or anything<br>that you like to do in free time. I thing it can make you better fell. You ever hear a<br>proverb that say about heart. It says that the heart is a leader, the body is a slave.<br>So everyone must find the suitable ways that make you relax. |
| | | Argument | Claim | The second cause is about the thinking. |
| | | | Evidence | Someone like to thoughtful everything and every time when they meet something pass in<br>their life. As a result of their thinking have full brain; it can make you mental<br>sickness. |
| | | Recommendation | | You should forget many problems and nonsensical words, or bad habit from someone. You<br>must find the activities that suitable for you I think so. In addition, the way that<br>make you arrange the system in your brain and forget everything I think you should take<br>a posture of transcental meditation. |
| | | Argument | Claim | The third cause is about an expectation. Someone most an expect for another until they<br>are mental sickness. |
| | | | Illustration | In the one story that I ever see about a woman that expect with her daughter has a habit<br>follow she want but she can't do.<br>The next time she has psychological problem, her daughter also live in the hospital too. |

| Macro stages | Genre | Schematic stages | *From:* Somsak<br>*Date:* Sun Dec 11, 2005 7:12 pm<br>*Subject:* Some causes of mental sickness. |
|---|---|---|---|
| Opening Bonding | | Salutation | `Hi, everyone..` |
| Responding | Explanation | General statement | `nowadays our country have a big revolution.`<br>`As you know,everything has changed into the better way,your life is more`<br>`convenience.`<br>`But the good things always have bad things too.` |
| | | Sequenced Explanation | `You have to work hard for get lots of moneys to change your life to be better.So`<br>`they try everyways to fine the method to get more moneys and they might be not`<br>`success in their ways and lose lots of moneys also.This is a big problem and they`<br>`do not know the way to solve that.They leave people alone to think of the problem`<br>`they got ,you know,now they gonna be get mental sickness because of their`<br>`problems.Perhaps they think that no one can help them.This is the cause of problem`<br>`in the big city or downtown area.` |
| | | Recommendation | `Everypeople can get some troblebut how can you solve that.What way you choose to`<br>`solve.You will get mental sickness if you forget that people that surrounds you`<br>`are getting that too. Do not be seriouse and try to make it easy then, everything`<br>`will be better.` |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Dec 14, 2005 4:45 pm
*Subject:* end of online discussion three

```
Hi everyone,
Thank you very much for your interesting discussion of possible causes of mental sickness and its effects.
Some of you were late this time. Please try not to be late in the next discussion because your friends are waiting
for your ideas. For some of you who feel like your correspondence has not been settled and would like to convince
your friends with more reasons, you can continue your contribution.
The next online discussion will begin in
January next year. Don't miss it!!
Aj. Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Dec 14, 2005 4:48 pm
*Subject:* Hi sirinapa

```
Hi Suchada,
How are you??
Sorry to hear that you're so tired from the sport day and
that you missed the medal.
Don't worry. You have tried your best!!
I have checked that you still have not posted your opinion about the
possible causes of mental sickness.
Please try to finish it within this week.
Best wishes,
```

| Macro stages | Genre | Schematic stages | | | *From:* Suchada<br>*Date:* Wed Dec 14, 2005 7:48 pm<br>*Subject:* Some causes of mental sickness. |
|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | Hello everyone |
| | | Announcement | | | i misunderstood again<br>that i posted the first of our class<br>but i couldn't see what i posted until i got mail from Ajarn Yupaporn ,so I just know that what i replied still not arrive her.....<br>Anyway it's ok i can replied again maybe it because i clicked on post not click on reply...OK |
| Responding | Exposition | Thesis | | | About the psychological problem. There are many causes for this mental sickness. |
| | | Argument | Claim | | In my opinion i think the one of cause for the mental sickness is the sadness from their family - study -work ...such as parents or their cousins ,friends,neighbors,or lovers that make them serious in all the ways |
| | | | Personal Evidence | | for example my parens used to force me to study in Maths-Science ,then i couldn't study well because i didn't like and i was so serious for 3 years,or my lover;he was vry handsome so he always made me felt jelously for a long time until he dump me that make me elt more seriously.Our neighbors also ,sometimes they make noisy to disturb us. For this reason, it makes us crazy and risk to have psychological problem. Someone can solve this problem but there are many people who can't understand the problem like that..But time will make everything better.Someone who can't solve problem ,they suicide themselve or they become to be the crazy people because they have psychological problem. |
| | | Argument | Claim | | Second ,they have this probelm since they were born. |
| | | | Evidence | | Unfortunately that they have this probelm since they were born and they can't recover.there are few of people who have this problem since they were born. |
| | | Details of Work | | | About this movie that Mr.Faq hw still not make lvoe with Mrs.somsong but his heighbors judged that he did, so he got preesure from their neighbors that make him so serious and he isn't happy. |
| | | Recommendation | | | If I was him i won't intersted anyone,we can move where we live...<br>because when we will judge someone we can't judge it suddenly we must look that person as well as we can,and to be clearly... |
| Closing Bonding | | Banter | | | Like everyone like to think i am so crazy ,but if you try to know and learn me more you will fall in love in myself.SURE..just kidding |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Jan 28, 2006 4:27 pm
*Subject:* Online Discussion 4

Online Discussion 4
Students in Group `B'
In the third session, I would like students in group `B' to initially react to the film that we have watched together last week (Cherm).
From the film, Nual made responsible of her life and her family by working as a prostitute. Do you agree or disagree with that? If you agree, give reasons to convince your friends why earning money this way should be the best choice for Nual. If you disagree, explain why not? Give reasons and examples of other possible ways that Nual can earn enough money for herself and her family. You can use the language structure learned from Unit 6 (Argumentative Writing) to describe your opinion. Please make sure that your contribution is long enough to communicate your ideas explicitly.
Students in Group 'A'
For students in group `A', choose one student from group 'B' to reply to his/her opinion. React to your friend's opinion. Say whether you agree or disagree with him/her. If you agree, add more reasons or examples that your friends have not mentioned about. If you disagree, explain why not? Explain with reasons or examples either from the movie or your own experience to support your ideas.
You can use the language structure learned from Unit 6 (Argumentative Writing) to describe your opinion. Please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution (Mon-Wed.) and students in group `A' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in- group 'A', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | | *From:* Achara<br>*Date:* Wed Feb 1, 2006 2:27 pm<br>*Subject:* Cherm...mmm naja |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Ya !!! hello my friends. How are you? |
| Responding | Exposition | Thesis | | What about your opinion in the fourth online discussion?<br>Do you agree or disagree with Nual that she earns money by working as prostitute ?<br>In my opinion, I disagree with her.<br>I think that working as the prostitute is not the best way to earn money. |
| | | Preview | | There are many reasons why I think that. |
| | | Argument | Claim | Nowadays, there are many jobs you can apply. |
| | | | Evidence | Why don't you choose another jobs? There are many people really know that be the prostitute is not the nice job for women. It is the work that tortures not only her body but also her heart and soul.<br>Don't you think that Nual is suffering torture from work as the prostitute? Even tough you earn a lot of money by working like Nual but it is not so good to work and cry in the same time. |
| | | Argument | Claim | It is so risk to live with the illness too. |
| | | | Evidence | Are you sure that you not infect HIV or another diseases? A lot of money can help your family to pay for everything they want but money can not buy your life when you are the HIV patient. I think you may not proud that you can earn a lot of money but you have only three month to live in this world. |
| | | Argument | Challenge Claim | Some people say that there are many people who have little education would like to be the prostitute.<br>I think that it is not only a way for many peasants in our country to earn money. |
| | | | Illustration | I knew that be an employee in the industrial or electronic factory could make a lot of money in this day, especially work at the microchip factory. There are many people have not to use many of testimonials to work there. The plants would like only the dexterous of the employee. |
| | | Reinforcement | | If you agree that working as the prostitute is good but don't you notice at the end of the story (Cherm) Nual resign from prostitution and work at wedding studio. It is shown that Nual not really would like to be the prostitute.<br>There are many jobs you can earn a lot of money not only prostitution. |
| Closing Bonding | | Banter | | Don't be crazy my friends !! If you would like to get a lot of money, tell me. There are many lists of rich and handsome Japanese men on my hand. Tell me, I can help you. ha ha ha !! |

| Macro stages | Genre | Schematic stages | | *From:* Achara<br>*Date:* Wed Feb 1, 2006 3:35 pm<br>*Subject:* hey hey !!!! |
|---|---|---|---|---|
| Opening Bonding | | Argument | Claim | I think that working as GEISHA is so good ha ha !!!! |
| Responding | Generic Ellipsis- taking previous posting as anaphorically pre-supposed | | Evidence | Geisha isn't like the prostitute as you think.<br>Who are the geisha have to learn all about Japanese Art and Music. If you don't have a lot of skill, you can't be Geisha. Working as Geisha can earn a lot of money. |
| Closing Bonding | | Banter | | So, let's go to Japan with me. Give me only 100,000 Bht. I can help you. ha ha ha |

| Macro stages | Genre | Schematic stages | | *From:* Apiwan<br>*Date:* Thu Feb 2, 2006 3:43 am<br>*Subject:* Cherm movie..... |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello everybody ! |
| Responding | Exposition (analytical) | Evaluative Summation | | Do you agree with me about Cherm ?<br>In this story I feel very pity to Nual and Sombut very much. They may be able to choose the way of their life. If someone can choose the way of their life, in the society may be better than now. |
| | | Thesis | | I think Nual have a lots of reasons for to do that. |
| | | Argument | Claim | First of all, she has less knowledge. |
| | | | Evidence | This point Nual can not choose the way of her life because she lives in the country and necessary use a lot of money for subsists. |
| | | Argument | Claim | Second, this work can earn a lot of money for her. |
| | | | Evidence | For this reason, Nual is a prostitute and send a lot of money to her family every month or every time when her family want. If Nual do a different work such as sale, teacher or housekeeper, Nual also can not earn a lot of money to send her family. So this work is the end of the way that Nual can choose and most suitable for her. |
| | | Argument | Claim | Third, Nual is a beautiful girl. |
| | | | Evidence | She has a perfect body, face and heart. So that Nual choose this way because it is the last point for help her in this country and earn a lot of money. In addition, this good characteristic can help her many times such as help her to attract a rich man to visit her and help her to earn money. |
| | | Reinforcement | | There are many reasons for Nual to do the prostitute such as she has less knowledge, the prostitute is the work that helps her earn a lot of money and she is a beautiful girl. Although if Nual is the prostitute but she is a kind girl I think so. She is the pity girl. I think we can not decide someone from her work or characteristic that we see but we should look inside her heart. It is necessary for the present. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 2, 2006 4:33 pm
*Subject:* Re: hey hey !!!! (Achara)

```
Hi Achara,
I enjoy reading your messages and agree with your suggestion to Nual's occupation.
But, I really have no ideas what Geisha is.
Can you give me more details? Is it possible for Nual to work as a Geisa in Thailand??
and is any sort of special education required?
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 2, 2006 4:46 pm
*Subject:* Re: Cherm movie..... ()

```
Hi Apiwan,
We predicted from the movie that Nual might have little education so
she worked as a prostitute.
But, working this way is not permanent.
Would you like to make any suggestion for her future job that she could make
responsible to herself and her family?
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | | *From:* Schada<br>*Date:* Thu Feb 2, 2006 8:36 pm<br>*Subject:* Hello Tom ,i agree with you |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello Tom and everyone especially Ajarn .... |
| Responding | Hybrid Text | Evaluative Summation | | Yes they are very pity person that they tired to do the good things but why they can't get the good things back..   i still wonder also.<br>This movie I thought they wanted to make us to know about "This is Life".<br>Sometimes this movie made me laugh and cried in the same time. |
| | | Argument | Claim | Do you know when you will live in the society nowadays, you must be strong both mind and health |
| | | | Illustration | like Nual who has very strong mind. We can notice that she never complain anything about her family although the member of her family will disturb her.Although her job will not be accepted of others but she still do **because** this is only the one way to earn money as much as she can in the short time. I understand that also |
| | | Challenge Claim | | but there are many people who can't admit that because this job.However others would think that there are many jobs to do but she choose to work as prostitute and join husband with other, yes it's very bad to do that.While she doesn't have much choice because she doesn't study so she can't earn much salary moreover her family want to use money so it's her duty to do that.<br>I don't care about what people will think but i care about my family the most,although I must work as prostitute i will do if i can help my family. |
| | | Evaluation (Cherm) | | About Cherm he is very honest guy and he won't talk anything what he feel about Nual that what i like in him. |
| | | Exemplification | | Do you know nowadays it 's very rare to find the guy like him. And this movie would like to show us about the real love. he doesn't want to get love back from Nual ,he want only to make her happy and can help her a bit although he isn't rich.<br>This is a good real love example.While i think nowadays we couldn't find the real love like this.And the important thing that he loves Nual but he doesn't care about what she works,it's very good and i can call that "real love". |
| | | Reinforcement | | There are many reasons why Nual must work as protitute,and i would like you to suppose that if you were her and your family was wanting money,Would you work as protitute????Who will you care ??? social or our family????<br>For me i will choose my family because they can do everything for us  ,so i can do everything for them also. |

| Macro stages | Genre | Schematic stages | *From:* Achara<br>*Date:* Thu Feb 2, 2006 8:38 pm<br>*Subject:* Geisha in Japan |
|---|---|---|---|
| Responding | Hybrid Information Report | General Statement | The word Geisha means "artist" in Japanese. |
| | | Definition and Clarification (Coffin et al, 2005b) | Geisha are professional hostesses who entertain guests through various performing arts in tea houses called O-chaya. They are trained in a number of traditional skills such as Japanese ancient dance, singing, playing instruments such as the Shamisen, flower arrangement, wearing kimo no, tea ceremony, calligraphy, conversation, alcohol serving manners and more. Geisha continue to study and perfect these skills throughout their careers as geisha. |
| | | Description | A successful geisha must demonstrate beauty, grace, artistic talent, charm, impeccable etiquette, and refinement. Only guests with a long time connection with the tea house are allowed and tea houses generally don't take on new clients without an introduction. The profession of a geisha is a very expensive business and a geisha party can easily cost thousands of US dollars. The total number of geisha in the 1920's was 80,000, but today the number of geisha has dropped to 10,000 due to the westernizing of Japanese culture. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Feb 4, 2006 3:24 am
*Subject:* Re: Hello Apiwan ,i agree with you

```
Hi Suthida,
Yes, I agree with you that the movie is a good example of what life is.
Nual worked very hard to earn lots of money for her family. But, do you think her family
would be happy if they knew that she worked that way??
You mentioned that NUal had no choice because she did not study.
Were there any scenes that we could notice??
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Feb 4, 2006 4:16 am
*Subject:* Re: Geisha in Japan

```
Hi,
Thanks for your interesting information about Geisha.
Anyway, I ve never seen the place called 'Ochaya' in our country.
I wonder if it was possible for Nual to work in Thailand.
:)
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | | *From:* Somsak<br>*Date:* Sun Feb 5, 2006 12:54 am<br>*Subject:* Re: Cherm movie..... (Chrisshanu) |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | hey!!Apiwan, |
| Responding | | Counter Thesis | | I understand why did you sympathize with Naul but Ithink there are many ways to earn moneys if you think carefully. |
| | | Argument | Claim | First, Naul does not need to work as a prostitute because she has a good shape and beautiful face, she can work as a model, actress or presenter of advertisement even if all of this career can earn alot of moneys ,why did she do that. |
| | | | Evidence | I think it is not a good way.Everyone can choose a good way of their life it is not depends on the moneys at all,we can be everythings if we try,just try to do it and do your best,finally you will achieve the successful of that. |
| | | Counter Claim | | About Naul I understand that she has to take care of her family, so what? There are another way to earn moneys it is not only working as a prostitute. She will not lose her vergint if she work as another careers. Do you agree with me? |
| | | Reinforcement | | Sometimes I feel pity to Naul but sometimes I am not.First I ympathize her but when I think clearly I found that it is not good at all. If I were her I will not do like that and find the good career for my life. |
| Closing Bonding | | Compliment | | God Bless you!! |
| | | Signature | | Somsak.. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Feb 5, 2006 3:57 pm
*Subject:* Re: Cherm movie..... (Somsak)

