



A STUDY OF ENGLISH NARRATIVE COMPOSITIONS OF THAI LEARNERS
OF ENGLISH AS A FOREIGN LANGUAGE: MACROSTRUCTURAL AND
MICROSTRUCTURAL LEVELS

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DONLAPORN ROJSATITPONG

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DONLAPORN ROJSATITPONG

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This study aimed (1) to explore the macrostructure and microstructure elements of English narrative compositions produced by Thai learners of English (Thai EFL learners) at different proficiency levels, and (2) to compare and contrast these elements. The sample included 45 Thai EFL learners (15 beginner, 15 intermediate, and 15 advanced) and three native English speakers. Participants wrote 250-word English narrative compositions on selected topics. Across the groups, 667 tokens were identified as macrostructure elements and 950 as microstructure elements. Using the Labov and Waletzky (1967) narrative framework, six macrostructure elements were identified: abstract, orientation, complicating action, evaluation, resolution, and coda. Evaluation was the most prominent element across all groups. While abstract and coda were least prominent among Thai EFL learners, native speakers produced resolution as the least prominent element. This contrasts with prior studies (e.g., Ramezani & Allami, 2019; Zein et al., 2019), which suggested evaluation was often absent. The Thai EFL learners exhibited non-linear rhetorical patterns influenced by high-context circular writing, differing from the linear patterns typical of native speakers. At the microstructural level, based on Dulay et al.'s (1982) taxonomy, Thai EFL learners produced four error types: omission, addition, misformation, and misordering. Beginner learners most frequently omitted prepositions, while intermediate and advanced learners showed the highest misformation rates in regular and irregular past markers and past modal verbs. Misordering was the least prominent error across groups. No errors were identified in native speakers' compositions. These findings highlight cultural influences on Thai EFL learners' narrative writing and suggest the need to revise English writing curricula and assessment rubrics, particularly for beginners.

Keyword : English narrative compositions, Thai EFL learners, macrostructural level, macrostructure elements, microstructural level, microstructure elements

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In English as a foreign language (EFL) context, English is learned in the non-English-speaking countries such as China and Japan (Iwai, 2011). Despite receiving instruction in the target language, many EFL learners struggle with mastering the standard English macrostructural and microstructural levels, leading to variations in their language productions, in terms of both speaking and writing, which differ from native-like patterns. The macrostructural level, or the overarching story of language learning, involves EFL learners developing proficiency through structured interactions, authentic language exposure, and formal instruction. However, within this broader narrative writing, the microstructural level—the detailed level of language production, such as grammar, vocabulary, and fluency—presents challenges.

When light is shed on writing, macrostructure elements are important in organizing written English production. Based on my observation as a teacher of English writing courses, when Thai EFL learners write an English narrative composition, they are supposed to follow common components of a well-structured English composition, which include the introduction, body, and conclusion. However, they often organize the compositions differently. Some EFL learners may strictly attempt to write as instructed in order to create well-formed English narrative compositions, whereas others may behave differently. Like my fellow instructors, many of them seem to ignore the different English writing patterns emerging from learners' compositions at the macrostructural and microstructural levels, which may affect how learners' English narrative compositions are assessed.

At the microstructural level, the deviations in linguistic elements such as the structure of words and sentence structure often occur in the writing productions of EFL learners compared to that of a native speaker, as exemplified in (1).

(1)

1a Fort-buidling taught me the value of imagination.

(a native English speaker)

1b This taught me we should never fall in love with the same person.

(a Thai EFL learner at the advanced learner)

1c It taught me to love myself again.

(a Thai EFL learner at the intermediate learner)

1d My first love teached me to grow up.

(a Thai EFL learner at the beginner level)

Based on (1), errors can be seen in 1b, 1c, and 1d, which Thai EFL learners produced. For (1b) and (1c), EFL learners at the advanced and intermediate levels similarly integrated the verbs "teach" in the past simple tense form correctly as they may have mastered the concept of the past simple tense marker. However, in (1d), an EFL learner at the beginner level produced "teached" instead of "taught." Tungkaburana (2019) stated that the Thai language does not have a direct equivalent to tenses like the English language. This can support example 1d, which is that Thai learners may inappropriately add the past simple tense marker to irregular verbs that do not align with the rules of the English past simple tense.

When it comes to narrative writing, these different patterns and deviations of linguistic elements are often present in the writing of Thai EFL learners. Narrative writing is employed to recount past events such as memorable moments in the past that have truly occurred (e.g., Devanadera, 2018; Labov & Waletzky, 1997; Pardyono, 2007). A narrator uses a storytelling technique to tell a story as well as exhibit emotions, attitudes, and to influence behaviors (Greenhalgh & Hurwitz, 1999). Moreover, scholars (e.g., Dosi & Douka, 2021; Grabe & Kaplan, 2014; Meylinda, 2023; Ramezani & Allami, 2019) have analyzed narrative productions at the macrostructural level. In the context of native speakers of English, Grabe and Kaplan (2014) stated that the macrostructural level of

compositions contains the overall structures, including the introduction, body, and conclusion. Further, Ramezani and Allami (2019) and Dosi and Douka (2021) also gained deeper insights by investigating the narrative macrostructure elements in EFL learners' English written productions. Regarding the microstructural level, the use of linguistic features, the length of written productions, and errors can be observed. In summary, a narrative serves as a tool for narrating past events, shaped by both macrostructure and microstructural levels. For native English speakers, this narrative structure often aligns with traditional composition patterns, which guide effective storytelling. In terms of a full-formed English narrative compositions, the compositions generally present six narrative macrostructure elements—namely abstract, orientation, complicating action, resolution, evaluation, and coda (Labov & Waletzky, 1997). Also, English narrative compositions should be arranged as in the Western composition writing style (Ramazanian & Allami, 2019). In contrast, Su and Chou (2016) added that these elements may be similarly employed when native speakers of other languages construct English narrative compositions, but they differ in the length of the compositions and the composition topics. Some scholars (e.g., Allami & Ramezani, 2021; Devanadera, 2018; Dosi & Douka, 2021; Kaplan, 1966; Ramezani & Allami, 2019; Zein et al., 2019) have studied the macrostructure elements of the English written narrative productions of ESL/EFL learners to identify rhetorical patterns that show how learners organize their ideas in the texts. The researchers revealed how text organizations differ among learners from different contexts. Additionally, the cultural aspect has been proposed as a factor according to which the writing styles of ESL/EFL learners vary. The microstructure elements of English narrative compositions have also been examined at the local level of the text, such as linguistic elements and the number of words (Allami & Ramezani, 2021).

Apart from the cultural aspect, Kaplan (1966) stated that although a rhetorical pattern of standard English is a norm, consideration of cultural context should be taken into account. However, Beinhoff (2014) argues that when acceptability comes into play, it refers to the standards set and accepted by a particular social group in a specific

context. This means that the group and context determine whether something can be considered acceptable, even if it does not fully follow the usual rules. Regarding writing, Kaplan (1966) considered acceptability regarding how well a piece of writing meets the criteria of what is considered appropriate within a particular community. He also pointed out that different discourse communities have unique conventions and expectations for writing, shaped by factors such as audience, purpose, genre, and cultural contexts. These conventions dictate what types of arguments, evidence, organization, and language use are considered acceptable within a particular context. Writers must be aware of and adhere to these conventions to effectively communicate with their intended audience and to achieve their rhetorical goals.

In terms of microstructure elements, several studies have examined errors in the English narrative compositions and descriptive writing tasks among university and high school students (e.g., Chaudhary & Al Zahrani, 2020; Goldsmith & Sujararitjan; Helmiyadi & Kamiliah, 2021; Meylinda, 2023; Pasaribu, 2021). They revealed how learners made errors mostly related to omitting, adding, misforming, and misordering linguistic features (e.g., Goldsmith & Sujararitjan, 2020; Helmiyadi & Kamiliah, 2021; Pasaribu, 2021), and spelling and misusing some grammatical features (Chaudhary & Al Zahrani, 2020).