```
HI Somsak,
Good reasons
, thanks.
I wonder though, can she get those jobs (model, actress, presenter) easily??
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 6, 2006 1:33 pm
*Subject:* End of Online Discussion 4

```
Hi everyone,
Thank you for your reasonable opinion about Nual' job.
Some of you think that earning money that way is the only choice for her to get
enough money for her family while some of you argue that there are other choices
for her to choose from.
No matter your idea is, you have supported your
answer with convincing reasons. I appreciate that.
For some of you who feel like your correspondence has not been settled and would
like to convince your friends with more reasons, you can continue your
contribution.
The next online discussion will be on Monday 13th, 2006. Don't miss it!!

Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 13, 2006 5:17 pm
*Subject:* Online Discussion 5

online discussion 5
Students in Group `A'
In the fifth session, I would like students in group `A' to initially review one of the films (Febuary, Mr. Faq and Cherm) we have watched.
Discuss what is special, different or memorable about the film. Explain whether or not the film was presented in a convincing way, using the criteria you have learned in Unit 7 Evaluative Writing). You do not need to explain in all criteria given, but focus on the main features of the film.
Then back up your opinion with enough examples and detail from the film. Be observant, see and notice what others might miss. Be prepared to be critical, rather than just be entertained and make sure that your contribution is long enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. React to your friend's opinion. Say whether you agree or disagree with him/her. If you prepared to review the same film, add more detail or examples that your friends have not mentioned about. If you would like to evaluate different one, discuss what is special, different or memorable about that film. Be observant, see and notice what others might miss. Be prepared to be a little critical, rather than just be entertained. Always remember to give enough detail to support your opinions. Also, please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon-Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | *From:* Achara<br>*Date:* Tue Feb 14, 2006 3:18 pm<br>*Subject:* Reviewing a film "Cherm"..... |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello everyone |
| | | Self Identification | i am iidzy, |
| Responding | Review | Identification | i choose "cherm" to initially review one of the films because i think this film is the most film that i can talk , moreover i can see the weak and strong points of this film. |
| | | Evaluation | About the setting of this film , i think it is not appropriate to the storyline because the story jumps around in flashbacks too much and time jumps which are at the first extremely . Moreover it is not convincing because Mr.Cherm think and dream too much. |
| | | Exemplification | He didn't tell Nual what he feel and think ,it is impossible for the men nowadays that why this film is not covincing.And it is not credible that Mr.Chearm will be unfortunately all times like that.for example he is always get the bad things although he did the good things already. |
| | | Evaluation | The atmosphere created is successfully because they conveyed the feeling through the real community nowadays ,example in the brothel , the supermarket etc.It is very realistic what happen nowadays. |
| | | Evaluation | The theme or the main ideas is about the socila problems that developed from it.<br>The music is not relevant to the theme of the film because the music were shown in the flashbacks that it is not the main idean of this film because it is just the dreams of Mr.Cherm that he dreamed to love with Nual. |
| | | Evaluation | The ending of this film that the conflict resolved is not quite clear and appropriate because i still don't know how their relationship will be going??? |
| | | Evaluation | The film uses the memorable imagery |
| | | Exemplification | such as when Nual make love with her customers they focus just on her face to suggest life that what they are doing. |
| | | Evaluation | The film use the flashbacks to link the past of Mr.Sombut when he killed the guy who was making love with his wife with the present. |
| | | Evaluation | The use the camera distance and angle techniques. |
| | | Evaluative Summation | This film is boring a bit because i don't like when Mr.Cherm dreamed too much and he should tell Nual straightly how he feel with her.<br>If i was him i will tell Nual about my feeling and ask her to marry and help each other to earn money.<br>By the way i like this movie a bit because of Mr.Cherm like everyone like this actor.I think the director would like to make this movie funny by using Mr.Mom to act because he is not a polite and quiet man like this,so when he acts like this it would make us to laugh and enjoy this movie. |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Tue Feb 14, 2006 3:37 pm<br>*Subject:* Hello teacher, i am Suchada |
|---|---|---|---|
| Opening Bonding | | Announcement | First i would like to talk about the trip to go to Ayuthaya, |
| | | | it was very funny because there were many friends went there together so we could join the activities together.<br>Whereas it was too much activities also in 2 days that made us very tired and got bored |
| | | | while i could know about Thai history better that how come to be Thailand nowadays and I am very appreciate that our ancients could die just because to protect the dependent. |
| Responding | Generic ellipsis | Recollection | Second, i would like to talk about Nual that you ask me if her parents knew that she worked as protitute ,would they be happy??? |
| | | Evidence | I think if I was her i could do like that also although this job can be accepted for the social.<br>And i think she did because she didn't have any choicesto earn lots of money as soon as possible because her family wanted money so urgent,therefore she must try to earn as soon as possible for her family. |
| | | Claim | I couldn't notice about her life background much because the film doesn't tell us about that ,it is maybe they want us to imagine that why she became prostitute finally. |
| | | Evaluation | However this movie is so nice to teach us also |
| | | Exemplification | because although she used to work as protitute then she change her job to do the right job what she like.This sence show us that first she need money ,but she didn't like to work as protitute then she changed. |
| | | Evaluative Summation | Finally,i like this movie about 50 % |
| Closing Bonding | | Leave taking | thank you teacher that you waste your time to chat with me. |

| Macro stages | Genre | Schematic stages | *From:* Somsak<br>*Date:* Thu Feb 16, 2006 1:42 am<br>*Subject:* Re: Online Discussion 5 |
|---|---|---|---|
| Opening Bonding | | Salutation | `hello.teacher,` |
| | | Self Identification | `I am Somsak` |
| Responding | Review | Identification | `I choose the '' Febuary'' to criteria. I got alot of the good point from this movie.` |
| | | Details of Work | `First, this movie give us about the way to live in aboard if you are not have enough moneys.As you know english are very important and this movie show us about that.` |
| | | Evaluation | `Moreover; the acter show me about the kindness of him at the time that he help the actress.` |
| | | Evaluation | `In another good points of this movie is this movie show me the beatiful views of New York city and also show me the bad views of there too.` |
| | | Evaluation | `But not only it have the good points but it also have the bad points too.` |
| | | Exemplification | `For example, this movie tell the scene too fast` **`so`** `we might guess some scene that they are not describe such as the the scene that the actress got sick in New York hospital for some times and then she was sent to the hospital in Thailand even we did not know how was she sent to Thailand and how long she stayed in bed.` |
| | | Evaluative Summation | `However;this movie is quite good for me because it has the good points more than the bad points.` |
| Closing Bonding | | Leave taking | `That is all for me,thank you.` |

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Hi Suchada,
Thanks for your long contribution.
You have given quite clear opinions about the film "Cherm".
In the last sentence of paragraph 4, you  seemed to discuss about the use of camera distance and techniques, but
gave up.
Would you like to explain more about that??
Aj Yupaporn
```

```
Hi Suchada,
It's not a waste of time at all to share opinions with you and your friends. I enjoy reading your guys' ideas.
By the way, I am glad to hear that you and your friends had a very great trip to Ayuthaya.
I wished I could join you.
About the movie, I agree with you that Nual had a good heart because she changed her job when she could earn enough
money.
At least, she didn't take that job forever.
:))Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 16, 2006 3:08 am
*Subject:* Hi Somsak

```
Hi Somsak,
```
```
When you said that the movie told ways to survive when living abroad.
```
```
What sort of job did it show?? Can you explain or give some examples??
Were those jobs legal?? Also, which scenes showed the bad view of
New York city??
```
```
:))
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Thu Feb 16, 2006 7:13 pm<br>*Subject:* Good afternoon teacher;Suchada |
|---|---|---|---|
| Opening Bonding | | Salutation | `Hello teacher` |
| | | Banter | `i feel very happy today;and how about you??` |
| Responding | Evaluation (Generic Ellipsis-taking previous posting as anaphorically pre-supposed) | Evaluation | `Teacher about the use of camera distance and techniques in Cherm film is the normal thing that we are always see it in films nowadays buse we must use our imagination to think about this.`<br>`Try to think if that is the makeing love sence,will the famous actress as Nual will act that??`<br>`Noway!!!! `**so**` when they use this it is very polite to show that even for the children also.` |
| | | Evaluation | `and about the sound , the ancient song is quite good and very appreciate that make me so happy and follow up this film more.` |
| Closing Bonding | | Leave taking | `I will watch more movie with you again teacher, thank you` |

| Macro stages | Genre | Schematic stages | *From:* Achara<br>*Date:* Fri Feb 17, 2006 2:07 pm<br>*Subject:* Re: Reviewing a film "Cherm"..... |
|---|---|---|---|
| Opening Bonding | Conversation | Salutation | HI !! and everyone. |
| | | Question | How are you ? |
| | | Statement | I'm fine, thank you. |
| | | Question | And you ? |
| | | Offer | Oh !! sit down, please. Ha Ha. |
| | | Question | You got a nice trip in Ayuttaya yeah ? |
| Responding | Hybrid Text | Counter Thesis | IIDZY thank you so much for your opinion about "Cherm".<br> I love this film like you. However, I can see the strengths and weaknesses of the film to !! As you told that the setting is not appropriate to the storyline, I agree with you in some points. |
| | | Counter Claim + Evaluation | I think that the flashback is an attraction of "Cherm". It's not too much in the film.<br>The flashback made you laugh, aren't you? Why don't you think that it is the charm of the film ?<br>The word "Cherm" means that "out of date or ancient". Because of this; I think the flashback is the one of the components to make "Cherm" so interesting and support the main idea of the film. |
| | | Evaluation | Even though I like the flashback but the scene that Nual make love with her customers and when Mr. Sombat killed the guy who was an adulterer of his wife while they were making love are not the good memorable scenes for me.<br>I think that there are many children really would like to see this film because of the main character; "Mom" but it is unsuitable for them to see the bad scene like this. |
| | | Evaluation | And the scene that Mr. Sombat was raped by an old man is so bad and the audiences not excite and fear with the scene, the fearful scene can make the audiences laugh !!?? |
| | | Evaluation | The main idea of "Cherm" is very clear. The theme focus on the social problems in our country in present. |
| | | Claim | I agree with you that the flashback isn't the main idea, it's only the one part of the film. |
| | | Counter Claim | But you told that the music is not relevant to the theme, I don't think so. The old song in the film can show you the charming scenes and support the theme by the specifical of the characters and scenes. When they dream with a monologue in the flashback, it's so funny with their feeling of the ancientness. |
| | | Evaluation | For the main characters; Nun is the good actress. She can make the audiences believe that she is the real prostitute but Mom is not the nice actor for me. Because we are use to see Mom in the farcical movie not the serious film like this. Even though he feels sad, the audiences still laugh with him! It's not the good feedback for the director who would like to make the audience cry, but they laugh all the film shown. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Feb 18, 2006 5:15 pm
*Subject:* Re: Reviewing a film "Cherm".....

```
Hi Achara,
I totally agree with you that those scenes you mentioned are not good
memorable one. And they are definitely harmful to children.
By the way, can you give example of the scenes that proved that "Mum" could not perform well???
:)))
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Feb 18, 2006 5:23 pm
*Subject:* Re: Good afternoon teacher;Suchada

```
HI Suchada,
So do you think the use of camera distance and techniques were successful?? Could the scenes that Nual slept with other
guys
communicate well??
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Apiwan<br>*Date:* Sun Feb 19, 2006 2:51 am<br>*Subject:* Mr. Fluck movie |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello everyone! |
| Responding | Review | Identification | Which's movie do you like most?<br>For me I would like " Mr.Fluck " very much. |
| | | Details of Work | This movie is good for many people in Thailand especially, in the society of Thai country.<br>I want to Thai people can good understand about the love in Thailand when you see this movie because today bad situation can happen for everyone. So I want to communicate my viewpoint to other people can see. In addition I hope that may be someone can change or think your habit. |
| | | Evaluation | About the setting. I think this movie can set the scenes same the past of Thai country.<br>It is a real nature of Thai country. I think this movie can communicate each scene to people know and good understand for the way of life Thai people in the past. In addition, we can see the culture, the jobs and the society in the country very well. All can communicate to the habit of them too. |
| | | Evaluation | About the theme. This movie can convey about the society of Thai people in the country very well.<br>The theme in this movie is the judgment of many people who don't know the true but they believe with the thing that they see and it's not true. |
| | | Exemplification | Follow the story Mr. Fluck has to take care Somsong who is insane and wife of his father when his father died. When Somsong and Mr. Fluck live together, the people began anti and dislike him including persecute him.<br>This happen to be born because the people don't know the true story, they believe other people said and believe the thing that they see.<br>It is the society of Thai people in the country and nowadays it still has this happen because it is a little society. The people have not the knowledge. I think someone when see this movie may be they can change the habit or opinion. |
| | | Evaluation | About a memorable scene. I feel pity with Mr.Fluck and Somsong<br>when the people join hit and trample Mr.Fluck until him unconscious. Then Somsong support him back home. The people decide them wrong but they don't wrong. Mr. Fruck very sad that they don't believe him but Somsong take care him and live next him although she is the insane. |
| | | Evaluative Summation | I think this movie can communicate the good or bad things to many people in Thailand. It teaches the people look other people in the good side although they are the insane but someone work a good job but they are deceive other believe him. This movie teach me don't believe the thing that I meet with myself or listen from other person because something that I meet may be it not true. We should believe the goodness of them although we are different and don't decide before they think everything clearly. |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Sun Feb 19, 2006 2:18 pm<br>*Subject:* Re: [EICDiscussion3] Re: Reviewing a film "Cherm"..... |
|---|---|---|---|
| Responding | Review (Generic Ellipsis-taking previous posting as anaphorically pre-supposed) | Evaluation | The scene that Mum performed quite not well is the scene when he robbed by the robberry that he showed like he wasn't hurt or felt upset with this scene. |
| | | Evaluation | And about when he showed his feeling that he loved Nual was not good also because that is not love ,just a feeling to play or joke. |
| | | Evaluative Summation | By the way this movie is interesting because this is the forst time that i see Mum act like this. |

| Macro stages | Genre | Schematic stages | *From:* Suchada<br>*Date:* Sun Feb 19, 2006 2:21 pm<br>*Subject:* Re: [EICDiscussion3] Re: Good afternoon teacher;Suchada |
|---|---|---|---|
| Responding | Review (Generic Ellipsis-taking previous posting as anaphorically pre-supposed) | Evidence | Yes teacher ,<br>**because** the aim or the purpose that they use camera distance and techniques **because** they want us to imagine more and they don't want to show all.Therefore this scene communicate quite well also while Naul's face is not good or unrealistic **because** when they showed that scene it mean she must hav some feeling also ,or maybe she used to do like that many times that why it is just a simple thing for her. |

| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au><br>*Date:* Sun Feb 19, 2006 6:55 pm<br>*Subject:* Hi Apiwan |
|---|
| Hi Apiwan,<br>Thank you for your long message.<br>Did you reply to support or argue with any particular friend?? |
| Aj Yupaporn |