In addition, English language proficiency plays an important role when EFL learners produce English narrative compositions. Some scholars (e.g., Allami & Ramezani, 2021; Dosi & Douka 2021; Ramezani and Allami, 2019) have pointed out that language proficiency influences how macrostructure and microstructure elements are recounted in English narrative compositions. EFL advanced learners for example are more likely to be able to compose closely to the good characteristics of an English composition. They follow the order of most English narrative elements and employ more complex linguistic elements than lower proficient learners (Jiang et al., 2019; Ramezani and Allami, 2019). In terms of learners of intermediate proficiency in English, they tend to write English narrative compositions in a manner similar to either how native speakers of English write or how they write compositions in their first

language (Burusphat, 1986; Labov & Waletzky, 1997). Ramezani and Allami (2019) stated that EFL learners whose proficiency in English is low may also be unable to compose well-structured or complete English narrative compositions and may omit some narrative macrostructure elements. Jiang et al. (2019) and Dosi and Douka (2021) added that they are more likely to use less complex and more familiar features in their microstructure elements while their macrostructure elements may not always be arranged as in the Western composition writing style (Ramezani & Allami, 2019). Moreover, some scholars' works (e.g., Duygun & Karabacak, 2022; Mahdun et al., 2022) supported how learners of different proficiency produced different errors at the microstructural level.

In countries of EFL learners such as China, Vietnam, Iran, and Thailand, writing an English narrative compositions is one of the writing genres taught in various educational contexts (e.g., Devanadera, 2018; Kachru et al., 1985; Phommavongsa et al., 2021; Ramezani & Allami, 2019). In Thailand, EFL learners seem to prefer a narrative to other types of writing (i.e., expository, compare-and-contrast) as it allows them to express or share their own stories (Phommavongsa et al., 2021). In the context of high school in Thailand, from the researcher's observation, writing English narrative compositions is also one of the common types (i.e., expository, descriptive, persuasive, argumentative writing) taught in a writing class. The teachers in English writing classes focus on forms when teaching English narrative compositions. They teach an overall writing structure: introduction, body, and conclusion, but do not delve into actual learners' productions of English narrative structures. They also grade learners' English narrative compositions based on grammatical aspects as there is not a clear rubric assessment that is related to culture. Bennui (2016) showed concern about how learners' native language and culture inference in their written English are not paid attention to by teachers. This emphasizes that writing a composition is related to the bigger picture, like culture. Therefore, it is important to consider the cultural effect as an aspect of evaluating English narrative compositions.

According to the above background of the study and the researcher's observation, the macrostructure and microstructure elements of English narrative compositions have been explored by several scholars (e.g., Allami & Ramezani, 2021; Chaudhary & Al Zahrani, 2020; Devanadera, 2018; Dosi & Douka, 2021; Goldsmith & Sujararitan; Helmiyadi & Kamiliyah, 2021; Kachru et al., 1985; Kaplan, 1966; Meylinda, 2023; Pasaribu, 2021; Phommavongsa et al., 2021; Ramezani & Allami, 2019; Zein et al., 2019); and it has been illustrated that EFL learners of different proficiency levels of English encounter problems when writing English narrative compositions, as their narrative structures may deviate from that of those in the West. Further, teachers also sometimes face a problem when evaluating English compositions when using only a general rubric assessment for specific types of writing such as English narrative compositions. To the best of the researcher's knowledge, studies on the macrostructure and microstructure elements of English narrative compositions seem to have been conducted on different educational and proficiency levels but have mostly explored the learners of advanced and beginner proficiency levels in English. Those with intermediate proficiency in English have been slightly explored. To fill the gap, this study investigated the macrostructure and microstructure elements of English narrative compositions by Thai EFL learners in a high school context, considering the cultural influence on their writing styles, which will provide insights into the patterns and differences among beginner, intermediate, and advanced learners of English.

1.2 Research Objectives

The objectives of this study were as follows:

1. To investigate the macrostructure and microstructure elements of English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency
2. To compare and contrast the macrostructure and microstructure elements of English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency.

1.3 Research Questions

This study aimed to seek answers to the following questions:

1. What are the macrostructure and microstructure elements of English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency?
2. What are the similarities and differences between the macrostructure and microstructure elements of English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency?

1.4 Statements of Hypotheses

The present study formulated two hypotheses as follows:

Hypothesis 1:

Based on a narrative model of Labov and Waletzky (1997), advanced Thai EFL learners are likely to include all six narrative macrostructure elements, from abstract to coda, in their English compositions, with errors primarily involving addition, misordering, omission, and errors of selection (Meylinda, 2023) or misformation (Dulay et al., 1982). Intermediate learners may use most of the macrostructure elements but often omit elements such as abstract and coda, with errors typically including omission, addition, misordering, and misformation. Beginner learners are prone to omitting most of the macrostructure elements, with common errors being addition, misordering, omission, and errors of selection (Meylinda, 2023) or misformation (Dulay et al., 1982).

Hypothesis 2:

Regarding similarities, all three groups of Thai EFL learners tend to and use a circular or indirect pattern when organizing their English narrative compositions (Hayasima et al., 2019; Kaplan, 1966), often leading to deviations from the original order from abstract to coda. According to Ramezani and Allami (2019) and Zein et al. (2019), Thai EFL learners at different proficiency levels use either similar or different narrative macrostructure elements, sometimes excluding elements such as coda, resolution, or evaluation from their narratives. In terms of errors, each group produces

varying types of omission, addition, misformation, and misordering in their compositions, with similarities or differences depending on specific features (Chaudhary & Al Zahrani, 2020; Duygun & Karabacak, 2022; Mahdun et al., 2022; Meylinda, 2023; Pasaribu, 2021; Yusuf, 2021).

Concerning the range of English language proficiency, Section 1.7 Definitions of Terms provides a more detailed explanation of the score ranges used to group Thai EFL learners into advanced, intermediate, and beginner levels of English proficiency.

1.5 Significance of the Study

The findings of the study can be useful in two ways. First, the findings can benefit both instructors and students in terms of pedagogy. In terms of the teaching and learning environment, instructors of English writing classes might improve or adjust how they teach how to write English narrative compositions based on narrative macrostructural elements; in this way, the students may learn how to write English narrative compositions more effectively while still exhibiting their own voices. Secondly, the findings related to microstructure elements might also provide instructors with insight into the learner's language use apart from the grammatical aspect. In addition, the findings may offer instructors a guideline for possible rubric assessment for grading English narrative compositions besides a general assessment that might be grammar-based.

1.6 Scope of the Study

Two frameworks were adopted for the present study, which include the Labovian narrative model by Labov and Waletzky (1997), and the surface structure taxonomy from Dulay et al. (1982). This was done in order to explore the macrostructure and microstructure elements of English narrative compositions written by Thai EFL learners at the advanced, intermediate, and beginner levels of English proficiency. The data were acquired from 45 high school students and three native speakers of English from a secondary school in Thailand. The participants were involved in this study during a semester of the academic year 2024.

1.7 Definitions of Terms

1. An **English narrative composition** is a writing method that shares personal experiences (Phommavongsa et al., 2021). It tells a chronological story and entertains readers (Bao, 2024; Meylinda, 2023). In this study, English narrative compositions refer to narrative compositions written in English that may narrate personal experience and entertain readers.

2. The **macrostructural level** is the overall or global structure of the text organization, and how the text coheres to achieve an understanding of discourses (Dijk, 1976; Grabe & Kaplan, 2014; Labov & Waletzky, 1997). Additionally, as the macrostructural level is related to text organization based on cultural differences, there are five rhetorical patterns: Linear, zigzag, circular, Romance, and Russian. In this study, it focuses on two rhetorical patterns which include the linear or direct pattern and the circular or indirect pattern. The linear pattern is used in the English narrative compositions of native speakers of English as they follow the six narrative macrostructure elements. Meanwhile, Asian writers such as Thai EFL learners organize their discourse in a circular or indirect pattern—their English narrative compositions do not strictly follow the narrative macrostructure and indirectly present the ideas, leading to going off the central point. In this study, the macrostructural level focuses on three main structures: introduction, body, and conclusion, and six narrative macrostructure elements of narrative macrostructure elements (abstract, orientation, complicating action, evaluation, resolution, and coda).

3. The **microstructural level** is the structure involving the linguistic features shown at the local level in the text (Dulay et al., 1982). In this study, the microstructural level focuses on the microstructure elements of English narrative compositions, referring to erroneous linguistic elements (omission, addition, misformation, and misordering) in Thai EFL learners' English narrative compositions.

4. Thai Learners of English as a Foreign Language

4.1 **Advanced English Learners (AELs)** refer to Thai EFL advanced learners. Their level of proficiency is B2, aligned with the TU-SET test (80-100).

4.2 Intermediate English Learners (IELs) refers to Thai EFL Intermediate learners. Their level of proficiency is B1, aligned with the test (60-79).

4.3 Beginner English Learners (BELs) refers to Thai EFL beginner learners. Their level of proficiency is A2, aligned with the TU-SET test (0-59).



CHAPTER 2

LITERATURE REVIEW

This chapter consists of a review of the literature to provide background information related to the research. The chapter is divided into ten sections. The first section in 2.1 discusses an overall review of English narrative compositions. The second section in 2.2 explains the macrostructural level of English narrative compositions. Section 2.3 discusses patterns that show how English narrative compositions are organized. The next section in 2.4 provides information related to topic selection for second-language writing. The following section in 2.5 is an overall discussion of these two types of writing. Section 2.6 presents the microstructural level of English narrative compositions. The next section, 2.7, discusses the differences between errors and mistakes. Section 2.8 presents the concept of error analysis. The next section, 2.9, presents how proficiency affects the production of errors. The last section, 2.10, explores the related studies in different contexts.

2.1 English Narrative Compositions

Composition writing is the process of creating a written work that conveys information or ideas clearly and effectively. This type of writing can take many forms, including essays, reports, articles, or any other written communication. Effective composition writing requires a strong grasp of grammar and vocabulary as well as the ability to structure ideas and arguments coherently. The writing process involves four stages: prewriting, drafting, redrafting, and editing to produce a final product that is well-organized and engaging to the reader (Hedge, 2005). The genres of composition writing are varied due to their specific purposes and characteristics, such as narration, persuasion, argumentation, exposition, and description (Phommavongsa et al., 2021).

In the present study, English narrative compositions were selected for two reasons. Phommavongsa et al. (2021) support the idea that among L2 learners, English narrative compositions are widely favored and are more accessible than the other

genres as they allow them to share their personal experiences. Thus, this can help learners write a long composition since they have a personal connection and familiarity with their own story. Furthermore, English narrative compositions can assist in identifying issues of language development related to memory capacity, understanding, and utilizing word and grammatical structures (Johnston, 2008).

2.1.1 Characteristics of English Narrative Compositions

English narrative compositions tell a story, typically featuring characters, plots, settings, and themes. According to Labov and Waletzky (1967), English narrative productions consists of at least one temporal marker. Pardiyono (2007) stated that the narration recounts past events, highlighting problematic situations and their resolutions, ultimately providing valuable moral lessons to the reader. Further, Bruner (1990) also argues that a narrative is not just a form of storytelling but is a way to comprehend the environment surrounding us. He argues that humans naturally organize their experiences into narratives to create meaning and understanding. Meylinda (2023) further added that it is a type of text that tells a story and entertains the readers. Bao (2024) also supports the notion that narrative writing means the recounting of chronological events.

In order to produce English narrative compositions, storytelling is technique that is frequently used. According to Greenhalgh and Hurwitz (1999), storytelling can engage emotions, change attitudes, and influence behavior. Tobin et al. (1989) also stated that culturally differences occurred not only between non-native and native English speakers when producing English narrative compositions but also among non-native speakers, such as Japanese and Chinese learners (Lee, 2004). English narrative compositions often contain spoken language in order to enhance the effectiveness and engagement of learners' writing. According to Grabe and Kaplan (2014), spoken language refers to a unique form of grammar that differs from written grammar. It has elements of conversational grammar (Carter & McCarthy, 1995; Mahmood & Ahmed, 2021). For example, spoken elements such as ellipsis, personal

pronouns (e.g., *I* and *we*), and abbreviated forms (e.g., *can't* and *don't*) can be used to narrate the stories (Burns, 2019).

2.1.2 Types of English Narrative Compositions

English narrative compositions can be categorized into two types based on genres and styles, including fictional and non-fictional narratives. For English fictional-narrative compositions, Bakhtin (2010) states that they include stories that are imagined or invented by the author. This type of writing is often used to entertain readers, explore complex themes and ideas, and provide insight into the human experience. Some popular examples of fictional English narrative compositions include novels, short stories, and plays. On the other hand, Gutkind (2012) views non-fictional English narrative compositions as a form of storytelling grounded in real-life events and experiences. Memoirs, biographies, and historical accounts are examples of non-fictional English narrative works. This type of narrative is expected to be factual and accurate and may use literary techniques such as dialogue, description, and character development to bring the story to life.

Herman (2009) further supports the idea that non-fictional English narrative compositions are valuable tools for promoting empathy and understanding across cultures and helping individuals process and make sense of their own experiences. Further, narrators can compose successful English narrative compositions when they are produced at the well-organized macrostructural and microstructural levels. In this study, non-fictional English narrative compositions, which are personal narrative compositions, were selected.

2.2 The Macrostructural Level of English Narrative Compositions

Macrostructure or global structure focuses on the global organization of the text, and how the text coheres to achieve an understanding of discourses. According to Dijk (1976), without this structure there would only be numerous local-level links among information units, lacking the means to recognize their belonging together. He furthered that global coherence, a significant form of semantic organization, is achieved through the macrostructural level, enabling the planning and understanding of discourses,

conversations, and action sequences as coherent wholes. The ability to identify and distinguish one unit from another relies on macrostructural formulation, particularly in the context of discourse and action sequences. In addition, Hasan and Halliday (1976) discussed the idea that the macrostructural level can be viewed in terms of the coherence of the text: in other words, it focuses on how the text makes sense overall.

The macrostructural level of compositions includes three general components as indicated (Grabe & Kaplan, 2014). However, Labov and Waletzky (1997) suggest a more specific model for examining the English narrative macrostructure elements of native English speakers. It consists of six elements to form a full, well-organized English narrative composition, as illustrated in Table 1.

Table 1 The Narrative Model by Labov and Waletzky (1997)

Subcategories	Description	Examples from tokens of native speakers and Thai EFL learners
1. Abstract	A summary of the main events or themes of the story that can be placed anywhere without a change in the meaning of the narration	<p>1) Hook grabbing the reader's attention</p> <p>1.1 question making the reader want to know the answer e.g., <i>Have you ever had heartache in your life before?</i></p> <p>1.2 starting hook to signal what is going to happen in the story e.g., <i>I am going to tell you about my first love.</i></p> <p>1.3 facts and statistics e.g., <i>Statistics demonstrates that...</i></p> <p>1.4 metaphor comparing two things that seem unrelated to each other e.g., <i>I have an 8-year-old child - the company I founded in 2012.</i> (Sopiah, 2022)</p> <p>1.5 short story engaging the reader with a story e.g., <i>I was fortunate growing up as I had a very pleasant childhood in the countryside of England.</i> (Native speaker 1)</p> <p>1.6 quotation e.g., <i>Gorge Bernard Shaw once wrote, "Those who can...do. Those who cannot...teach."</i> (Native speaker 2)</p>

Table 1 (Continued)