## Group 5

| |
|---|
| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au> |
| *Date:* Sun Nov 13, 2005 3:01 pm |
| *Subject:* Introductory Online Discussion |

```
Introductory Online Discussion
Students in Group `A'
In this first session, let us take it as an introductory online discussion. I would like students in group 'A' to initially give a
short introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your
hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your
characteristics and make your friends recognize about you.
After the introduction, I would like you to react to the film that we have watched together last week (February). It seems from
the film that the main characters fall in love because of destiny. In your view, explain to your friends whether you believe in
destiny or not. Have you ever had or seen anybody having this experience? Tell your friend about it. Please make sure that your
contribution is long enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group 'B', I would like to begin the first contribution in the same way as those in group 'A' i.e. giving a short
introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your hobbies,
your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics
and make your friends recognize about you. Then, choose one student from group 'A' to reply to his/her opinion about destiny.
React to your friend's opinion. Say whether you agree or disagree with his/her opinion. Then give example of your own experience
or someone's experience that you have seen to support your ideas. Please make sure by talking to your group fellows that you do
not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish your reply
within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or
replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different
groups.
Enjoy the online discussions!!!!
```

| Macro stages | Elemental genre (where relevant) | Schematic stages | | | *From:* Natjiree<br>*Date:* Mon Nov 14, 2005 5:47 am<br>*Subject:* destiny |
|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | Hi! |
| Responding | Self introduction | Self Identification | | | My name is Roongrawee, you can call me Nueng. |
| | | Biodata | | | I was born in Roi-Et on 13th july 1982. Now I am studying in 3 years at Rajamangkala University. |
| | | Impressions | | | I like listen to music, watching TV, reading cartoon books and enjoy eating very much.<br>I would like to be an English teacher in the future. The target in my life are have good life, have lovely family and have very lovely kids. |
| | Hybrid Text | Evaluative Summation | | | About the flim Feb that i have seen, iI think it is agood and ramantic film and i really like it. |
| | | Argument | Claim | | I believe about destiny |
| | | | Personal Evidence | | because I have known some guy that he lives in Suphan Buri where is far from my home town last year.<br>In my opinion, I think he and I wouldn't easy to know each other because he usually stay in Suphan Buri and I usually stay in Roi-Et, but something made us to known each other and now we become a closefriend.<br>And I think something that made me and him known each other is destiny. |
| Closing Bonding | | Call | | | What about you?Do you believe in destiny? |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | Embedded genre | Embedded stages | *From:* Jitra<br>*Date:* Mon Nov 14, 2005 8:18 am<br>*Subject:* First letter(destiny) |
|---|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | | Hello everyone, |
| Responding | Self introduction | Self Identification | | | | My name is Jitra, you can call me Gik |
| | | Biodata | | | | I was born in Phuwieng and now I am 20 years olds. I decided to study here because I would like to improve my poor English skills. |
| | | Impressions | | | | Now I stay at A's dormitory and it is place where I impress most in my life because I have never stayed at dormitory and at my dorm there is many things that I can gossip other all day.<br>Especially,A she always makes us quite afraid to talk with her,however she is one of my good and bad experiences to live in dormitory. |
| | Exposition | Thesis | | | | From the movie, February. I impress this love story between Irada and Jiradet but I don't believe in destiny because I think every thing in the world happen with out destiny. |
| | | Argument | Claim | | | It happens in real situation and continues in real situation too. |
| | | | Illustration | Anecdote | Abstract | Like this example, my friend she lives in Bangkok and she believes in destiny, she thinks everything happen from destiny. |
| | | | | | Orientation | One day she had a chance to meet a guy and then they felt in love and thought it was destiny |
| | | | | | Crisis | but when the time pass their relationship broke down and everything stop. She sad and cried. |
| | | | | | Reaction | Is it destiny? Why don't we call it bad dream? |
| | | Reinforcement | | | | But In truth it was only one of many situations that we have to meet. It's not destiny, nothing can control our live but everything happen because we want it to happen we make it to happen. |
| Closing Bonding | | Banter | | | | And the last one is if there was destiny, why destiny did not get me "A" glade in Japanese and Basic Translation subjects.55555 |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Noppol<br>*Date:* Mon Nov 14, 2005 9:04 am<br>*Subject:* Re: [EICDiscussion5] hi |
|---|---|---|---|
| Opening Bonding | | Salutation | Hi |
| Closing Bonding | | Signature | <br>From Off |
| | | | *From:* Noppol<br>*Date:* Mon Nov 14, 2005 11:26 am<br>*Subject:* Re: [EICDiscussion5] hi |
| Opening Bonding | | Salutation | Hi everyone. How are you? |
| | | | *From:* Noppol<br>*Date:* Mon Nov 14, 2005 11:28 am<br>*Subject:* Re: [EICDiscussion5] hi |
| Opening Bonding | | Salutation | Hi! How are you? |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Nalinee<br>*Date:* Tue Nov 15, 2005 8:46 am<br>*Subject:* My Introduce and destiny |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello everyone, |
| Responding | Self introduction | Self Identification | My name is Nalinee, you can call me Goa |
| | | Biodata | I was born in Bangkok and now I am 21 years olds.<br>I decided to study here because I would like to improve my English skills.I love English very much. |
| | | Impressions | I like to see the movie,watch TV,lissen to the music and sleep so much. I like football very much and the player that I admire is David Beckham. In the future I want to be a recepsionist in the hotel or a tour guide because I love to talk with other people and love to travel. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Atiporn<br>*Date:* Tue Nov 15, 2005 8:51 am<br>*Subject:* Atiporn |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello! |
| Responding | Introduction | Self Identification | | I'm Atiporn. My nick name is ICE. |
| | | Biodata | | I was born at Ayuttaya.I grow up at Bangkok after that I moved to Khon Kaen when I studied pratom 4. I graduated M.6 at Kanlayanawat School.And went to the university. |
| | | Impressions | | I love animals very much. I don't know why???<br>One thing I don't like very much is children.<br>I don't like when they cry their noise make me annoy but if they clever I will love them. |
| | Hybrid Text | Evaluative Summation | | After I see the movie "Kumpapan" I think their lover is very sad.<br>And at last Gee die. In fact noone in the world can love his/her lover like Gee in the movie. |
| | | Argument | Claim | Do you belive in destiny?<br>In my mind I don't believe because I think when I decide to marry with someone that man must be the man whom I choose not destiny. |
| | | | Personal Evidence | I will meet my lover by my self.And choose him by my thinking,my brain not destiny or fortune. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Nalinee<br>*Date:* Tue Nov 15, 2005 9:10 am<br>*Subject:* Reply the letter from Ice |
|---|---|---|---|---|
| Responding | Hybrid text | Evaluative Summation | | About the film,I like it,<br>I think this movie tell me about the love and destiny.<br>Gee and Irada have destiny,so they returned to see together in USA after Irada went to Thailand. |
| | | Argument | Counter Claim | I don'agree with Ice because I beleive in destiny.<br>I think destiny can born with everyone,but they don't know. |
| | | | Personal Evidence | I have destiny in one man that he like me, when we saw 1 year ago.<br>Then we saw again on Julay that was my friend 's birth day.After that I love him until.<br>I think this is destiny for me. |
| Closing Bonding | | Call | | Do you beleive in destiny? |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | Embedded genre | Embedded stages | *From:* Noppol<br>*Date:* Thu Nov 17, 2005 9:34 am<br>*Subject:* Reply Gore and Nuang letter |
|---|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | | He everyone. |
| Responding | Self introduction | Self Identification | | | | I am Noppol. Please call me "Off". |
| | | Biodata | | | | Now I am 22 years old. I was born in Bangkok at Sirirat Hospital. I graduated from Kham Kaen Nakorn School.<br> The reason that I study here because I can passed the examination and it is not far from my house. First time I decided to be an engineering student here but this university did not accept M.6 so I decided to choose EIC. Now live in Khon Kaen near Tessaban Koomnong Koo School. |
| | | Argument | Counter Claim | | | About the movie "February" I agree with Gik but I do not agree with Nok because I think everything happens by yourself it is not involve destiny or fortune. |
| | | | Evidence | | | If you love someone, it depends on yourself that you love her or not. |
| | | Argument | Claim | | | I think destiny is only believe of some people and in truth it is not because we can not prove the destiny. |
| | | | Illustration | Anecdote | Abstract | Example, my riend felt in love a gir l and he thought it is destiny to lead him to meet her |
| | | | | | Orientation | so he decided to ask his close friend to contact her for him. |
| | | | | | Crisis | But when the time passed, that girl had felt in love his close friend and he was very sad. |
| | | | | | Reaction | Is this destiny? If this is destiny why the boy and the girl din not have a chance to love each other? |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | From: Noppol<br>Date: Sat Nov 19, 2005 7:11 am<br>Subject: Re: [EICDiscussion5] ice |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hi! Ice. I am Off. |
| Responding | | Argument | Claim | I agree with you. I do not believe in destiny too. |
| | | | Personal Evidence | I just believe in my thiking and doing. If I will love a person it is up to me. It is not up to the destiny. In the movie gives me a lot of knowledge. |
| Closing Bonding | | Call | | And you? |

| |
|---|
| From: "ypiriyasilpa" <ypiriyasilpa@...><br>Date: Sun Nov 20, 2005 5:06 am<br>Subject: hi |
| Hi everyone,<br>Thank you for your interesting stories. I enjoy reading them!!<br>Students in group 'B' when you want to reply to your friend's opinion, you can just access the message and click 'reply'. Please don't delete the original message.<br>The next online discussion will begin next week. For those of you who want to continue the correspondence, it is still possible. However, don't forget to join the second discussion.<br>Best wishes, |