Categories	Description	Examples from tokens of native speakers and Thai EFL learners
2. Orientation	The setting of the story	<p>1) person: details about character e.g., <i>On Saturday, I would like to played Ping Pong with my grandpa and my brother.</i></p> <p>2) place: settings within the story where the action is taking place e.g., <i>My first country that I go with my friends is Singapore.</i></p> <p>3) time: words, phrases, or indications that establish the time the event occurs. e.g., <i>one day, later, one morning, one summer</i></p>
3. Complicating action	The main event that drives the story forward or a challenge that the narrator must overcome	<p>1) main event e.g., <i>We did everything together like play game,... Then, we grew up.</i></p> <p>2) challenge or problem e.g., <i>At the week, I cry a lot. I have lost the person I have been knowing for years</i></p>
4. Evaluation	The narrator's interpretation or commentary on the events of the story It is dispersed throughout the narration.	<p>1) intensifier: intensive or expressive words (i.e., <i>very</i>, <i>so</i>) to highlight specific events and amplify the actions involved in some manner. e.g., <i>I was very happy.</i></p> <p>2) comparison: indicators comparing events which occurred with those that did not, could potentially have occurred, or may occur in the future.</p> <p>2.1 negatives e.g., <i>I didn't know what to do because I was exciting and nervous.</i></p> <p>2.2 futures e.g., <i>will, be going to</i></p> <p>2.3 modals e.g., <i>should, can</i></p>

Table 1 (Continued)

Categories	Description	Examples from tokens of native speakers and Thai EFL learners
Evaluation (Continued)	The narrator's interpretation or commentary on the events of the story	2.4 questions e.g., <i>Do you like it?</i> 2.5 imperatives e.g., <i>Yes, I love it!</i> 2.6 or-clauses e.g., <i>But I didn't watch cartoon or anime because in that time I think it nonsense for me.</i> 2.7 superlatives e.g., <i>the most, the best</i> 2.8 comparatives e.g., <i>But in my childhood, I like it more than now.</i>
		3) correlative : words combining two events or an event with a description into a single independent clause e.g., <i>Play the dolls make me relax and take a rest from worst day I had faced before.</i>
		4) explicative : additional clauses such as subordinating clauses) that are added to the main narrative to provide further explanation e.g., <i>I do not like to stay at home because it makes me feel lonely.</i>
Resolution	The outcome or solution of the problem presented in complicated action	It can coincide with the evaluation if the evaluation is placed at the last sentence. e.g., <i>He told us to give him our purses, so I did.</i> e.g., <i>The horrible man was gone, so we ran back to the hotel.</i>

Table 1 (Continued)

Categories	Description	Examples from tokens of native speakers and Thai EFL learners
Coda	A concluding statement or reflection on the events of the story The end of the story which can connect the past to the present	<p>1) Restating a thesis statement to bring readers back to the main point e.g., (thesis statement) Sharing personal stories helps us connect, understand each other better. (conclusion) In summary, the act of sharing personal stories serves as a vital means to foster connections, among individuals.</p> <p>2) Summary uses demonstrative pronouns (i.e., this, these, that, and those) or transitional words (i.e., in conclusion) to wrap up the story. e.g., <i>This dangerous adventure is still a secret that I share with my sister.</i></p> <p>3) Reflection reflects what the narrator gets from the story. e.g., <i>I've learned a lot from that experience, and it has shaped who I am today.</i></p>

In this study, Labov and Waletzky's (1997) narrative model was adopted because it illustrates the macrostructure elements of English narrative compositions more specifically. However, the initial framework presented in Table 2 was designed for English oral English narrative productions. Therefore, the original framework was adapted to the present study as elaborated more in Chapter 3. In addition, as indicated before, it is necessary to recognize that cultural norms shape how learners produce their English narrative compositions in another language.

2.3 Cross-cultural Writing

When writing in the target language, the interplay among cultures and the macrostructural level significantly governs how learners compose a written discourse.

Some scholars (Kaplan, 1966; Schechter & Harklau, 1991) have emphasized how cultural norms shape how learners organize their compositions in another language at the macrostructural level. Kaplan (1966) identified five rhetorical patterns of paragraph organization among various languages as shown in Figure 1.

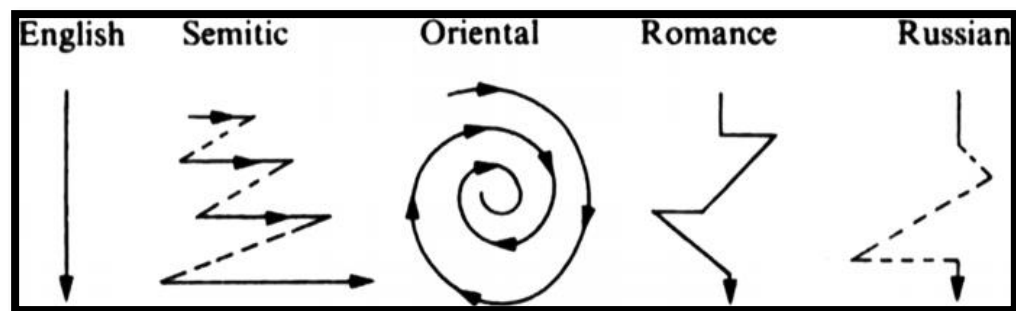


Figure 1 Diagram of rhetorical patterns

Source: Kaplan, R. B. (1966). Cultural thought patterns in inter-cultural education.

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Figure 1 represents how each language and culture has a unique organization. English-native writers are representatives of a low-context culture (Hall & Hall, 1966), preferring a linear rhetorical pattern (Kaplan, 1966). Their discourse is characterized by directness, self-mention, openness, and clear attitude expression. The composition is also written straightforwardly to the point the writer intends to convey (Kaplan, 1996). In contrast, non-native writers seem not to organize their discourse as strictly as English native writers. The zig-zag pattern, it is normally preferred by Arabian writers. They focus more on positive and negative parallel constructions which can hinder their compositions as a clear and effective vehicle for communication. Meanwhile, Asian writers from high-context cultures such as Thai, Chinese, Korean, Japanese, and Malaysian organize their discourse in circular patterns (e.g., Hayisama et al., 2019; Kaplan, 1966). Their compositions indirectly present the ideas, leading to going off the main point (Kaplan, 1966). They mostly avoid straightforwardness, self-mention,

tentativeness, and engagement between the writer and reader (Hayisama et al., 2019). In the Romance pattern discovered in Latin-based languages such as French and Romanian, the compositions tend to describe unnecessary or unrelated ideas instead of highlighting the main idea. The Russian pattern is similar to the Romance pattern as they normally include ideas that are not related to the main topic. However, the Russian pattern is different in terms of length and amplification usage.

Considering the cultural effect on L2 writing, writers from different cultures may narrate the story differently. Regarding English native writers, their compositions follow the order of six narrative macrostructure elements (Labov & Waletzky, 1997). However, the English narrative compositions produced by non-native speakers such as Thai EFL learners differ from the characteristics of English writers' compositions. In the Thai context, Indrasuta (1988) discussed English narrative compositions between Thai and American groups. It was revealed that cultures play a crucial role in both the similarities and differences between the English narrative compositions of American and Thai native writers. It was pointed out that both groups had a narrative organization in common because the organizational patterns were similar. Narrative productions were similarly viewed as a source for entertaining and informing readers. The cohesive ties in both narrative productions were not different. However, both narrative productions differ in terms of narrative components, form, and function. For example, the English narratives of the Thai group may follow their norms by emphasizing moral lessons and evaluation in writing narratives more than the Western group, which is more determined to capture the readers' attention. The Thai group composed English narrative written productions close to the Thai language rather than the English language. Moreover, the Thai narratives were also considered not only as entertainment or giving information but also as instruction and persuasion (Indrasuta, 1988; Pawabunsiriwong & Thongrin, 2017). The transfer of first language and interlanguage were also factors that distinguished both English and Thai narrative productions (Indrasuta, 1988).

Burusphat (1986) supported the notion that Thai narratives are composed of five macrostructure elements: 1) exposition to introduce the story, inciting a moment to show

an unusual incident in life; 2) developing a conflict to show a conflict in the story; 2) a climax to show the highest point of tension; 4) a denouement or resolution; and 5) a conclusion to summarize the main idea or to give a moral lesson. However, Burusphat further added that Thai narratives do not always conclude the story clearly so that it may be inferred by the readers. Hayasima et al. (2019) believed that Thai writers seem to prefer a reader-responsible writing style in order not to directly engage themselves with the readers.

In conclusion, the macrostructure elements of English narrative compositions generally involve how the composition is constructed at a broader or global level. It additionally varies in different languages due to the writers' cultural background. As this study aims to explore English narrative compositions, six narrative macrostructure elements are considered as the model for the macrostructure elements. However, complete English narrative compositions cannot be written based solely on macrostructure elements; microstructure elements are undeniably crucial when generating English narrative compositions.

2.4 Topic Selection for L2 Writing

Topic selection plays a significant role in L2 learners' writing. A topic that is personally interesting to the learners benefits them more in terms of writing (Chebbah & Bousseder, 2020). It allows learners to draw on their existing knowledge and experiences, facilitating the organization and development of their ideas (Flower & Hayes, 1981).

In a writing class, topics can be divided into two types: self-selected and teacher-selected. Self-selected topics positively affect L2 learners' writing skills. Many scholars (e.g., Bonyadi, 2014; Hyland, 2019; Sponseller & Wilkins, 2015; Takinami, 2018) similarly highlight that when L2 learners are provided with an option for self-selected topics, it helps to enhance their writing performance—they can write more fluently and provide more content in their written production. Hyland (2019) also asserts that writing types of texts or topics without being strongly familiar with them can be

disadvantageous for L2 learners. Takinami (2018) further indicated that familiarity should also be taken into consideration for topic selection. When learners select a topic which they are familiar with, their writing fluency tends to increase. Apart from self-selected topics, teacher-selected topics have also been discussed in L2 writing. Although self-selected topics can help learners more than those assigned by a teacher, Sponseller and Wilkins (2015) argue that some L2 learners may have difficulty coming up with their own topic, especially in a limited time. Also, teacher-selected topics would be necessary if learners are learning effective writing (Bonyadi, 2014). Therefore, it is suggested that the teacher provide a potential list of topics to assist these students.

All in all, topic selection is crucial in L2 writing as it impacts learners' engagement, motivation, and overall writing performance. The current study, therefore, provided participants with both teacher-selected topics and self-selected topics to facilitate their writing performance. Additionally, it is necessary to recognize the errors that occur in the composition.

2.5 Planned and Unplanned Writing

In writing, planning and lack of planning affect how learners produce their work. Makoni (1990) stated that pressure is another factor affecting learners in planned and unplanned writing. For instance, if learners are asked to write in an immediate context within time limitations, they are likely to feel more pressure. Compared to unplanned writing, planned writing benefits learners in terms of organization and more grammatical accuracy (Brown & Fraser, 1979; Ochs, 1979).

In this study, planned writing was applied to serve the study's objective, which is to investigate the microstructure and macrostructure elements of English narrative compositions. However, L2 learners may find writing in English challenging, and therefore it would be more beneficial for students to be offered various topics for their composition.

2.6 The Microstructural Level of English Narrative Compositions

Apart from the macrostructural level, which is mainly the overall structure of the story, the microstructural level focuses on the local level of the text (Hasan & Halliday, 1976). According to Asli-Badarneh et al. (2023), the microstructural level sheds light more on the aspects of linguistic features, word length, and syntactic complexity, which are adapted to convey ideas. The narrator's language use can also be reflected in this structure. Scholars (e.g., Asikin, 2017; Maheswari et al., 2020) have studied various aspects of the microstructure elements of English narrative compositions and have found some inappropriate features in their narrative compositions, such as errors. Furthermore, scholars (e.g., Wu, 2022) have explored the microstructure elements of English narrative productions such as the use of linguistic elements like English referential expression learners used in English narrative productions.

Furthermore, Halliday and Hasan (1976) stated that cohesion is related to the microstructural level. It focuses on how the text is produced and demonstrates how writers use grammatical features and lexical choices in the text (Wu, 2022). In order to facilitate constructing the text at the microstructural level, cohesive devices are often adopted. Halliday and Hasan (1976) indicated that cohesive devices consist of reference, substitution, ellipsis, conjunction, and lexical cohesion. They are described as follows.

1. **Reference** is the use of linguistic features to refer to previously mentioned entities or ideas such as "*That was a good decision.*"
2. **Substitution** is considered as replacing a word or phrase with a pronoun or another word to avoid repetition such as "*My smartphone is old. I need to buy a new one.*" It is different from reference as it links with linguistic terms (i.e., words) while reference is related to a semantic level, which means it deals with meanings.
3. **Ellipsis** refers to omitting an item in the text that can be understood from the context such as "*John likes apples, and Mary does (like apples) too.*"

4. **Conjunction** is a device used to link differences and to show the relationship among clauses or sentences such as “*I went to the party, and I had a great time.*”

5. **Lexical** cohesion is conceptualized as a cohesive device that helps contribute to the text's coherence by selecting related lexical items (i.e., repeated words, synonyms, and antonyms) to create connections among different parts of the text. Apart from cohesive devices, errors can also be examined at the microstructural level of L2 production.

2.6.1 Taxonomies for Classification of Errors

There are various taxonomies based on Dulay et al. (1982) that are regularly used to classify errors, as can be seen in Table 2.

Table 2 Taxonomies for Classification of Error

No.	Taxonomy	Description	Examples from tokens of Thai EFL learners
1	Linguistic taxonomy	This taxonomy divides errors into four groups:	
		1.1 phonological errors	mispronunciation or misplacement of stress
		1.2 morphological errors	incorrect or inappropriate use of affixes, tense, or agreement
		1.3 syntactic errors	incorrect or inappropriate word order, use of prepositions, or sentence structure
		1.4 semantic errors	incorrect or inappropriate use of vocabulary or incorrect interpretation of meaning

Table 2 (Continued)

No.	Taxonomy	Description	Examples from tokens of Thai EFL learners
2	Surface structure taxonomy (Dulay et al., 1982)	<p>This taxonomy categorizes errors into four types:</p> <p>2.1 Omission: Learners omit a component of the utterances of the target language.</p> <p>2.2 Addition 2.2.1 Double markings: The features or markings of L1 and L2 are combined or used inappropriately within the same utterance or sentence.</p> <p>2.3 Misformation: Learners use wrong morphemes or structures.</p> <p>2.4 Misordering: Learners incorrectly place morphemes in an utterance of the target language.</p>	<p>I want to go [*] New York. (Correct: I want to go <u>to</u> New York.)</p> <p>She didn't *<u>runned</u> to the park yesterday. (Correct: She didn't <u>run</u> to the park yesterday.)</p> <p>*<u>This</u> pens are hers. (Correct: <u>These</u> pens are hers.)</p> <p>What *<u>she is</u> looking for? (Correct: What <u>is she</u> looking for?)</p>

Table 2 (Continued)

No.	Taxonomy	Description	Examples from tokens of Thai EFL learners
3	Comparative taxonomy	3.1 Intralingual errors	Seafood <i>*is</i> really <i>*heal</i> me.
		The errors are manifested as a result of language transfer influenced by learners' native language when acquiring the target language.	(Correct: Seafood really heals me.)
4	Communicative Effect taxonomy	3.2 Interlingual errors	...when it [<i>*</i>] a hard day.
		The errors reflect a structure (i.e., phrase or sentence) that carries the same meaning in the learner's native language.	(Correct: ...when it <i>is</i> a hard day.)
4	Communicative Effect taxonomy	It evaluates the impact of errors on the effectiveness of communication. This taxonomy includes two types of errors: global and local errors.	
		4.1 Global errors:	He will be rich <i>*until</i> he marry.
		They impede communication and prevent the message from being conveyed (e.g., Burt, 1975; Dulay et al., 1982' Ferris & Roberts, 2001).	(Dulay et al., 1982, pp. 191) (Correct: He will be rich <i>when</i> he marry.)