*From:* "ypiriyasilpa" <ypiriyasilpa@...>
*Date:* Sun Nov 20, 2005 5:25 am
*Subject:* online discussion 2

```
Online Discussion 2
Language Focus: Unit 2 (Comparison & Contrast)
Film 1: February
Students in Group `B'
This time students from group 'B' have to post the first contribution. I would like you to post your contribution
based on the following topic:
It seems from the movie (February) that Jee and Irada had very hard life living abroad, but as we have heard that
living abroad is a marvellous life and is a dream for many people, which idea do you believe (living abroad is
difficult or is excellent)? Where do you prefer living; Thailand or abroad? Discuss your ideas by comparing the pros
and cons of living in Thailand and abroad. You can use the language learnt in Unit 2 (Comparison & Contrast) to
describe your opinion and please make sure that your contribution is long enough to communicate your ideas
explicitly.
Student in Group 'A'
For students in group 'A', I would like you to react to one of students from group 'B'. Say whether you agree or
disagree. If you agree, explain more to support your friend's opinion to clarify some parts that your friend has not
mentioned. If you disagree, explain your opinion by comparing the pros and cons of living in Thailand and abroad. You
can use the language learnt in Unit 2 (Comparison & Contrast) to describe your opinion and please make sure that your
contribution is long enough to communicate your ideas explicitly.

Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution (Mon- Wed.) and students in group `A' should finish
your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'A', you can still keep posting
your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either
from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Nalinee<br>*Date:* Mon Nov 21, 2005 4:38 pm<br>*Subject:* Where do you prefer living in Thailand or abroad ? |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | `Hi everyone` |
| Responding | | Thesis | | `In my opinion I prefer living in Thailand beause of three reason.` |
| | | Argument | Claim | `First, Thailand is easy to live more than abroad.` |
| | | | Evidence | `Thailand has many places beautiful,but in abroad very difficult to live beause langause or money.` |
| | | Argument | Claim | `Secound, the reason about money.` |
| | | | Evidence | `If you don't have enoug money to live in abroad you can't live,but in Thailand has many jobs for you to appricate and make money.In abroad has many jobs too,but it's difficult to find and appricate,if you don't have allow for work.` |
| | | Claim | | `finally,Langause if you don' t know English,I think it's to difficult to live and communicate with other people.` |
| | | Reinforcement | | `However,I prefer living in Thailand more than abroad beacuse it's easy to live,I can woke here and make money and easy to talk with other peoplemore than abroad because i'm Th`<br>`ai people.` |
| Closing Bonding | | Call | | `Do you agree with me? Where do you prefer living in Thailand or abroad?` |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Nutt<br>*Date:* Wed Nov 23, 2005 8:11 pm<br>*Subject:* Re: Where do you prefer living in Thailand or abroad ? |
|---|---|---|---|
| Responding | | Reinforcement | ```REPLY```<br><br>```I agree with u!``` |
| Closing<br>Bonding | | Signature | ```From NUtt, group 6``` |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Noppol<br>*Date:* Thu Nov 24, 2005 12:26 am<br>*Subject:* Re: [EICDiscussion5] online discussion 2 |
|---|---|---|---|---|
| Responding | Exposition (1) | Thesis | | In my opinion, living abroad is difficult because I must adapt myself for living there. |
| | | Preview | | If I live there I must learn about living, places, cultures, people, weather and others. |
| | | Claim | | There are many things that I must be careful to live there because I do not know about people there well. Some the people are friendly and some people are unfriendly. So I must be careful to have friends. I must pay more money to buy everything there. |
| | | Claim | | I also must work hard and keep money for buying some things that I want because I do not live whit my parents. |
| | | Claim | | I must be careful to do every thing because if I do something that it is illegal, maybe I will be caught to a prison. |
| | | Claim | | In addition, I must try to know about ways and places there because when I want to go to buy something I maybe go buses, trains and taxi, so if I do not know about them well I maybe pay more money for fares. |
| | | Reinforcement | | These are my reason why living abroad is difficult for me. |
| | Exposition (2) | Thesis | | In the question, where do you prefer living in Thailand or abroad?<br>I prefer to live in Thailand because I am Thai, I love Thailand and I live here for a long time ago. |
| | | Argument | Claim | I know about my country more than the others. |
| | | | Evidence | I know about the cultures, place, legality, people and others well, so it is easy to live here. I know how to go to places that I want to go and I know what ways I should go for saving my money from the fares. |
| | | Claim | | In addition, Thailand is a very good country because there is plenty food such as fruits, fish, vegetables and others. |
| | | Argument | Claim | Also, It has a lot of things that I like. |
| | | | Illustration | Examples, there are lots of friendly people, good king and good cultures. |
| | | Reinforcement | | The important thing is a place that I was born, so I love here and love to live here very much. |
| Closing Bonding | | Leave taking | | Thak you very much for your attention |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Jittra *Date:* Sat Nov 26, 2005 3:10 pm *Subject:* Re: [EICDiscussion5] online discussion 2 |
|---|---|---|---|---|
| Responding | Exposition | Thesis | | Where is the place that suite to stay?<br><br>This is one of many important things in our life. Especially, between our country (Thailand) and abroad, where is the place interesting? In my opinion I agree with Noppadol, living in Thailand is better than living in abroad because of these reasons. |
| | | Argument | Claim | First, living in Thailand is easier than living in abroad because of the low living expense. |
| | | | Evidence | Although, living in Thailand we will have a chance to be rich less than living and working in abroad but in the different ways we can continue our lifestyle with do not worry about high living expense. For me living in abroad is a very hard work, every thing is very expensive although you can make money but it is not enough so we have to work harder than in Thailand if we would like to live in there. |
| | | Argument | Claim | Being stranger in strange place especially in abroad that is one reason that lead me do not agree with living abroad. |
| | | | Personal Evidence | Because, I will feel happier and safer when I live in my home country and there is nothing to try to change. The main point is while many foreigners would like to live in Thailand and want to Fa-rang at here so I think they agree that living in Thailand is better than abroad. |
| | | Argument | Claim | The last cause but not least is my parents. |
| | | | Personal Evidence | I want to be and take care them. Because I think if I live abroad I will not have this chance, I will can only sent them money and can only call them. But if I work here I can be with them or can come to visit them very easily. Meanwhile if I were abroad I can not do that because of I have to pay many money in each time when I want to visit them. But if I live and work in Thailand, I am only drive or fight to visit them it is not necessary to pay much when I want. |
| | | Reinforcement | | However, these are only least cause of why I prefer to live in Thailand than abroad. I think before we decide to live in some where. The important thing is we should concern about the above reasons. |
| Closing Bonding | | Call | | What is about you? Where do you prefer to live, Thailand or abroad? |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Atiporn<br>*Date:* Sun Nov 27, 2005 5:07 am<br>*Subject:* Re: Where do you prefer living in Thailand or abroad ? |
|---|---|---|---|---|
| Opening Bonding | | Self Identification | | `Reply Kaw I'm ICE.` |
| Responding | | Thesis | | `I prefer living in abroad because in big countries such as America England or Australia are improve.` |
| | | Argument | Claim | `Every one want to go to abroad to study or doing work.` |
| | | | Evidence | `In abroad has agood ecnomic,good enveronment and goverment takes care people very well. I think Thai people decide to live in Thailand because they born in Thailand and have a lot of cousins.If they open their mind they will think like me.` |
| | | Argument | Claim | `In abroad I can do every I want people around myself don't crae what I do.` |
| | | | Evidence | `And important thing I can show my opinion,but in Thailand sometime I cannot give my opinion to parents,teachers or olders.` |
| | | Claim | | `In abroad , on the road is very clean and in the city too.` |
| | | Claim | | `In abroad has high technology to do every thig such as in hospital to treatment the sick people,police station to find killer.` |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Nov 28, 2005 6:13 pm
*Subject:* end of online discussion 2

Hi everyone,

Thank you for your interesting opinions about living in Thailand and abroad.
Some of you might feel like living abroad is a good experience while some might want to gain expereinces living
abroad for a while and return to live in Thailand for the rest of your life.
Whatever your answer is, all of you have good reasons to support your decision.
For some of you who feel like your correspondence has not been settled and would like to convince your
friends with more reasons, you can continue your contribution.
The next online discussion will begin on Monday 5th. Don't miss it!!
Aj yupaporn

430

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Hi Rattana,
I have found that you missed the second online discussion.
What do you think about the topic?? Where do you prefer living??
Your friends are waiting for your opinion. Please visit your group discussion!!!!
```

```
Online Discussion 3
Students in Group `A'
In the third session, I would like students in group `A' to initially react to the film that we watched together
last week (Mr. FAQ).
From the film, Somsong had psychological problem and Mr. FAQ was likely to be the same since he got pressured from
the neighbors. As we all know that the number of people who are sick with this illness is increasing and tend to
cause lots of problems in the society, in your view, what are the possible causes for mental sickness? Explain to
your friends with examples (perhaps from your true experience). You can use the language structure learned from Unit
3 (Cause & Effect) to describe your opinion. Please make sure that your contribution is long enough to communicate
your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. Say whether you agree or
disagree with him/her. Then explain to your friend the problems that the people who have mental sickness can
possibly cause in the society (effects). Give examples from yours or someone's experiences to support your ideas.
You can use the language structure learned from Unit 3 (Cause & Effect) to describe your opinion. Please make sure
by talking to your group fellows that you do not reply to the same student and your contribution is long enough to
communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish
your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep
posting your opinion or replying to your peers' response (the same or different one). You can also discuss with
peers either from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Genre | Schematic stages | | From: Jitra<br>Date: Wed Dec 7, 2005 2:18 pm<br>Subject: Causes of Mental Sickness. |
|---|---|---|---|---|
| | | Details of work | | From the film that we watched together last week (Mr.Foq), It is a story about Somsong who has phychological problem and Mr. Faq is likely to be the same when he got pressured from his neighbors. |
| Responding | Exposition | Thesis | | As we know this illness is increasing and it leads many problems to our social such as murder, suicide and wanderer problem. However, there are the possible cause for mental sickness; pressure from social, themselves and other. |
| | | Argument | Claim | Many people get mental sickness from social situation. |
| | | | Illustration | It is the same Mr.faq in the movie, he gets pressure from his neighbors and they think Faq has a profound relation with Somsong while he does not do anything. Therefore, his neighbors gossip him and this makes him to have a pressure. Meanwhile the condition at office and family can be cause of this illness. The messy situations at office and family problem can lead person to bore with life, serious and have mental sickness. |
| | | Argument | Claim | Sometime, it is cause of their self. |
| | | | Illustration | Weak heart, their thought and their behavior when they have to meet bad situations in the same times such as wasting parents, life problem, business is going to broke down t or receiving excessive sadness. |
| | | Argument | Claim | The last cause of mental sickness is illness. |
| | | | Illustration | Someone has one's diseases and has to get treatment. Some treatment can cause for mental sickness, it has effect to patient's heart status and some is using medicine. Some kind of medicine has effect to patient's brain and thinking system. And some patient who get a long treatment but there is not thing better, he or she will serious and unhappy and have mental sickness in the next time. |
| | | Reinforcement | | However these are the cause of mental sickness, getting the pressure from social, their self and other are the main cause to having this sickness. |
| Closing Bonding | | Exhortation | | You should prepare your mind when you have to meet the bad situations and do your self relax, not too serious. You should think that you are not a person who can control every thing so if there is something makes you mistake or sad, you should accept and try to pass it. |

| Macro stages | Genre | Schematic stages | | *From:* Natjiree<br>*Date:* Wed Dec 7, 2005 7:48 pm<br>*Subject:* causes of mental sickness |
|---|---|---|---|---|
| Responding | Exposition | Thesis | | I think causes of mental sickness are from familiy, friends, and social. |
| | | Argument | Claim | The first cause is from family. |
| | | | Evidence | Many families have problems about money. Their parents have to spend much time on their work so they do not have time to talk with their kids. When their kids have problems, they will taking drugs.<br>After that drugs will make them unconscious. |
| | | Argument | Claim | The second cause is from friends. |
| | | | Evidence | When we do not have friend, we will feel alone. Then we will think of many reasons why we do not have friends. When we think a lot , it can make we unconscious. |
| | | Argument | Claim | The third cause is from social. |
| | | | Evidence | If you live in social that have many people that unconscious, you can be unconscious like them. Because you will get use to with things that unconscious people do and think. |

| Macro stages | Genre | Schematic stages | | *From:* Atiporn<br>*Date:* Wed Dec 7, 2005 10:41 pm<br>*Subject:* causes of mental sickness |
|---|---|---|---|---|
| Responding | Exposition (hortatory) | Thesis | | After I see I-faq I think there are three main causes to make you are mental sickness. |
| | | Argument | Claim | First, they have mental sickness when they was born. |
| | | | Evidence | The mother maybe drinking, smoking or take some medicine when she has a baby in herself. |
| | | Argument | Claim | Second, they have the accident. |
| | | | Evidence | The accident has the effect to them. Their brain maybe lose. |
| | | Argument | Claim | Finally, strain can make you be sick. |
| | | | Evidence | Nowadays the envercoment make the strain to people such as traffic jam or work.If they serious about somthing like this they may have a strain. |
| | | Recommendation | | So some causes we can avoid we shouldn't serious about something too much. |

| Macro stages | Genre | Schematic stages | *From:* Nalinee<br>*Date:* Thu Dec 8, 2005 7:43 pm<br>*Subject:* Re: Reply Ice about causes of mental sickness |
|---|---|---|---|
| Responding | | Thesis | I agree with Ice about causes of mental sickness. |
| | | Preview | There are main three causes of mental sickness. |
| | | Claim | First, they have a problem about genetic, when they were born they are sickness fallow their parents. |
| | | Claim | Second, they were acident about something, then they can't remember and have a sickness. |
| | | Claim | Finally, they have a problem in social nowadays, such as about their family,education and private problem. When they have a problem they are serious and have a sickness. |
| | | Recommendation | Although, they have a mental sickness from genetic, acident and social,but we can slove this problem. Don't worry about it and try to slove it. After that, it will be better. |

| Macro stages | Genre | Schematic stages | | *From:* Noppol<br>*Date:* Sun Dec 11, 2005 5:52 am<br>*Subject:* Re: [EICDiscussion5] Causes of Mental Sickness. |
|---|---|---|---|---|
| Responding | Exposition (analytical) | Thesis | | I agree with you that the causes for mental sickness possible are pressure from social and themselves. |
| | | Preview | | In my opinion, the problems that the people who have mental sickness can possibly causes in the society; family problems, social problems and country problems. |
| | | Argument | Claim | First of all the family problems, if someone in a family is a mental sickness the family mush use a lot of time and money to take care he/she. |
| | | | Evidence | Because his/her brain is not normal sometimes he/she may do bad things. Members in the family also have a little time to do their work and other things because the members must look after them. In addition, they much pay money too much for treatment him/her. |
| | | Argument | Claim | Second, they will be lots of problems of the societies because they may harm someone or damage something. |
| | | | Evidence | They may do without thinking, sometimes they can not think what is good things or bad things. They just do that they like to do. For example in news for a few years ago, an aunt is a mental sickness threw two little grandchildren out a window. Then the children died. When the mother of the children knew she was very sad. This is an example why they will be problems of the societies. |
| | | Argument | Claim | Finally, they are also a lot of problems of the countries because each country must pay some money to treat and build places for them. |
| | | | Evidence | In addition, the governments must pay money to employ people to take care them. |
| | | Reinforcement | | There are three main problems of people who are mental sickness; family problems, social problems and country problems. |
| | | Recommendation | | If you did not want people to be mental sickness more, you should take care and love your family too much. This is the best way for reducing the people who will be mental sickness. It also helps the societies and countries to be better. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Dec 14, 2005 4:53 pm
*Subject:* end of online discussion 3

```
Hi everyone,
Thank you very much for your interesting discussion of possible causes of mental sickness and its effects.
Some of you were late this time. Please try not to be late in the next discussion because your friends are waiting
for your ideas. For some of you who feel like your correspondence has not been settled and would like to convince
your friends with more reasons, you can continue your contribution.
The next online discussion will begin in January next year. Don't miss it!!
Aj. Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Jan 28, 2006 4:27 pm
*Subject:* Online Discussion 4

```
Online Discussion 4
Students in Group `B'
In the third session, I would like students in group `B' to
initially react to the film that we have watched together last week (Cherm).
From the film, Nual made responsible of her life and her family by working as a prostitute. Do you agree or disagree with that? If
you agree, give reasons to convince your friends why earning money this way should be the best choice for Nual. If you disagree,
explain why not? Give reasons and examples of other possible ways that Nual can earn enough money for herself and her family. You can
use the language structure learned from Unit 6 (Argumentative Writing) to describe your opinion. Please make sure that your
contribution is long enough to communicate your ideas explicitly.
Students in Group 'A'
For students in group `A', choose one student from group 'B' to
reply to his/her opinion. React to your friend's opinion. Say
whether you agree or disagree with him/her. If you agree, add more reasons or examples that your friends have not mentioned about. If
you disagree, explain why not? Explain with reasons or examples either from the movie or your own experience to support your ideas.
You can use the language structure learned from Unit 6
(Argumentative Writing) to describe your opinion. Please make sure by talking to your group fellows that you do not reply to the same
student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution
(Mon-Wed.) and students in group `A' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-
group 'A', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also
discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!
```

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| Macro stages | Genre | Schematic stages | | *From:* Nalinee<br>*Date:* Mon Jan 30, 2006 5:41 pm<br>*Subject:* Cherm |
|---|---|---|---|---|
| Responding | Exposition (analytical) | Thesis | | Nowadays have many job that people can do. Each other has different way to choose to do,but Nual choose to do prostitute that I don't agree with her. |
| | | Preview | | For this three season. |
| | | Argument | Claim | First, Nual is young. |
| | | | Evidence | She can do other job that is the correct way,such as singer or dancer something like that. |
| | | Argument | Claim | Second, the prostitute isn't admit from people in society. |
| | | | Evidence | Laws don't allow women to do this work in Thailand.In Cherm film,Nual is massager,but the truth she is prostitute. |
| | | Argument | Claim | Finally, Nual is beautiful and maybe she has education that she can do other job. |
| | | | Evidence | She can use advantage that she has choose a job that earn a lot of money. |
| | | Reinforcement | | However, The prostitute can earn a lot of money and easy job.<br>Many people don't have a choice to do,but I think many women don't want to be a prostitute like Nual beacuse she is young, The grovernment don't allow to do and many people have a beautiful in themself. |
| Closing Bonding | | Call | | Do you agree with me? |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Tue Jan 31, 2006 2:14 pm
*Subject:* Hi Nalinee

Hi Nalinee,
Thank you for your message.
I quite agree with you that working as a
prostitute should not be the choice for ladies to earn money.
In your message you mentioned that nobody would like to work this way, including Nual, were there any scenes from
the film shownig you that Nual was not happy with her job?? Please give me some examples.
Aj Yupaporn