Table 2 (Continued)

No.	Taxonomy	Description	Examples from tokens of Thai EFL learners
4	Communicative Effect taxonomy (continued)	4.2 Local errors: Burt (1975) termed local errors as those not affecting the overall meaning of the message. These errors can stem from a lack of education or non-native proficiency or typographical errors (Ferris & Roberts, 2001).	using incorrect forms of irregular verbs and mixing up similar words with different meanings Pollution * <i>effects</i> us. (Correct: Pollution <i>affects</i> us.)

In this study, the surface structure taxonomy of Dulay et al. (1982) was selected to investigate the errors in the English narrative compositions of Thai EFL learners for two reasons. From the present researcher's observation and a pilot study, at the microstructural level, the English narrative compositions produced by Thai EFL learners exhibited errors, such as omission, addition, misformation, and misordering. Another reason is that several studies (e.g., Chaudhary & Al Zahrani, 2020; Goldsmith & Sujaritan, 2020; Parasibu, 2021) employed this taxonomy to investigate written texts by non-native English speakers in various contexts. Therefore, it was considered a suitable taxonomy for error analysis. It could be applicable across a context such as that of Thai EFL learners.

Error analysis in writing can shed light on the effectiveness of writing compositions. By examining errors, researchers can insightfully delve into learners' language development and the impact of planning on the quality of their writing.

2.7 Errors and Mistakes

2.7.1 Errors

Many experts (e.g., Brown; 2007; Corder, 1974; James, 2013; Richards, 1974) discuss errors in various definitions. According to Corder (1974) and Richards (2015a), errors are not random and reflect the learner's current stage of development of the target language. For example, errors made by beginners may reflect that they are not familiar with the basic rules of the target language whereas errors made by more advanced learners may reflect that they are attempting to use more complex structures or to convey more sophisticated meanings. In this way, errors can help researchers and educators to investigate the learners' developing language system and better understand the challenges and needs of language learners at different stages of development. Another definition is proposed by Selinker and Gass (2008). They assert that errors are evidence of a violation of the rules of the target language such as incorrect verb tenses or word order, as well as mistakes in pronunciation and word choice. Some scholars (e.g., Brown, 2007; James, 2013) view errors as systematic deviations of L2 rules, aligning with the notion of interlanguage. Erroneous elements made by L2 learners are not random but rather reflect that learners are attempting to apply L2 rules at their current stage of learning a target language.

Besides, sources of errors occurring in acquiring English have also been discussed by scholars (e.g., Corder, 1974; Selinker, 1972). Errors stem from the learner's construction of a new language system based on their existing knowledge, rather than simply transferring rules from their native language (Selinker, 1972). Meanwhile, Corder (1974) states that errors are caused by learners' lack of knowledge. He also emphasizes the role of L1 transfer that can lead to the occurrence of errors.

Other scholars (e.g., Corder, 1967; James, 2013; Richards, 1974) similarly discuss that interlingual and intralingual errors are two major sources of L2 learners' errors. Interlingual errors or transfer errors arise when learners' L1 rules influence L2 acquisition such as misconjugating verb forms Odlin (1989). In contrast, the intralingual or developmental errors are due to learners' incomplete knowledge of L2

(Ellis, 1997). They arise during the process of ongoing target language acquisition such as overgeneralization (e.g., Corder, 1967; Dulay et al., 1982; Selinker, 1972).

Intralingual errors are errors that reflect the learner's incomplete or evolving knowledge of the target language and do not stem directly from the influence of the native language" (Ellis, 1997, p. 179). They occur due to the complexity of the target language and the learner's interpretation and production of language structures within that system. Other factors that have been identified as sources of errors include age, anxiety, motivation, attitude, and lack of exposure (Lightbown & Spada, 2021).

2.7.2 Mistakes

Mistakes have been discussed by many researchers (e.g., Brown, 2000; Corder, 1967; James, 2013; Novita, 2014). Novita (2014) explains that a mistake can be caused by physical conditions such as lack of intention, fatigue, and strong emotions. Mistakes randomly occur and do not reflect the learners' insufficient knowledge of the rules of the target language (e.g., Brown, 2000; James, 2013). Additionally, mistakes can be slips or lapses that arise when the learner still fails to produce the correct form despite knowing it (James, 2013). However, Brown (2007) argues that learners can self-correct their mistakes when they achieve a degree of accuracy in their language production.

According to the above definitions, this study will consider errors because of inappropriate language use, which reflects a lack of knowledge or understanding of the target language, while mistakes are occasional deviations that result from slips or lapses in attention.

2.8 Errors Analysis

2.8.1 Definitions of Error Analysis

Error analysis has been discussed by scholars (e.g., Corder, 1974; Ellis, 1994). It was first pioneered by Corder (1974), who viewed it as an approach that examines the errors made by language learners in order to determine the underlying causes of their errors and to gain insights into their developing interlanguage system. Richards (1974) further asserts that EA studies the errors produced by foreign language

learners. EA can be used to observe, analyze, and classify deviations from L2 rules (Brown, 2000). Hence, it can be concluded that EA is the act of identifying, analyzing, and describing errors and their underlying causes made by L2 learners when acquiring the target language.

The goal of EA is to insightfully look into how learners master the target language and to identify areas of difficulty for learners. Researchers have examined the types and sources of learners' errors from different linguistic backgrounds, levels of proficiency, and learning contexts (Corder, 1967; Ellis, 1994; James, 2013). Richards (2015b) and Krashen (1981) stated that EA has been used to develop instructional interventions that target specific errors and help learners overcome their linguistic difficulties. Overall, EA is a valuable tool for improving language instruction and understanding how learners acquire second languages. To conclude, the EA approach has been used to inform language teaching, particularly in identifying areas where learners need additional support and practice. EA also recognizes that errors naturally arise when learning and that they can provide valuable information about how learners develop their linguistic competence.

2.8.2 Procedures of Error Analysis

Corder's (1974) error analysis is a widely used procedure in the second language acquisition (SLA) research that aims to identify and analyze errors made by language learners. The procedure starts with the collection of samples from learners, the identification of errors, the classification of errors according to their linguistic categories, and the analysis of the possible causes of these errors. Corder (1974) suggests that error analysis can provide valuable insights into the learner's interlanguage system and can help inform language instruction by highlighting areas that need to be targeted for improvement.

Another procedure for error analysis was proposed by Gass et al. (2020). It includes six stages of error analysis, beginning with the collection of errors, the identification of errors, the classification of errors, the quantification of errors, the analysis of the sources of errors, and the remediation of errors.

Based on Corder (1974) and Gass et al. (2020), the procedures of error analysis share similarities in collecting samples, identifying, categorizing, analyzing the sources of errors, and evaluating implications for language teaching and learning. Conversely, they differ in terms of the last steps, which are evaluation (Corder, 1974) and remediation (Gass et al., 2020).

2.8.3 The Significance of Learners' Errors

The errors made in second language acquisition are crucial. They are evidence of a learner's fundamental understanding of the language system regarding the structures and rules of the target language (Corder, 1967). By analyzing learners' errors, teachers can gain insight into their students' language development and adjust their teaching approaches accordingly. Error analysis has been influential in helping teachers in language teaching understand and address their students' language problems more systematically and effectively.

2.9 Errors among EFL Learners of Different Proficiency in English

As EFL learners, there are common errors that occur when using the target language. However, researchers (e.g., Mahdun et al., 2022; Malmeer, 2014) stated that the errors produced by EFL learners in their English language productions vary based on their language proficiency.

Based on learners of advanced proficiency, Mahdun et al. (2022) stated that they are likely to produce fewer or no errors relating to some particular linguistic features (i.e., a past participle form of a verb) as they have fully mastered the feature. Their productions also demonstrate errors in the aspects of omission, misinformation, addition, and misordering (Yusuf, 2021). Intralingual factors affect these errors that occur in the production of this proficiency group (e.g., Mahdun et al., 2022; Yusuf, 2021).

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and misordering (Yusuf, 2021). Intralingual factors affect these errors that occurred in the production of this proficiency group (e.g., Mahdun et al., 2022; Yusuf, 2021).