| Macro stages | Genre | Schematic stages | | From: Noppol<br>Date: Thu Feb 2, 2006 2:50 pm<br>Subject: Re: [EICDiscussion5] Online Discussion 4 aof_025 |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello everyone.<br>I have not discussed with whit you for a long time. |
| Responding | | Thesis | | About the topic " Do you agree or disagree whit Nual that she work as prostitute? "<br>I disagree whit her because this job is not accepted in Thai society, there are a lot of better works that she can do and the job may make her having many diseases from having sexes. |
| | | Argument | Claim | First of all, the job is not accepted in Thai society. |
| | | | Evidence | Many people think that the job in not good job to do. It is a job for people do not have any abilities to do others works. But Nual have an ability about decorateness bride's dress. I think, she should this work. Although, the recorater get not much of money but if she keep your money all time she will have a lot of money to her family. Your family will be proud with you if you do the good work. |
| | | Argument | Claim | Second, there are a lot of better work s that she can do and should do such as selling clothes, server and other jobs. |
| | | | Evidence | She also can study a special skill before go to work.<br>This way she may get more money. She can go to a place, where people go to ask jobs to do, and ask them about an available job that they want people to work. |
| | | Argument | Claim | Finally, the job may make her having many diseases from having sexes especlally ADS. |
| | | | Evidence | If she get some of the diseases she has to use a lot of money to heal the diseases. If she get ADS she must pay money to treat her for a long time. She may not be employed in meny works. |
| | | Challenge Claim | | Some people argue that they can do every job that they like to do because it is a human right.<br>However, nowadays, the job has still had a lot of problems.<br>Nual should not do the work because the job is not accepted in Thai society, there are many jobs that she can do and the job may make her having many diseases from having sexes. |
| | | Reinforcement | | I think Nual is a very good devoted person that she sacrifice to do hard work and give the money to her family. Nevertheless, she should find other good new job that the society accepted.<br>Although, the new job give her not much of money she must tell her family that she can send only the money to her family. I think, her family will understand and use the money carefully. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 2, 2006 5:21 pm
*Subject:* Re: Online Discussion 4 (Noppadol)

```
Hi Noppol,
Can you give one example of a job that Nual could do to earn enough
money for herself and her family?? If jobs requiring special skills are
good choice for her, can you help her plan how to get those jobs and
live samrtly??
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | | *From:* Jittra <br> *Date:* Fri Feb 3, 2006 12:02 am <br> *Subject:* Re: Noppol |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello everyone, it is quite a long time that we did not have a chance to discuss about movies. |
| Responding | Exposition | Counter Thesis | | From last week, we had seen movie "Cherm" and we had some argue in class. <br> And in this discussion,I do not agree with Noppadol but  I agree with Nual with her being a prostitute. <br> I agree with her because I think that everybody wants to do good job and if Nual could choose, she would choose the job that let her many money and accept from people in social. |
| | | Preview | | However,I think there are reasons for Nual to be a prostitute, those are… |
| | | Argument | Counter Claim | First, although Noppadol said that being prostitute is not accepted in social <br> but in some situation, especially some people who are poor and do not have other choice like Nual. |
| | | | Illustration | In the movie, I saw that Nual had some problem about her family that make her had to be prostitute to get more money. <br> We can not predict her necessary why she do this work but from the situations; her talking when she said in mobile phone that she had to sent a lot of money to her family,  **so** I think we should not decide her or other only look at he or she work and we should think about why he or she becomes to do this work. |
| | | Argument | Claim | Second, there are many works but there are not many chances to get it. |
| | | | Evidence | Although there are a lot of works in social but we have to accept that there are not many works that do not concern about education and ability. I think Nual is one of many example of person who have to use more money for family and themselves, maybe she did not have enough knowlage and ability. Meanwhile, social dislike being prostitute but nobody try to do it better. There are many choices to do other work that better than prostitute but in real there are not many chances to get more money especially in our social. |
| | | Argument | Claim | The last one is human right, there are many people who do not think about it. |
| | | | Evidence | I think Nual would not be a prostitute, if there was not a prostitution in social. Because of selfish and thinking about only benefit of each other. The man likes some big daddy in the movie, I think they are the main cause of having prostitution in social and lead woman and other (their family, social and country image) to have problem. |
| | | Reinforcement | | I think, Nual is a very good devoted person like Noppadol because  she sacrifice to do hard work and give the money to her family. <br> However, I still confirm my opinion that I agree with her to be a prostitute. <br> But I do not mean that being a prostitute is a good work, in some case we have to accept her necessary. I think she is only woman who received bad effect of social. Let me think that if there are more chance to do good work and get enough money while she want to do other work, you think,she is still want to be a prostitute. <br> Moreover, I think our social does not give more chance for people who do not have enough money to study and get a good job. In general those people can do only be a civil, it should has better chance because being a prostitute ahould not hppen in our social and it shows about the bad side of social, too. |

| Macro stages | Genre | Schematic stages | | *From:* Natjiree<br>*Date:* Sat Feb 4, 2006 1:43 am<br>*Subject:* Re: Chrem |
|---|---|---|---|---|
| Responding | | Thesis | | I agree with you. |
| | | Argument | Claim | I think Nual can do another job that better than prostiitute such as house keeper or sale something. |
| | | | Evidence | Nual should think more about value of her self. I mean although she do another job and get lower money, she still have value in men viewpoint. It is her life, she canchoose the best thing for her life. And I am sure that if she have a chance to choose again, she wil not be the prostitute. |
| | | Challenge Claim | | Some people may say that because Nual has to take care her family.<br>Many people have to take care their family,but they do not be prostitues as Nual. Also they do happy with their life because they do not have to think about HIV. Moreover, their family still alife and happy with their life. |
| | | Recommendation | | Nual is abeautiful woman. I think she can be popstar if she meet modeling from the company. |

| |
|---|
| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au><br>*Date:* Sat Feb 4, 2006 3:59 am<br>*Subject:* Re: Noppol |
| Hi Jittra,<br>Your reasons are very interesting!<br>From the movie, we could tell that Nual was a country girl.<br>As we know that the living cost in a village is not very high, do you think her family would always want that big money very often??. Also, this kind of job can be done for only some period of time, what do you think Nual should do after then??<br>:)Aj Yupaporn |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 6, 2006 1:31 pm
*Subject:* End of Online Discussion 4

```
Hi everyone,
Thank you for your reasonable opinion about Nual' job.
Some of you think that earning money that way is the only choice for her to get enough money for her family while
some of you argue that there are other choices for her to choose from.
No matter what your idea is, you have supported your answer with convincing reasons. I appreciate that.
For some of you who feel like your correspondence has not been settled and would like to convince your friends with
more reasons, you can continue your contribution.
The next online discussion will be on Monday 13th, 2006. Don't miss it!!
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | | *From:* Atiporn<br>*Date:* Wed Feb 8, 2006 1:44 am<br>*Subject:* Re: Chrem<ice> |
|---|---|---|---|---|
| Responding | | Thesis | | I agree with you. In this story Nual is a good person.But her occupation is bad. |
| | | Claim | | The postitute can make a problem in another family. |
| | | Recommendation | | Nual is a young girl she should change her job because this job is not stable. When Nual older she cann't do this job and don't have money.The social can't admit Nual. |
| | | Argument | Claim | Nual has nice habit but, her job make some problem. |
| | | | Evidence | I think although Nual is the best person but her job destroy her life. Every one look down upon to her especialy first wift will hate her. |
| | | Reinforcement | | Nual become a bad person .The social will hate her and important thing this job can't do when her old. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Feb 8, 2006 4:51 pm
*Subject:* Re: Hi Ice

```
Hi Atiporn,
So, what do you think Nual should do instead of working such way?? Can you explain more in detail??
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 13, 2006 5:17 pm
*Subject:* Online Discussion 5

```
Online Discussion 5
Students in Group `A'
In the fifth session, I would like students in group `A' to initially review one of the films (Febuary, Mr. Faq and
Cherm) we have watched.
Discuss what is special, different or memorable about the film. Explain whether or not the film was presented in a
convincing way, using the criteria you have learned in Unit 7 Evaluative Writing). You do not need to explain in all
criteria given, but focus on the main features of the film.
Then back up your opinion with enough examples and detail from the film. Be observant, see and notice what others
might miss. Be prepared to be critical, rather than just be entertained and make sure that your contribution is long
enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. React to your friend's
opinion. Say whether you agree or disagree with him/her. If you prepared to review the same film, add more detail or
examples that your friends have not mentioned about. If you would like to evaluate different one, discuss what is
special, different or memorable about that film. Be observant, see and notice what others might miss. Be prepared to
be a little critical, rather than just be entertained. Always remember to give enough detail to support your
opinions. Also, please make sure by talking to your group fellows that you do not reply to the same student and your
contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish
your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep
posting your opinion or replying to your peers' response (the same or different one). You can also discuss with
peers either from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Genre | Schematic stages | *From:* Jittra<br>*Date:* Thu Feb 16, 2006 1:32 am<br>*Subject:* Movie(Faq) review |
|---|---|---|---|
| Responding | Review | Details of work | Faq is the movie about the problem of Mr.faq who has life problem, it causes of his contrary with social, that always happen in many villages social. |
| | | Evaluation | The setting was present in the interesting ways, those are the story happened in village where is the most suite place to this event would happen because the villagers always lie to gozzip other and worry about what their neighbors will do. It is not the same as  the town where people do not interest in other life so the. |
| | | Evaluation | The next thing is the setting of the story line, it is easy to touch the audiences by presented the big and notorious thing; son fall in love his father wife like Mr. Fag in the movie, that our social always condemn. |
| | | Evaluation | The last one is other compositions, although they are quite contradictory with me but it is good in yellow black ground when the movie was present of  Somsong's behaviour that cause of the production did not want audience to more serious about her, |
| | | Evaluation | the music is sound good but it suited only for the end of the movie, it did not concern about the whole of it because the music was present only about the way of Somsong's love; she was grad to be Mr. Fag lover until they died and she will follow him to every part of period. |
| | | Evaluation | Next is the theme of this movie that it was present in the worst side of social, they decided other only when they heart the gozzip about Mr.Faq and decided that he is the sin man who love and sleep with the mental sickness woman who is his father's wife. |
| | | Exemplification | For example, when they see Mr. Faq slept with Somsong at school, the villagers decided that the both had done the wrong thing and they fogot that they had just hit Mr. Faq last night.<br>More over, it has presented the bad side of people who always live in our social and in every place; the headmaster, who faked everyone and get all of Mr.Faq's money but every villager thought that Mr. Faq was wrong and tried to hit headmaster.<br>The theme was really presented in the straight way that everyone will touch and sad when they watch this movie. |
| | | Evaluative Summation | In my opinion, Mr.Faq is a good and interesting movie with the above reasons however there is something that the production could do it better such as the location of each place that some situation happened because the location was quite not concern with the event that happen (I mean to some event ). However there are many causes that why many people touch and like this movie. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 16, 2006 3:25 am
*Subject:* Re: Movie(Faq) review

```
Hi Jitladda,
Thanks for your long contribution.
Can you give example of the location in the film that seemed not to be relevant to the situation??
:))
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Nalinee<br>*Date:* Thu Feb 16, 2006 4:06 pm<br>*Subject:* Chrem |
|---|---|---|---|
| Responding | Hybrid Review | Details of Work | The theme of this movie that it was present in the worst side of social,about the problem of posstitude in Thailand. |
| | | Evaluative Summation | In the movie Naul is massager, but the real she is osstitude.In the movie is good to show posstitude problem.<br>In my opinion I like it. |
| | | Evaluation | The costume in this movie is good because is suitable for each carecter in the movie, |
| | | Exemplification | Nual is posstitude so the colthes that colourful and Sombat is Taxi driver so he have one uniform in this movie.It is real costume that people can understand. |
| | | Evaluation | The acting of the actor or actress is good and differences. |
| | | Exemplification | Naul is outstanding of this movie because she show felling and talk to Sombat or other people in the movie.Sombat isn't talk,but he show felling by his face when he happy he smiles and lauge something like that. |
| | | Reinforcement | In my opinion, I like Chrem because the theme is present about social's problem, costume is good and acting is good and difference. |

| Macro stages | Genre | Schematic stages | | *From:* Jitra *Date:* Thu Feb 16, 2006 10:04 pm *Subject:* Hi teacher |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | `Hi teacher,` |
| | | Acknowledgement | | `thank you for you comment,` |
| Responding | Exposition (Generic Ellipsis – taking previous argument as anaphorically pre-supposed)[5] | Argument | Claim | `i think Nual's family would always want big money quite very often.` |
| | | | Evidence | `I am not sure why but i think it cause of her family did not worry about Nual and her job, they want only money to use in their life because in the converstion it seem that there was nothing thing that necessary for Nual to give a lot of money to her family.However, I always saw in the movie that her parent called her for money very often.` |
| | | Recommendation | | `The next is what nual should should do after she can not do this job. I think she could do many things such as openning shop or have own bussiness. Because I think if Nual's jop can get her many money, if she can save it and her family did not ask anymore, she can stop her jop and do other work.` |
| Closing Bonding | | Feedback | | `Finally, thank you for your kindness that give us a chance to post and think about many reasons to arguse. It is a good activity but I think it should be continued. I am very happy with this activity because it makes me undersdtand the lesson and help me to practise my writing skill.` |

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[5] This is similar to what Coffin et al (2005b) name 'Expansion or argument or claim' i.e. previous argument or claim is expanded through further supporting evidence

| Macro stages | Genre | Schematic stages | From: Atiporn<br>Date: Fri Feb 17, 2006 1:05 am<br>Subject: Chrem |
|---|---|---|---|
| Responding | Hybrid Text | Thesis | I think "Chrem" has 3 weak points. |
| | | Claim + Evaluation | The first, the charactor of Sombut.<br>Mum cannot show the feeling of Sombut. He is not interesting and make the audence boring. |
| | | Claim + Evaluation | The second, theme of the movie doesn't has the oytstsnding point.<br>This movie show the real problems in Thai social and most people well know. |
| | | Claim + Evaluation | Finally, setting of the movie is not interesting because in this movie always use the same setting. |
| | | Reinforcement | There are three weak points of Chrem. There are the charactor of Sombut, the movie doesn't has the outstanding point and and the setting is not interesting. |

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*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Fri Feb 17, 2006 1:59 pm
*Subject:* Hi Atiporn

```
Hi Atiporn,
Thank you for your opinion.
In your message you discussed the 3 weak
points of Cherm,
can you look further to different areas??
Your evaluation is quite short ,
perhaps you can discuss more on the strength, setting or characters.
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Fri Feb 17, 2006 1:59 pm
*Subject:* Hi Atiporn

```
Hi Atiporn and Nalinee,
Did you post your messages in replying to someone's message??
If it is so,
do you aggre or disagree with his/ her opinion??

Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Jitra  *Date:* Fri Feb 17, 2006 3:04 pm  *Subject:* Hi teacher, |
|---|---|---|---|
| Opening Bonding | | Salutation | `Hi teacher,` |
| Responding | Exposition (Generic Ellipsis-taking previous posting as anaphorically presupposed) | Exemplification (supporting previous Evaluation) | `From the location of Faq movie, that I said it did not relevant to the situation`  `those are....`  `First,the location at the farm that Somsong ran with no-bra,`  `I remember that it was happen at the farm`  `but when the situation ended, they were at the way to go to the temple. such as`  `when they gozzuped Faq and allowed him to do work at their farm and when faq was`  `hit by his neighbours.`  `These made me think that the village is very narrow so many situations were`  `happened on only the same place.` |
| | | Reinforcement | `And these are the reason why I said the location did not relevant with the`  `event.That all.` |
| Closing Bonding | | Signature | `Jitladda,` |

| Macro stages | Genre | Schematic stages | *From:* Noppol<br>*Date:* Fri Feb 17, 2006 10:43 pm<br>*Subject:* Re: [EICDiscussion5] Re: Noppadol |
|---|---|---|---|
| Opening Bonding | | Apology | I'm very sory that I did not reflect to you. I have read your opinion about Cherm. |
| Responding | | Feedback | Your opinion and language are very good. there were only alittle mistake. Each centance were very good.That's all.<br>Don't forget " 's " |
| Closing Bonding | | Leave taking | See you. |
| | | Signature | Off |

| Macro stages | Genre | Schematic stages/ moves | *From:* Noppol<br>*Date:* Fri Feb 17, 2006 11:16 pm<br>*Subject:* Re: [EICDiscussion5] Re: Chrem |
|---|---|---|---|
| Responding | | Reinforcement | I agree with you. |

| |
|---|
| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au><br>*Date:* Sat Feb 18, 2006 5:40 pm<br>*Subject:* Re: Hi teacher, |
| Hi Jidladda,<br>Thanks for further details.<br>You've got so clear memory about the film.<br>:))<br>Aj Yupaporn |

| Macro stages | Genre | Schematic stages | *From:* Noppol<br>*Date:* Mon Feb 20, 2006 10:36 pm<br>*Subject:* Re: [EICDiscussion5] Online Discussion 5 |
|---|---|---|---|
| Opening Bonding | | Salutation | `Hello everybody! How are you?` |
| | | Apology | `I'm very sorry that I post my opinion late. However, now I have finished it already.` |
| Responding | Review | Evaluation | `About the location of "Cherm" I think it is quite good scenes because there are many real scenes of the movie can reflect Thai's social problems and suitable for the movie.` |
| | | Exemplification | `For example the scene of Nual worked in the nightclub and she was making love with some people who bought the service. There was also the scene that Sombut was robbed by the customers who are rubbers.` |
| | | Evaluation | `About the setting, almost of it is quite good but only two things that I do not like.` |
| | | Exemplification | `One is the scenes from Sombut's images because they were very old and made me confuse and bore. Another is the scene that Mum was been violating buy the man. This scene was quite not real because the producers chose the man who is very old and his body is not complete to act in the scene. I think, they should choose a man who looks like a bisexual to act in the scene. It would be appropriate more than that.` |
| | | Evaluation | `About the theme, the theme is very clear.`<br>`I think, the producers would like to reflect Thai social problems and they can do it very well. Because of there were lots of the problems in the present. There were many prostitutes, robbers, poor people, faking people and the others.` |
| | | Evaluation | `And the last one is the main characters, Mum and Nun are main characters.`<br>`Mum could show me that he is an honest person. He is very suitable for this character because his face very normal like in the movie. But some scene he acted not real and he usually did not show his feeling on his face. He just showed the same feeling on his face.` |
| | | Exemplification | `For example, when he got some money from the man he was not feeling that he was very glad. There was also when Nual hugged him, he just show normal feeling.` |
| | | Evaluation | `And about Nun, Nun could act very well and real.` |
| | | Exemplification | `For an example, when she made love with the customer show could show her feeling that she felt sad and did not want to do like that, but she had to do. Because of she had to give a lot of money to her family.` |
| Closing Bonding | | Leave taking | `Thank you for your attention.` |
| | | Signature | `Aof` |

| Macro stages | Genre | Schematic stages | *From:* Natjiree<br>*Date:* Thu Feb 23, 2006 8:01 pm<br>*Subject:* late discussion(14 Feb) |
|---|---|---|---|
| Responding | Review | Evaluation | I think the opening of the film is quite good because it tell us how Irada met Jeeradach and also background of her. |
| | | Evaluation | However,the closing of this film is very confusing because it did not tell us did Jeeradach die or not. |
| | | Evaluation | A memoralable scene of this film is the scene that they throw snow on bridge, I think it is very beatiful view and very romantic. |
| | | Evaluation | The actor and actress are acting well. |
| | | Evaluative Summation | The theme of the film is interesting for me because i believe in destiny. |

## Group 6

| |
|---|
| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au> |
| *Date:* Sun Nov 13, 2005 3:01 pm |
| *Subject:* Introductory Online Discussion |
| Introductory Online Discussion |
| Students in Group `A'<br>In this first session, let us take it as an introductory online discussion. I would like students in group 'A' to initially give a short introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about you.<br>After the introduction, I would like you to react to the film that we have watched together last week (February). It seems from the film that the main characters fall in love because of destiny. In your view, explain to your friends whether you believe in destiny or not. Have you ever had or seen anybody having this experience? Tell your friend about it. Please make sure that your contribution is long enough to communicate your ideas explicitly.<br>Students in Group 'B'<br>For students in group 'B', I would like to begin the first contribution in the same way as those in group 'A' i.e. giving a short introduction about yourself. You may introduce your name you prefer to be called throughout the online activity, your hobbies, your styles, your family, your impressive experience or any other things you want to share that can reflect your characteristics and make your friends recognize about you.<br>Then, choose one student from group 'A' to reply to his/her opinion about destiny. React to your friend's opinion. Say whether you agree or disagree with his/her opinion. Then give example of your own experience or someone's experience that you have seen to support your ideas. Please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.<br>Note to Students from Group 'A' and 'B'<br>Students in group `A' have 3 days to post the first contribution (Mon- Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups. |
| Enjoy the online discussions!!!! |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Nutt<br>*Date:* Tue Nov 15, 2005 7:33 pm<br>*Subject:* Assignment1:Introductory Online Discussion |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello, everyone. |
| Responding | Self introduction | Self Identification | | I am Rapeeporn. U can call me "NUTT". |
| | | Biodata | | I am 19 years old. It's amazing for u or not? Someone tell me that I look like 20 or 25 years old.Because I am a big girl. OK go on...<br>In 1986, I was born in Khon Kean after that I went to live at Ayuthaya with my parents. When I was 3 years old, I started a kindergarten. It's early because my parents didn't have time to take care of me.<br>I moved again to Phetchaboon because my father's office moved him to there. I moved again to Korad because my father's office moved to there again. And I moved again to Khon Kean with the same reason.<br>I know u r wondering that "what is my father job?" He is a survey mechanic. |
| | | Impressions | | I like to go natural travelling so much because I love to see strange animals, mountain and waterfall. My hobbies are reading magazines, seeing movies, shopping, traveling and chatting. If I have lots free time (and have a lot of money); I like to go travel at waterfall around Thailand.I have two happy times in my life.<br>First, I have loved my high school life so much. Because I have had lots good friends. We went to dance, live together, eat, sleep, travel and do everything together. Second, When I know a guy who stuck in my heart. |
| | | Argument | Claim | By the way, let talk about the movie "February", Do u believe in destiny? After I saw this movie (In 2003) I answer is YES, I believe.<br>I believe that everyone have someone who is their destinies. |
| | | | Personal Evidence | In fact, I cannot prove that it have or not. But now I think a guy meet a girl and fall in love each other because there is someone in the heaven (may be cupid) set everything already. |
| Closing Bonding | | Banter | | When I tell about it to my friends, they tell that I see soap opera too much. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Toefl<br>*Date:* Tue Nov 15, 2005 7:55 pm<br>*Subject:* to nutnarak i'm aum. |
|---|---|---|---|
| Responding | Hybrid text | Evaluative Summation | About the movie " February" I like this movie because destiny is a good thing from the God. |
| | | Claim | I believe that we can control every thing in our life and it has to concern from the destiny. |
| | | Claim | I believe that I have soul mate. Somebody who are far from each other for a half of world. They could come and grow their love. |
| | | Reinforcement | Love is the most beautiful thing in the world. The destiny is apart of love. That's why I believe in destiny. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Ratree<br>*Date:* Wed Nov 16, 2005 6:54 pm<br>*Subject:* Re: [EICDiscussion6] nuttnarak |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello! Everybody. |
| Responding | | Evaluative Summation | My opinion about "Goom Pa Pun" is a good story. It about the love can make person too sad.it about the destiny that make miss love.<br>I don't like this,it make me sad,did you? |
| Closing Bonding | | Exhortation | I wish God to see about the love,to find real love for everyone.The world are happy. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Tomtam<br>*Date:* Thu Nov 17, 2005 8:14 pm<br>*Subject:* Hi,group 6 |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello, |
| Responding | Self introduction | Self Identification | | I'm Tomtam. |
| | | Biodata | | I was born in Phuweing. It's very famous about fossil and natural. If you have time to visit there I'm very please to be a guide for you.  I live with my father, elder brother, younger sister and my aunt. |
| | | Impressions | | When I have a free time, I always online to change an experience with foreign friends and go fishing. I'm very happy when I spend time with the person who I love and anxious about.<br>I think you may recognize me from my skin and character because I have a honey skin (hahaha). The important things that I'm very sensitive and careless. Although I feel good because someone usually tell me to improve my self, so I try to do that. Nowadays, I think I do my best but it's not good enough. I think everyone's not perfect but I hope you may give a chance to another one and yourself too. |
| | Hybrid Text | Evaluative Summation | | After I saw this movie (February), I impressed in the main character. |
| | | Argument | Claim | I believe in destiny and believe that if I try to reach something that I need, I must be strong and endurable. |
| | | | Personal Evidence | Time can change everything, so I must remember a good experience and keep it in my mind. I must do something for my life, may be it makes me cry or disappoint but I don't care . Although in the future I must feel sorry more than now, I'm pleased to get it. |
| Closing Bonding | | Exhortation | | One thing I want to tell you, if you happy to do something for someone please continue because it's your happiness. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Kamon<br>*Date:* Sat Nov 19, 2005 5:22 pm<br>*Subject:* Hello!!! Everyone |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello!!! |
| Responding | Self introduction | Self Identification | Let me introduce myself, My name is Kamome. |
| | | Biodata | I'm 21 years old. I live in Khon Kaen with my family. My family are 6 people. I have one sister. She study in Pratom 6 at Holy Redreemer school. My father is an employee at here. My mother and two aunt are gardener and famer. |
| | | Impressions | In the free time, I would like to play pea tong , listen radio with my sister, ride a bicycle, watch television , sing a song karaoke with my friends, draw a picture and other activity. |
| | | Evaluative Summation | In my opinion about "Goom Pa Pan " or " Feburary" ,I think that "Feburary" is love between Geradad and Airada. They are good action in this story. In the final scene, when he fell down but I think that "G" not death sure because G see I again so make him return again and live with Airada forever.<br>I never believe in the destiny but I saw this story. I agree it and agree with Nutnaluk. I like this movie every much. |

| Moves | Elemental genre (where relevant) | Schematic stages | *From:* Adisak<br>*Date:* Sun Nov 20, 2005 12:12 am<br>*Subject:* Re: Assignment1:Introductory Online Discussion/ Nutt |
|---|---|---|---|
| Opening Bonding | | Salutation | Hi, |
| | | Self Identification | I am Adisak. |
| Responding | | Counter Thesis | I have read Nutt's message. Nutt pointed that she believed in destiny.<br>I am not sure that I believe in destiny.<br>I have my plans. I have my target. I spent my life with such things. I always try to do my best, but sometimes I find some problems. |
| | | Claim | Kumpaphan is one of movies I like.<br>It tells me that there is destiny in the world. However, I still think that it is just a chance. It can happen every where and every time. |
| | | Claim | In addition, I do not believe in every thing I can not touch or see. |
| | | Claim | Also I don not believe in a half of what I have heard. |
| Closing Bonding | | Exhortation | I want to tell Nutt and everyone that we can manage or set our life. We do not need to wait for destiny. It may not come to you. Try to find your goals and do it. You will be happy and successful if you try. |
| | | Leave taking | Love you all, |
| | | Signature | Adisak |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Nov 20, 2005 4:11 pm
*Subject:* hi

```
Hi everyone,
Thank you for your interesting stories.
I enjoy reading them!!
Students in group 'B' when you want to reply to your friend's opinion, you can just access the message and click
'reply'. Please don't delete the previous message.
The next online discussion will begin next week. For those of you who want to continue the correspondence, it is
still possible. However, don't forget to join the second discussion.
Best wishes,
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Nov 20, 2005 4:17 pm
*Subject:* hi Jasmin

```
Hi jasmin,
I just found that you have not posted your contribution in the first
Introductory online discussion.
The next online discussion will begin next week. You are in group 'B' , don't miss it!!!
Best wishes,
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Nov 20, 2005 4:27 pm
*Subject:* online discussion 2

```
Online Discussion 2
Language Focus: Unit 2 (Comparison & Contrast)
Film 1: February
Students in Group `B'
This time students from group 'B' have to post the first contribution. I would like you to post your contribution
based on the following topic:
It seems from the movie (February) that Jee and Irada had very hard life living abroad, but as we have heard that
living abroad is a marvelous life and is a dream for many people, which idea do you believe (living abroad is
difficult or is excellent)? Where do you prefer living; Thailand or abroad? Discuss your ideas by comparing the pros
and cons of living in Thailand and abroad. You can use the language learnt in Unit 2 (Comparison & Contrast) to
describe your opinion and please make sure
that your contribution is long enough to communicate your ideas
explicitly.
Student in Group 'A'
For students in group 'A', I would like you to react to one of students from group 'B'. Say whether you agree or
disagree. If you agree, explain more to support your friend's opinion to clarify some parts that your friend has not
mentioned. If you disagree, explain your opinion by comparing the pros and cons of living in Thailand and abroad. You
can use the language learnt in Unit 2 (Comparison & Contrast) to describe your opinion and please make sure that your
contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution (Mon- Wed.) and students in group `A' should finish
your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'A', you can still keep posting
your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either
from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Jasmin<br>*Date:* Mon Nov 21, 2005 7:05 pm<br>*Subject:* just holla |
|---|---|---|---|
| Opening Bonding | | Declare | `Please read if you want to know me.` |
| Responding | Self introduction | Self Identification | `I am Jasmin` |
| | | Biodata | `.I'm 20 years old(just kidding) in fact I'm24.I studied in many school so I think I have the experience.` |
| | | Impressions | `Now I'm happy with my friend and my institute.` |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Jasmin<br>*Date:* Mon Nov 21, 2005 7:30 pm<br>*Subject:* I disagree |
|---|---|---|---|---|
| Responding | | Counter Thesis | | `I disagree with Nutt that she said Gee will died because I believe in destiny too.` |
| | | Claim | | <span style="color:red">`I think`</span> `Gee not die because he will try to live and breath again for see Irada.He effort to be patient and wait for Irada.` |
| | | Argument | Claim | `I don't think that Irada will suicide like a drama TV.` |
| | | | Illustration[6] | `Like the soundtrack "because the destiny make me met you and because the destiny suparate we". Irada met G because she was sick and Irada left him because she was sick too but she effort to remind G and go to see G. That is my opinion.` |
| Closing Bonding | | Leave taking | | `with love, oh................God.` |

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[6] This stage may be topologically on the edge of Illustration and Evidence, because the Claim is about the Irada, and the example is given by relating to Irada in Claim (which is a common characteristic of Evidence)

| Macro stages | Elemental genre (where relevant) | Schematic stages | | | *From:* Adisak<br>*Date:* Wed Nov 23, 2005 12:28 pm<br>*Subject:* Adisak |
|---|---|---|---|---|---|
| Opening Bonding | | Salutation | | | Hi, lovely friends. |
| | | Announcement | | | I had a good weekend and I hope that next weekend will be great. |
| Responding | | Thesis | | | Anyway, this week we are talking about studying abroad and studying in Thailand.<br>As some one know that I have been planning to go abroad to study in Master Degree. I hope that I will have an opportunity someday. I completely believe that studying abroad is better than studying in Thailand. |
| | | Argument | Claim | | First of all, there are a lot of areas. |
| | | | Evidence | | So we have many choices to decide what we will take to. We can choose what we want to study. |
| | | Argument | | Claim | Second, the time is shorter. |
| | | | | Personal Evidence | Arjaan James told me that we can graduate Bachelor Degree in three years.<br>In addition, I found in the internet that we spent only twelfth month for Master Degree. In Thailand, as you know we spent four years for Bachelor degree and two to three years for Master Degree. |
| | | Claim | | | Third, Lots of Universities are acceptable and well-known such as University of Canberra and University of Sydney in Australia, Oxford University and University of London in England. |
| | | Argument | | Claim | Last, we can earn money during studying. |
| | | | | Illustration | For example, we can do a part time job twenty hours per week in Australia and get ten Australian dollars per hours. So we can get two hundred dollars a week. It is enough for daily life (food, drink, accommodation, entertainment and etc.). But we get a little bid money per hour. I think it is not enough to do anything and we have to work hard. |
| | | Reinforcement | | | This is my opinion about studying abroad and studying in Thailand. It is not all of my opinion. |
| Closing Bonding | | Call | | | If you agree or do not agree with me, pleas tell me what do you think. I am finding the information of famous university's courses around the world. I will try. |
| | | Leave taking | | | Bye, |
| | | Signature | | | Adisak |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Nutt<br>*Date:* Wed Nov 23, 2005 4:52 pm<br>*Subject:* Re: Adisak |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hi, Adisak |
| Responding | | Counter Claim | | I am one who would like to go to study aboard.I would like to study at Korea or Australia the same as u.However, I know it's so difficult to study there.About investment, It's too hard for my parents. But if I have a chance to study there I will do part time job.<br>If u don't mind, may I go to study with u, please (just kidding). |
| | Exposition | Thesis | | In my opinion, living in Thailand is better than living aboard. |
| | | Argument | Claim | Living aboard like Gee & Irada is too difficult and dangerous. |
| | | | Evidence | I need to decide everything by myself, I don' t has anybody consult me. When I have problem don't have anyone give spirit for me. |
| | | Argument | Challenge Claim | Someone thinks that if you feel alone, you can call your parents in Thailand.However, living in Thailand makes me warm heart.<br>Here is my home, I know about Thailand, tradition, culture and life style.<br>Although I will live alone at apartment in the future, I don't fear because here is Thailand. |
| | | | Illustration (in the structure of Recount of film) | In the movie I see that Gee lived in an old flat,<br>he had to be smuggled because he wanted to earn money for passport.<br>He wanted to come back Thailand the same as Irada, she had a health problem, and she went aboard alone. When she had to do operation, Gee doesn't have enough money for her so she was brought to Thai hospital. She got better in Thai hospital with her friends.<br>In Thailand she had good friends that can help her when she was sick. |
| | | Reinforcement | | I proud in my hometown (Khon Kaen) so much. I was born here, I live here and I meet everything here. It's my life. In fact, I don't like living aboard because I am home sick! |
| Closing Bonding | | Signature | | Rapeeporn"Nutt"<br>No. 017 |