Among the learners of intermediate proficiency in English, they also make both lexical and grammatical errors. For example, Boonraksa and Naisena (2022) stated that grammatical collocations related to adjective + preposition are produced by these learners similarly to advanced proficiency learners. Researchers have also indicated that learners generate a considerable number of lexical errors (adverb + adjective). They directly used translation in Thai for example while using English; hence, they apply both native and target languages. These errors can also be categorized as misformation, as the learners form words or phrases incorrectly, such as using words together in a way that is not typical or grammatically accurate.

In contrast, Malmeier (2014) revealed that EFL learners of English at the beginning level tend to produce a greater frequency of lexical errors compared to grammatical errors; they make more developmental errors than those stemming from native language transfer. However, several researchers (Boonraksa & Naisena, 2022; Duygun & Karabacak, 2022) argue that these learners demonstrate more grammatical errors than lexical ones. Mahdun et al. (2022) additionally believe that the omission and misformation of verbs (i.e., be-auxiliary, the past participle form of verbs, and the incorrect form of verbs) are errors observed from these learners' production.

According to the present discussion, errors differ among learners based on their proficiency in English. The errors produced by learners of advanced and beginner English proficiency have been investigated more than the errors produced by those with intermediate English proficiency. Therefore, the learners of intermediate proficiency in English will be included in this study.

2.10 Related Studies

Several scholars have conducted studies on the macrostructural and microstructural levels of English narrative compositions of EFL learners in various contexts.

2.10.1 The Macrostructural Level of English Narrative Compositions

Regarding the macrostructural level, several studies have been conducted on the macrostructural level in English narrative compositions.

In Devanadera (2018) study, the narrative model of Labov and Waletzky (1997) was adopted to accomplish the objective. The data were collected from 30 personal narrative essays related to the life experiences of Filipino and Vietnamese college students. It was indicated that the students write narrative essays by using the three-step pattern in their rhetorical structure: introduction of the character, description of the situation, and then narration of the events. The researcher pointed out that this pattern did not follow the standard Western style of writing.

Zein et al.'s (2019) study was conducted in order to identify how 34 students used linguistic features incompletely and the schematic structure (complication, evaluation, resolution, and coda) in their written narratives. The transitivity system was utilized to investigate the linguistic features in the narrative text. The findings reported that most students could properly compose their narrative texts, but a few structures were absent, especially coda, resolution, and evaluation.

In Ramezani and Allami's (2019) study, 300 narratives composed by pre- and upper intermediate Iranian EFL learners were explored in order to identify how the stories were narrated based on Labov and Waletzky's (1997) analytical model. It was found that these learners narrated their stories by using four out of the six narrative elements (orientation, main action, evaluation, and resolution). The narrative productions of both EFL and native English speakers were similar in terms of the absence of abstract and coda; however, the use of narrative elements differed in orientation, main action, and result parts. The results also provided a discussion of the aspect of how EFL learners used English differently from native English speakers due to a deficiency in the English language rather than being solely influenced by the effects of one's native language (L1). In addition, Iranian EFL learners narrated their stories using evaluations similarly to English native ones. Regarding a lack of knowledge of the English language, it caused differences in the use of narrative elements.

Dosi and Douka (2021) study was conducted in order to examine both the macrostructure and microstructure elements in 91 written narratives retrieved from the Greek Learner Corpus. The study also examined how linguistics and contextual factors affected written narratives. The participants were Albanian primary and high school students divided into groups B1 and A2 by completing two placement tests designed by the researchers. The participants were assigned to write a story from six pictures adapted from Hickmann's Cat Story (2003). The Story Grammar model of Stein and Glenn (1978) was utilized to score the macrostructure elements while the microstructure elements were investigated in the aspect of length of narration, verb and noun diversities, content words, function words, main clauses, and subordinate clauses. The results revealed that, based on proficiency in English, the students' English narrative compositions were affected in terms of both levels. Regarding the macrostructural level, the A2 students encountered more problems with the time and place settings of the story compared to the B1 students. However, they similarly succeeded in introducing all of the main characters. Regarding the microstructure elements, the use of linguistic features varied. The B1 learners employed more subordinate clauses than the A2 learners, and the A2 learners surprisingly exhibited more diverse verbs than the B1 learners. However, the diverse use of nouns, content, and function words (i.e., *tree*, and *a*), and the length of narratives, were not affected by English proficiency.

Allami and Ramezani's (2021) study aimed at the diversity in personal narratives among Iranian EFL upper-intermediate and pre-intermediate learners, particularly focusing on how they evaluated their experiences in oral and written storytelling. The data were collected from 25 oral narratives, 50 narratives from the classroom, and 50 written narratives, and analyzed using the Labovian model. The findings showed that both the oral and written narratives were similarly organized. It was further highlighted that the EFL learners had difficulty composing their narratives in the same way as English native speakers. It was also found that the upper-intermediate learners created their narrative productions in a more well-organized way,

chronologically, logically, and they were more direct to the point than the pre-intermediate ones.

These studies (e.g., Allami & Ramezani, 2021; Devanadera, 2018; Dosi & Douka, 2021; Ramazanian & Allami, 2019; Zein et al., 2019) differently adopted the narrative models of Labov and Waletzky (1997) and Story Grammar to accomplish their research objectives. The data were similar in terms of written narrative, even though some of the studies gathered the data from written compositions published on Corpus while others assigned the participants to compose their narrative.

2.10.2 The Microstructural Level of English Narrative Compositions

In terms of the microstructural level, many scholars have investigated errors which can occur in English narrative compositions.

Goldsmith and Sujararitjan (2020) conducted a study in order to identify the grammatical errors in English narrative written productions and descriptive paragraphs. After applying purposive convenience sampling, 68 Thai third-year university students, majoring in business English, were chosen as the participants. The two error taxonomies of Na-grams (2005) and Watcharapunyaw-ong and Usaha's (2013) were adapted to analyze the data. The participants were assigned to write a spontaneous narrative about their first day at university. It was revealed that the female participants made more errors than the male participants. Omission and addition were the most frequently produced errors, particularly verbs, articles, and prepositions.

Chaudhary and Al Zahrani (2020) examined the errors frequently found in the English narrative writing tasks of 15 Arabian university learners at a low level of English writing proficiency. The findings demonstrated that in addition to word errors, sentential errors were also commonly made. Spelling mistakes were the most common type of errors, while demonstrative errors were the least common. The identified errors were divided into four categories: ordering, disinformation, omission, and addition. It was found that a lack of practice in writing in English, negligence, and intralingual and interlingual interference mainly caused the students' errors.

Pasaribu (2021) conducted an error analysis in order to examine the errors in the narrative academic writing of 26 English major university students. They were assigned to generate an English narrative composition about their own unforgettable experiences. Dulay et al.'s (1982) taxonomy was adopted to analyze the composition. The results demonstrated frequent types of errors made in the compositions, regarding omission, addition, misformation, and disordering. These errors were affected by first language interference, translation of the first language, and unawareness of English language sentence structures.

In Helmiyadi and Kamilah's (2021) study, English-written narrative productions were explored in order to identify the common errors made by 20 Indonesian students in a vocational school. Random sampling was employed for participant selection. A test and interviews were the research instruments. The findings showed most of the students made errors related to the misformation of verb tenses. Interference, translation from the Indonesian language, and a lack of active class participation, were reported as the main causes of errors.

Yusuf (2021) investigated the dominant errors made in the essays of Indonesian students with high-level proficiency in English, to find out the causes of the errors. Using error analysis procedures, the study categorized the errors based on surface strategy taxonomy into omission, addition, misformation, and misordering. The findings revealed that omission errors were the most frequent, followed by misformation, addition, and misordering. The primary cause of these errors was attributed to intralingual factors rather than interlingual ones.

Duygun and Karabacak (2022) carried out an error analysis study on the writing tasks of Turkish EFL learners in order to examine if there were differences in the quantity, types, and sources of errors between the learners at two different proficiency levels (A1 and A2). It also sought to understand the types of errors produced by Turkish EFL learners in their English writing production. The data were derived from 100-120-word narrative paragraphs produced by 32 Turkish university students. The findings

revealed that most of the students made grammatical errors, resulting from intralingual inference, insufficient knowledge of English grammatical structures, and carelessness.