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Jasmin<br>*Date:* Wed Nov 23, 2005 5:44 pm<br>*Subject:* I wanna go aboard |
|---|---|---|---|
| Responding | Hybrid Text | Issue | I think the both living in Thai and aboard is good because it has strong point and weak point. |
| | | Argument for | If we go aboard we get many experience we will learn different culture and on aboard we will choose many course. |
| | | Argument against | In thailand you can choose the course but it have not much more and the tuition fee is cheaper than aboard.When you have problem and it easy discuss with your friend or consult with your teacher and the last one it important for me is it very comfortable because my family are here. |
| | | Thesis | However I want to go aboard because I will practice in real life. |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Nutt<br>*Date:* Wed Nov 23, 2005 8:02 pm<br>*Subject:* Re: I am home sick! |
|---|---|---|---|---|
| Responding | | Thesis | | `In my opinion, living in Thailand is better than living aboard.` |
| | | Claim | | `Living aboard like Gee & Irada is too difficult and dangerous.`<br>`I need to decide everything by myself, I don' t has anybody consult me.`<br>`When I have problem don't have anyone give spirit for me.` |
| | | Argument | Challenge Claim | `Someone thinks that if you feel alone, you can call your parents in Thailand.`<br>`However, living in Thailand makes me warm heart.`<br>`Here is my home, I know about Thailand, tradition, culture and life style.`<br>`Although I will live alone at apartment in the future, I don't fear because here is Thailand.` |
| | | | Illustration | `In the movie I see that Gee lived in an old flat, he had to be smuggled because he wanted to earn money for passport. He wanted to come back Thailand the same as Irada, she had a health problem, and she went aboard alone. When she had to do operation, Gee doesn't have enough money for her so she was brought to Thai hospital. She got better in Thai hospital with her friends. In Thailand she had good friends that can help her when she was sick.` |
| | | Reinforcement | | `I proud in my hometown (Khon Kaen) so much. I was born here, I live here and I meet everything here. It's my life.In fact, I don't like living aboard because I am home sick!` |
| Closing Bonding | | Signature | | `"NUTT"` |

| Macro stages | Elemental genre (where relevant) | Schematic stages | | *From:* Kamon<br>*Date:* Wed Nov 23, 2005 8:33 pm<br>*Subject:* hi !! am Kamome |
|---|---|---|---|---|
| Responding | Exposition | Thesis | | About our discussion,in my opinion,I think that study in Thailand is better than study in another country. In fact, I prefer living in Thailand. |
| | | Preview | | There many reasons for me to dicide like this |
| | | Argument | Claim | First, It's very easy to live in my country, I think that it's so different>> in the culture between our country and another. |
| | | | Personal Evidence[7] | I love to live and study more here than go abroad. If I go there, I would die because of I can't live there.>> |
| | | Argument | Claim | Second, the big point is I don't have enough money to support me to go abroad. |
| | | | Personal Evidence | If I would like to go there, I have to spent a lot of time to earn money for go there.>> |
| | | Argument | Claim | The last reason, I would not like to leave from my parents. |
| | | | Personal Evidence | I love to live with my family and I love my country very much. I would like to study here and work here too. |
| | | Reinforcement | | And the best reason is I love Thailand!!!>> |
| Closing Bonding | | Signature | | Kamome>> |

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[7] Support ot Claim in Kamon's text may be topologically on the edge of Evidence and Personal Evidence, because the Claim is about the writer, and Personal Evidence is given using first person reference which is related to Claim (which is a common characteristic of Evidence)

| Macro stages | Elemental genre (where relevant) | Schematic stages | *From:* Ratree<br>*Date:* Fri Nov 25, 2005 7:35 pm<br>*Subject:* Re: [EICDiscussion6] I wanna go aboard |
|---|---|---|---|
| Opening Bonding | | Salutation | `Hello` |
| Responding | Hybrid Text | Thesis | `About you opinion I agree with you.The both living in Thailand and aboard is good`<br>`because many where in the world interesting to stay.!` |
| | | Argument for | `However, if we are go to aboard I think it better to stay at home because we will get`<br>`more an experience.I want to learn about their culture and how to living at where we`<br>`never go or stay.` |
| | | Argument against | `If i want to go aboard I must to make a lot of money because it's high cost of living.`<br>`Sometime I afriad that I'm homesick.`<br>`If we living in thailand we have the family,house, happiness.` |

From: "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
Date: Mon Nov 28, 2005 6:24 pm
Subject: end of online discussion 2

Hi everyone,
Thank you for your interesting opinions about living in Thailand and abroad.
Some of you might feel like living abroad is a good experience while some might want to gain experiences living abroad for a while and return to live in Thailand for the rest of your life.
Whatever your answer is, all of you have good reasons to support your decision.
For some of you who feel like your correspondence has not been settled and would like to convince your friends with more reasons, you can continue your contribution.
Ratree, Panadda and Krisda your opinions are interesting, but they would be clearer if you try to expand more in details. Please make sure that you give enough supports to make your argument explicit.
The next online discussion will begin on Monday 5th. Don't miss it!!
Aj yupaporn

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Dec 3, 2005 8:08 pm
*Subject:* online discussion 3

Online Discussion 3
Students in Group `A'
In the third session, I would like students in group `A' to initially react to the film that we watched together last week (Mr. FAQ).
From the film, Somsong had psychological problem and Mr. FAQ was likely to be the same since he got pressured from the neighbors. As we all know that the number of people who are sick with this illness is increasing and tend to cause lots of problems in the society, in your view, what are the possible causes for mental sickness? Explain to your friends with examples (perhaps from your true experience). You can use the language structure learned from Unit 3 (Cause & Effect) to describe your opinion. Please make sure that your contribution is long enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. Say whether you agree or disagree with him/her. Then explain to your friend the problems that the people who have mental sickness can possibly cause in the society (effects). Give examples from yours or someone's experiences to support your ideas. You can use the language structure learned from Unit 3 (Cause & Effect) to describe your opinion. Please make sure by talking to your group fellows that you do not reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon-
Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | | *From:* Nutt<br>*Date:* Wed Dec 7, 2005 2:50 pm<br>*Subject:* discussion 3 about Mr. FAQ |
|---|---|---|---|---|
| Responding | Exposition | Thesis | | People are psychosis because two main points. |
| | | Argument | Claim | The first is consciousness (ภาวะทางจิต). |
| | | | Evidence | They may get affected; accident or lost someone love so much and they can admit the true, try to remind that he or she still alive. |
| | | Argument | Claim | The second is circumstances (สภาวะแวดล้อม). |
| | | | Evidence | They are uppressed (กดดัน) and oppressed (กดขี่) from family, friends, teacher and neighbor like the movie. They don't want anyone to suppress and oppress them but they cannot veto (ขัขขึ้), they gather the problems in their heart. As a result of this, they are psychosis. |
| | | Evaluative Summation | | In the movie, I feel hate Mr. Faq's neighbors so much.<br>Why they do that?<br>Why they think that Faq will be psychosis the same as a new wife's his father – SomSrong? And why they think that an education man – KruYhai are good person?<br>Why they believe in Ku Yhai not believe in Faq?<br>So sorrowful...! |

| Macro stages | Genre | Schematic stages | *From:* Ratree<br>*Date:* Wed Dec 7, 2005 4:15 pm<br>*Subject:* Re: [EICDiscussion6] discussion 3 about Mr. FAQ |
|---|---|---|---|
| Responding | | Thesis | What are the possible mental sickness?<br> There are a lot of problems that make people got sychological<br>problem such as an environment,a state of mind,at the firstage. |
| | | Claim | Since he got pressure from the neighbors, it make him get mental sickness. |
| | | Claim | The surrounding around him very important when he was pressured a lot, he would be sickness. |
| | | Claim | Someone get this problem at the first age. It's very serious. Their parents must take care all their life. Nowsday, there are a lot of people get psycholgical problem. |
| | | Evaluative Summation | I don't like this movie because Faq's neighbers notunfair and I don't like main character. |

| Macro stages | Genre | Schematic stages | | *From:* Adisak<br>*Date:* Fri Dec 9, 2005 2:13 pm<br>*Subject:* Re: [EICDiscussion6] discussion3 about Mr. FAQ |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hey! Nuttnarak. |
| | | Banter | | I have read your Faqy's message.<br><br>You are a sychiatrist, aren't you? (Just kidding) |
| Responding | Exposition | Thesis | | What you have said is true. |
| | | Preview | | Although I am not a psychiatrist, I know some reasons why people get a psychosis. |
| | | Argument | Claim | I think the main reason is person's mind condition. |
| | | | Personal Evidence | You know I have had lot of problems since I was young. I had never been hopeless or unconscious. I always thought that I have my brain, my mind and my good body. I could set my life. I had to be patient and try to walk along to the right way. |
| | | Argument | Claim | I think 100% of people, who have a mental disease, have a family problem. Some have no family. Some lose their lover. Some fail their business and other reasons. Because of these reasons, people are full of fancies and imaginations. |
| | | | Illustration | Somsorng, who has full of fancies and imaginations, perhaps lose her family. I think if she was patient and conscious, she would not be like this. In addition, if other people accepted what she was and there is someone takes care of her, she would be better. |
| Closing Bonding | | Signature | | Adisak, |

| Macro stages | Genre | Schematic stages | | *From:* Jasmine<br>*Date:* Sat Dec 10, 2005 7:23 pm<br>*Subject:* Re: discussion 3 about  Mr. FAQ |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello Natt narak maak maak........ |
| Responding | | Thesis | | I agree with you Natt. |
| | | Preview | | I think it has 2 main reason for people to be psychosis ther are consciousness and circumstance. |
| | | Claim | | Nowadays,the number of psychosis has increase because the society had changed it make people want to fight for survive,fight to get rich and power. |
| | | Argument | Claim | Somebody believe that the honor make them have to respect from the other. For this reason,people can be psychosis because of circumstances and it link to consciousness or mental derangement. In fact, we can see these people in general because of circumstances. |
| | | | Illustration | In the movie, that Faq's neighbors do that because they believe that the psychosis is not a good guy. Kru Yai, he is self-fish and he want to the honor if he tell a truth he may lose him face. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Dec 14, 2005 4:56 pm
*Subject:* end of online discussion 3

Hi everyone,
Thank you very much for your interesting discussion of possible causes of mental sickness and its effects.
Some of you were late this time. Please try not to be late in the next discussion because your friends are waiting for
your ideas. For some of you who feel like your correspondence has not been settled and would like to convince your friends with more reasons, you can continue your contribution.
The next online discussion will begin in January next year. Don't miss it!!
Aj. Yupaporn

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Wed Dec 14, 2005 4:58 pm
*Subject:* HI Kamome

Hi, Kamome,
How are you??
I've heard that you just returned from the sport day at
Nakorn Ratchasima.
How was it??
I have checked that you still have not posted your opinion about the possible causes of mental sickness.
Please try to finish it within this week.
Best wishes,

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sat Jan 28, 2006 4:27 pm
*Subject:* Online Discussion 4

```
Online Discussion 4
Students in Group `B'
In the third session, I would like students in group `B' to initially react to the film that we have watched
together last week
(Cherm).
From the film, Nual made responsible of her life and her family by working as a prostitute. Do you agree or disagree
with that? If you agree, give reasons to convince your friends why earning money this way should be the best choice
for Nual. If you disagree, explain why not? Give reasons and examples of other possible ways that Nual can earn
enough money for herself and her family. You can use the language structure learned from Unit 6 (Argumentative
Writing) to describe your opinion. Please make sure that your contribution is long enough to communicate your ideas
explicitly.
Students in Group 'A'
For students in group `A', choose one student from group 'B' to reply to his/her opinion. React to your friend's
opinion. Say whether you agree or disagree with him/her. If you agree, add more reasons or examples that your
friends have not mentioned about. If you disagree, explain why not? Explain with reasons or examples either from the
movie or your own experience to support your ideas.
You can use the language structure learned from Unit 6
(Argumentative Writing) to describe your opinion. Please make sure by talking to your group fellows that you do not
reply to the same student and your contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `B' have 3 days to post the first contribution (Mon-Wed.) and students in group `A' should finish
your reply within the next 3 days (Thr.-Sat.). After the reply from students in- group 'A', you can still keep
posting your opinion or replying to your peers' response (the same or different one). You can also
discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!
```

| Macro stages | Genre | Schematic stages | *From:* Jasmin<br>*Date:* Wed Feb 1, 2006 4:33 pm<br>*Subject:* hello everybody that have seen Cherm |
|---|---|---|---|
| Responding | Hybrid Text | Thesis | I disagree with Nual.<br>I think Nual have many choice in her life. |
| | | Argument for | She is not necessary to working as a prostitute because everyone have ability in themself.May she can be a staff in wedding studio that she has be in the end of the movie.Although she get a few money but it maybe make her so proud more than that she has working as a prostitute or second wife. |
| | | Argument against | However,that she has working as a prostitute because she want a lot of money and send to her family.This job make her get earn money toofast and she will save money for make her dreams come true. |
| Closing Bonding | | Recommendation | If I am Nual,I will apply to be a pretty in any event such as a Motor show because she is very bauetiful. :p 555555 |

| Macro stages | Genre | Schematic stages | | *From:* Adisak<br>*Date:* Thu Feb 2, 2006 12:44 am<br>*Subject:* Don't be silly, love yourself before love others. |
|---|---|---|---|---|
| Responding | Exposition | Thesis | | We all were born with out anything.<br>Someone was born in a rich family.<br>Someone was born in a poor family.<br>Money has an influence to our life.<br>It can buy foods, houses, or cars.<br>However, it can not always make everyone to be happy.<br>It also makes many people, who are infatuated in money, go down.<br>In the movie, Nuan, a beautiful girl, makes money to give her family by being a prostitute.<br>I don't really agree and accept her job. |
| | | Argument | Counter Claim | Many people in my class said she was very strong and patient, but I don't think so. |
| | | | Evidence | If she had a strong mind and be patient, she wouldn't be a prostitute. There are many kinds of job. Why didn't she choose a better job?<br>Although some other jobs can not make more money like being a prostitute, I am sure that its can make her to be happier being a prostitute. |
| | | Argument | Claim | Why does she have to sleep with many guys for money? |
| | | | Personal Evidence | After I had seen the scene that Nuan is sleeping with many guys, I felt bad- could not accept what she did. I also thought about it why many girls decided to do this job. I don't know why they don't love themselves. |
| Closing Bonding | | Call | | If there is anyone doesn't agree with me, please answer my all questions. And tell me what you think. |
| | | Exhortation | | Don't be silly, love yourself before love others. |
| | | Signature | | Honda Berkley<br>                              Sir Prof. Dr. Adisak |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Thu Feb 2, 2006 5:11 pm
*Subject:* Hi Adisak & Jasmin

Hi Adisak & Jasmin,
You both disagree with Nual's way of earning money and mentioned that she had better choices to choose from.
I agree with your answer.
But, can you suggest some kinds of job that she can earn
money for a living and supporting her family?? You may also advice a plan for her to earn money legally and smartly.
Aj Yupaporn

| Macro stages | Genre | Schematic stages | | From: Nutt<br>Date: Sat Feb 4, 2006 9:08 pm<br>Subject: Re: I disagree with u, Jasmin |
|---|---|---|---|---|
| Opening<br>Bonding | | Self Identification | | Reply: From Rapeeporn......... |
| Responding | | Counter Thesis | | In the movie `Cherm'I disagree with u, Jasmin. |
| | | Argument | Claim | I think Nual is probably take many responsibilities to her family that is probably live at the other province. |
| | | | Evidence | Nual wants to make a lot of money for her family payment; debts, her brother and sister education fee and public utilities fee. Nual may be an only one who works and earns for her family. She doesn't want to be the prostitute and the minor wife .However, she wants a lot of money and she also may have a less education, prostitute is a work that help her to make a lot of money within a short time. |
| | | Counter Claim | | Although Panadda said the staff in wedding studio can help her to get a few money but it maybe make her so proud more than that she has working as a prostitute or second wife.<br>However, she has a lot of family responsibilities, her father called her to send some money to him, and she doesn't have investment to do another job that get a lot of money like the prostitute. |
| | | Recommendation | | If I were in this situated like Nual, I would borrow 100000 Baht from the Aomsin Bank (may be fortunately). I will give 30000 Baht to my family to be payment for 6 months. I will use 50000 Baht to be investment to establish a small restaurant and take 20000 Baht to the bank to support money when I don't have money. After that,  I will talk to the back about how to pay back installments because I will pay back installments after 1-2 years when I get a profit enough to support my family. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Sun Feb 5, 2006 3:43 pm
*Subject:* Re: I disagree with u, Jasmin

```
HI Nutt,
I quite like your smart plan of investment.
But, can we borrow 100000 baht from Aomsin bank that easily if we have no properties to support??
Aj Yupaporn
```

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 6, 2006 1:30 pm
*Subject:* End of Online Discussion 4

```
Hi everyone,
Thank you for your reasonable opinion about Nual' job.
Some of you think that earning money that way is the only choice for her to get enough money for her family while
some of you argue that there are other choices
for her to choose from.
No matter your idea is, you have supported your
answer with convincing reasons. I appreciate that.
For some of you who feel like your correspondence has not been settled and would like to convince your friends with
more reasons, you can continue your contribution.
The next online discussion will be on Monday 13th, 2006. Don't miss it!!
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Adisak<br>*From:* "honda_berkley" <honda_berkley@yahoo.com> *Date:* Wed Feb 8, 2006 1:16 pm<br>*Subject:* Re: Hi Adisak & Jasmin |
|---|---|---|---|
| Responding | (Generic Ellipsis-taking previous posting as anaphorically pre-supposed) | Recommendation | `There are many kinds of job.`<br>`I don,t know what area she had graduated.`<br>`She can shoose the job she likes-depends on her education. It seems she had`<br>`graduated from low grade education. However, she can find a beter job than being a`<br>`prostitute. She can be a waitress, or join a beauty contest.`<br>`One thing important is to work that we are happy.` |

| Macro stages | Genre | Schematic stages | *From:* Nutt<br>*Date:* Wed Feb 8, 2006 3:30 pm<br>*Subject:* Re: I disagree with u, Jasmin (to Aj Yupaporn) |
|---|---|---|---|
| Opening Bonding | | Address | `Reply Aj Yupaporn` |
| Responding | (Generic Ellipsis-taking previous posting as anaphorically pre-supposed) | Claim | `>I think that Nual should probably have some real estate; house or land in order to`<br>`support to the bank for investment. 10000 Bath are not much for borrowed investment of`<br>`bank.` |
| Closing Bonding | | Signature | `From Nutt` |

From: "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
Date: Wed Feb 8, 2006 4:55 pm
Subject: HI Adisak and Rapeeporn

```
Hi Adisak and Rapeeporn,
Thank you for further supports for your opinion.
That makes your ideas clearer and more convincing.
:))
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | From: Ratree<br>Date: Sat Feb 11, 2006 2:55 am<br>Subject: Re: [EICDiscussion6] hello everybody that have seen Cherm |
|---|---|---|---|
| Responding | | Claim | It has many job to do, it up to them.<br>Somebody do the best for work that they like.<br>Someone don't like their works but they must to do it because they don't have choice. |
| | | Thesis | I agree with Naul because she has reponsible for her family. |
| | | Claim | If she has any choice that it make a lot of money to support her family. However,if someone working as a prositute for funny and make other family have the problems,I disagree for this case. I think if Naul has a good job that it can make money for her. |
| | | Recommendation | If I were Naul I will earn money by another ways such as own business; sale food. Allthough it make a few of money but it don't make problems to other people. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Mon Feb 13, 2006 5:17 pm
*Subject:* Online Discussion 5

Online Discussion 5
Students in Group `A'
In the fifth session, I would like students in group `A' to initially review one of the films (Febuary, Mr. Faq and
Cherm) we have watched.
Discuss what is special, different or memorable about the film. Explain whether or not the film was presented in a
convincing way, using the criteria you have learned in Unit 7 Evaluative Writing). You do not need to explain in all
criteria given, but focus on the main features of the film.
Then back up your opinion with enough examples and detail from the film. Be observant, see and notice what others
might miss. Be prepared to be critical, rather than just be entertained and make sure that your contribution is long
enough to communicate your ideas explicitly.
Students in Group 'B'
For students in group `B', choose one student from group 'A' to reply to his/her opinion. React to your friend's
opinion. Say whether you agree or disagree with him/her. If you prepared to review the same film, add more detail or
examples that your friends have not mentioned about. If you would like to evaluate different one, discuss what is
special, different or memorable about that film. Be observant, see and notice what others might miss. Be prepared to
be a little critical, rather than just be entertained. Always remember to give enough detail to support your
opinions. Also, please make sure by talking to your group fellows that you do not reply to the same student and your
contribution is long enough to communicate your ideas explicitly.
Note to Students from Group 'A' and 'B'
Students in group `A' have 3 days to post the first contribution (Mon-
Wed.) and students in group `B' should finish your reply within the next 3 days (Thr.-Sat.). After the reply from
students in-group 'B', you can still keep posting your opinion or replying to your peers' response (the same or
different one). You can also discuss with peers either from the same or different groups.
Enjoy the online discussions!!!!

| Macro stages | Genre | Schematic stages | *From:* Nutt<br>*Date:* Wed Feb 15, 2006 7:50 pm<br>*Subject:* Movie Evaluative: February |
|---|---|---|---|
| Responding | Review | Evaluation | The filming of February is mostly setting at America that is the true location and non-weakness. |
| | | Evaluation | I & Gee lived at the base town because they are foreign that don't have licensees and their life going is realistic. |
| | | Evaluation | The occasional use of color is allowed for dramatic effect and to draw our attention to particular images used in the film. |
| | | Exemplification | For example, the flame of the Central Park in the final scene that I come to find Gee and the wind come that make I's pictures dissipated that make I know that Gee still alive and live there. |

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| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au><br>*Date:* Thu Feb 16, 2006 3:37 am<br>*Subject:* Hi Nat |
|---|
| Hi Nutt,<br>I think your opinion is quite short.<br>Can you explain more in detail??<br>Your opinion would be clearer if you add the short introduction to the film at the beginning. Then discuss in more detail with examples to support your idea. At the end of your message, don't forget to include your own response to the film.<br>Looking forward to reading more about your opinion..<br>Aj Yupaporn |

| Macro stages | Genre | Schematic stages | From: Nutt<br>Date: Thu Feb 16, 2006 9:15 pm<br>Subject: Re: Sorry for short one |
|---|---|---|---|
| Opening Bonding | | Apology | To...Aj Yupaporn<br>Sorry teacher for the short work,and I rewrite it already. Let's read again, please... |
| Responding | Review | Identification | February is the drama and romance movie. |
| | | Details of work | The story tells about a couple, a Thai man and a Thai woman lived at USA by no licenses. the man, Gee who was a smuggle, he drove a car crashed a woman, I, an artist that was a brain cancer. After that, they lived at New York and fell in love each other... |
| | | Evaluation | The filming of February is mostly setting at America that is the true locationand non-weakness. |
| | | Exemplification | For example, when Gee and I went to the Chaina Town, it's the real Chaina Town at USA. |
| | | Evaluation | The accomadation of two main characters are realistic. |
| | | Exemplification | For example, the scence show that I & Gee lived at the base town because they are foreign that don't have licensees and their life going is realistic. |
| | | Evaluation | The occasional use of color is allowed for dramatic effect and to draw our attention to particular images used in the film. |
| | | Exemplification | For example, the flame of the Central Park in the final scene that I come to find Gee and the wind come that make I's pictures dissipated that make I know that Gee still alive and live ther |
| | | Evaluative Summation | I like the movie because of the romance scences,<br>for example, Gee and I went to the bridge that covered by snow. they played with snow  that was very romantic.<br>And the scence when they were on a car while they was going to the art exhabition. They touch the hand each other<br> that was very romantic, too. |

*From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au>
*Date:* Fri Feb 17, 2006 2:05 pm
*Subject:* Re: Sorry for short one

```
Hi Nat,
Thanks for the longer version.
That's much better and clearer.
:))
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Ratree*Date:* Sun Feb 19, 2006 12:47 am<br>*Subject:* Re: [EICDiscussion6] Re: Sorry for short one |
|---|---|---|---|
| Responding | Review | Evaluation | Febuary movie is mostly setting at New york, America and another place is Thailand that is the true location. |
| | | Evaluation | The movie interesting for person who is romanceticrism because the filmis the drama and romance movie |
| | | Exemplification | for example,when they went to bridge between snow and then they embraced (I very like this scene). |
| | | Evaluation | the main charaters are realiitic, they shows about their life in aboard is clear. |
| | | Exemplification | Gee do his job that it illegal. Irada, she get a brain cancer. She was crashed by Gee, he drove a car bumed her.and it make her illness in her brain.Irada must lived together with Gee at his room in New York. The time make them fell in love. |
| | | Evaluation | The plot of the movie, some are not clear it make me imagine by myself. |
| | | Exemplification | For example, the scene of Gee when he was hurt by Mafia,<br>where he was and when Irada came bake to Thailand,who took her to thailand.<br>Gee was shoot why he didn't die,the true if we immediately shot we must die.<br>In the last scene when Irada came back to america,she went to the Centre Park<br>,she believe that she must to see Gee again and she saw her bpictures.She<br>understand that Gee still alive.We can suppose that Gee will alive too. |
| | | Evaluative Summation | I think this is a good to see for me because I love romance movie,and the plot of the movie are not complicated. |

| | | |
|---|---|---|
| *From:* "ypiriyasilpa" <ypiriyasilpa@yahoo.com.au> | | |
| *Date:* Sun Feb 19, 2006 7:06 pm | | |
| *Subject:* HI ratree | | |

```
Thanks for your long explanation about your view.
By the way, how do you like the opening and closing of the film??
Aj Yupaporn
```

| Macro stages | Genre | Schematic stages | *From:* Honda<br>*Date:* Fri Feb 24, 2006 2:45 pm<br>*Subject:* February_Honda |
|---|---|---|---|
| Responding | Review | Identification | February is the one of 3 movies that I had seen in this semester. It is a romance film. |
| | | Evaluation | I like the location because it was taken place at New York,the beautiful city. Especially, at Central Park and the bridge, when Jee and Irada run and thrown a snow. It seems lovely and made me smile. |
| | | Evaluation | Another one is the character, they acted well and properly. |
| | | Exemplification | Jee have not seen her before but he take care and worry about her so much. I can touch it from his eyes expression. And Irada lose her memory, she can not remember about herself. Jeab acted well and realistic. |
| | | Evaluation | I like the music most, the same name of the film.<br>When I listen to this song I feel I was Jee and learn to love and being sad. |
| | | Evaluation | The camera distance is good and different point of view. |
| | | Evaluation | However, the ending is not clear. I can not guess Jee die or not so I'm quit unhappy and confuse. Then, the plot quit good but I found that why Irada completely cured from her illness.<br>Isn't it impossible?[8] |
| | | Evaluative Summation | I know that the producer want to make the film interesting and convince the audience to attend. They should make it realistic. |

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[8] Reaction made at discourse level, realizing prosodic nature of the online discussions

| Macro stages | Genre | Schematic stages | *From:* Jasmin<br>*Date:* Fri Feb 24, 2006 7:45 pm<br>*Subject:* Re: Sorry for short one |
|---|---|---|---|
| Opening Bonding | | Salutation | Hello,Nutt narak |
| Responding | Review | Evaluation | I agree with you Nutt, but some point the main character is  realistic like Gee because Gee he show me about his character is real such as his costume, a role each are raelistic. |
| | | Evaluation | Irada, I think she not quite realistic because when she talk, I feel not follow or convince with her, I heard her vioce and I feel boring but another side of her, she's cute. |
| | | Evaluation | The setting is credible because people who lived there and had not a license they usually lived like poor man because they could not honset work for example Gee was a smuggle because of no license. |
| | | Evaluation | Another thing in film that I like is the music because they compose a song that's suitable for the theme. That' s song is Koom pa pan, the meaning related with the film. |
| | | Evaluative Summation | In general I like this movie because when I have seen it's interesting. The scene the I like is Gee and Irada play a snow at the bridge it so romantic and I really like that. |

**Parin**

| Macro stages | Genre | Schematic stages | | *From:* Parin<br>*Date:* Sun Dec 11, 2005 2:15 am<br>*Subject:* Re: The cause for mental sickness |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | Hello everyone, |
| | | Announcement | | I'm very extremely happy because the Liverpool FC<br>be able to pass the group separation round of the UEFA Champion league.<br>At first, I'm very worry about them because they have to play with a great team such as Chelsea and Real Betis. Nevertheless, they don't make me disappointed. I'm very glad that I'm a Liverpool's fan. |
| Responding | | Argument | Claim | I think the cause of the situation in the movie Mr.Faq is from Mr.Faq. |
| | | | Evidence | If he take Somsong to a hospital after his father die, every terrible evens will not happen. He concerned Somsong so he can't leave or ignor her. He never know the goodness that he does will return to destroy him. |
| | | Evaluative Summation | | After I watch this movies, I discover the fact of Thai society that I never know before. The villager will trust what they see, they don't examine about a cause. |
| Closing Bonding | | Exhortation | | This situation will be better, If all people think exhaustively. |

| Macro stages | Genre | Schematic stages | | *From:* Parin<br>*Date:* Sun Dec 11, 2005 2:15 am<br>*Subject:* Re: The cause for mental sickness |
|---|---|---|---|---|
| Opening Bonding | | Salutation | | `Good morming everyone,` |
| | | Announcement | | `now I am checking a football match's result`<br>`on the Internet.And I discover that my favorite team (Liverpool FC) can't`<br>`beat the competitor. But I still happy because the important competitor`<br>`such as Man U, Arsenal, Totenham are lost their match. Last night match`<br>`of Liverpool is a special for me because Liverpool would opening the new`<br>`players. There are three new players such as Fowler, Khomkamp, Hagger.`<br>`I never watch them play before but I think they are a professional. I think`<br>`watching football match is amusing than watching the movies "Cherm" .`<br><br>`(5555+)` |
| Responding | Exposition | Thesis | | `About "Cherm", after I watched it, I recieve a lot of information that I`<br>`didn't know before. Such as a prostitute's work, it's interest. I didn't know`<br>`why Nual become to be the prostitute. I know that work is not good but I`<br>`agree with her.` |
| | | Argument | Claim | `Because I think she have to has a necessity to be like that.` |
| | | | Evidence | `Maybe she want a money to do something but nobody know.` |
| | | Argument | Claim | `Nual's life is very pitiful, she has to do something that she doesn't like.` |
| | | | Evidence | `I saw she feel sad everytime she do her job.` |
| | | Reinforcement | | `The other people should understand and forgive her. Everyone can not`<br>`choose to born. If she can choose, I think she have to choose better than`<br><br>`she was.` |