Mahdun et al. (2022) examined the errors among 236 Malaysian students in groups of different English proficiency: elementary, lower intermediate, upper intermediate, and advanced. Each group was given a picture description task. Based on the students with advanced proficiency, Mahdun et al. (2022) stated that they were likely to produce fewer or no errors related to particular linguistic features (e.g., a past participle form of a verb) as they have fully mastered the feature. Intralingual factors affected the errors that occurred in the production of this proficiency group. Also, every group produced the highest percentage of errors related to the be-auxiliary. For the elementary group, the most frequently produced errors related to the be-auxiliary and incorrect past participle forms. For the lower intermediate, upper intermediate, and advanced groups, the be-auxiliary was incorrectly used more than the other error types made by the students.

Meylinda (2023) investigated the errors in ten written English narrative writing tasks by university students with high and low levels of proficiency. They were required to write about their last holidays and participated in two interviews in order to explore their perceptions of errors. It was reported that two groups of participants mostly produced addition, misordering, omission, and errors of selection. The interviews also revealed how the students became more aware of their errors and why they created the errors. The majority of students highlighted four reasons for making errors. The first reason was a lack of understanding of English grammatical rules, leading to the overgeneralization of rules. They also mixed Indonesian and English grammatical rules, which caused them to have a difficult time choosing the right one. Another reason was that the students considered English tense the most challenging factor of errors because the Indonesian language does not have the concept of tenses. In addition, word selection was a problematic issue that influenced them in making errors in their narratives.

In the Thai context, Boonraksa and Naisena's (2022) study aimed to study the collocation error levels of university students, study the relationship between first and second language transfer in the collocation errors in students' writing productions, and compare these errors among students with high, medium, and low levels of English. It was conducted on 285 Thai EFL university students. The findings revealed that the high proficiency EFL students produced grammatical collocation errors at a moderate level while the intermediate and low-proficiency students produced the aforementioned errors at a high level. In terms of grammatical collocation, all groups of students were better at using verbs with prepositions than nouns with prepositions. Using adjectives with prepositions was found to be the least produced errors among the high and medium proficiency students, whilst the low-proficiency students used adjectives with prepositions more appropriately than the other two groups. Regarding lexical errors, all students were at a high level. Using adverbs with adjectives was found to be the most frequent lexical collocation error exhibited in all groups.

The current study can benefit from the related studies in two ways. First of all, the selected papers provide various aspects of studying the macrostructure and microstructure elements of English narrative compositions of EFL learners. Researchers can explore the concept of the macrostructural level of English narrative compositions and the microstructural level in terms of errors. Also, researchers can adapt the frameworks from related studies to analyze the macrostructure and microstructure elements of English narrative compositions to serve their research objectives.

CHAPTER 3

METHODOLOGY

This chapter presents the methodology of the study. The discussion in this chapter is divided into six sections. The first section, 3.1, introduces the method and how the data were selected for the present study to achieve the research objectives. The second section, 3.2, discusses the research instruments. The third section, 3.3, reveals how the sample groups were selected. After that, the fourth section, 3.4, explains the process used in collecting the data. The next section, 3.5, illustrates how the data were analyzed with the adapted frameworks. Then, in section 3.6, frameworks of analyses are introduced. Section 3.7 explains the validity and reliability of the research, followed by the last section, 3.8, which discusses the ethical considerations.

3.1 Research Design

In this study, exploratory mixed methods were employed in order to examine the macrostructure and microstructure elements found in the English narrative compositions of Thai EFL learners and native speakers of English. The mixed methods began with the quantitative phase and qualitative phases in order to provide further understanding beyond what could be obtained from each phase individually (Creswell & Creswell, 2017). For the exploratory mixed method, the researcher initially conducted qualitative data analysis, followed by the quantitative phase.

Therefore, this study adopted both quantitative and qualitative phases in order to achieve the proposed research objectives. The first phase was the quantitative phase, which determined the frequency of use of macrostructure and microstructure elements to statistically demonstrate the macrostructure and microstructure elements of English narrative compositions. The second phase was the qualitative phase, which investigated the macrostructure and microstructure elements of English narrative compositions.

3.2 Research Instruments

In this study, the following instrument was employed as follows:

3.2.1 English Narrative Compositions

English narrative compositions were developed during the pilot phase. They were tried out with seven pilot participants who were advanced, intermediate, beginner, and native speakers of English. The participants were asked to write a 250-word personal narrative English composition about a topic of their interest from the given topics. The time was also measured in order to estimate the time required to complete the composition. The topics can be found in Table 3.

Table 3 Topics of English Narrative Compositions

Main Themes	Subtopics
1. Childhood memories	1.1 My Favorite Childhood Activity 1.2 My First Day at School
2. Memorable events	2.1 My Memorable Meal 2.2 An Embarrassing Incident 2.3 The Most Amazing Person I Have Ever Met 2.4 One Thing I Cannot Live without 2.5 A Moment That Changed My View of Someone 2.6 The Most/Least Impressive Place I Have Ever Visited 2.7 My Experience in Love and Heartache
3. Influential figures	3.1 My Favorite Role Model I Have Met (e.g., singers, celebrities, or movie stars)

From Table 3, ten topics were chosen in alignment with the coursebooks of each writing English class. The topics were discussed with the teachers of English writing courses to ensure that the topics were familiar and not too difficult for secondary school-level students to write a long composition. The topics were grouped into three major themes, including childhood memories, memorable events, and influential figures. Then, the researcher conducted a survey allowing the participants to choose their topic

of interest. However, the survey provided the participants with a section for suggesting other topics if all given topics did not match their interests. After that, the responses from the survey were analyzed to identify the three most selected topics which would be included as instructions for the task. This was to encourage them to involve themselves in topic selection for their written task.

The task was assigned by the researcher with the following instructions:

1) Choose one of the three given topics and 2) Write a composition with a minimum of 250 words within an hour. The composition should contain three paragraphs: introduction, body, and conclusion. Only completed compositions were chosen as one of the objectives of this study was to examine the macrostructure elements of English narrative compositions including six elements (abstract – coda). If the task was not finished, the participants may omit some elements in their compositions.

3.3 Participants of the study

The present study involved a population of 118 Thai EFL students from a demonstration secondary school in Thailand. They had participated in the English proficiency test organized by the school. The 48 samples of this study were selected using stratified random sampling, which divided the heterogeneous population into homogeneous groups, where each group was internally homogeneous (Singhasak & Methitham, 2016) as shown in Figure 2.

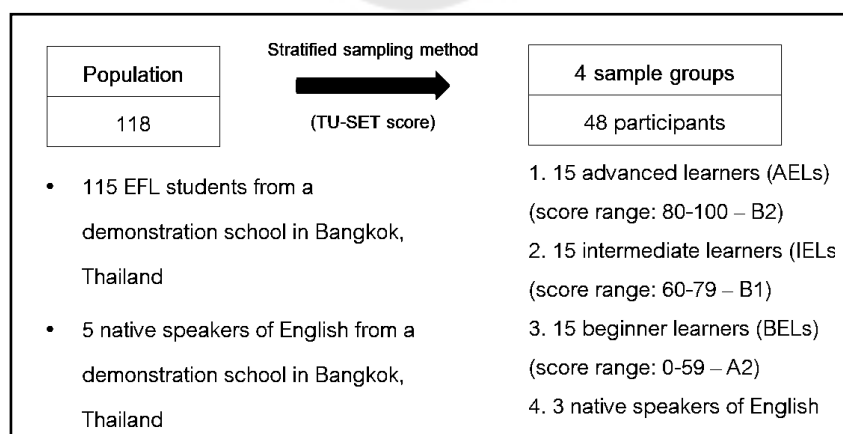


Figure 2 Participant selection

Regarding the sample groups at advanced, intermediate, and beginner levels, all of them speak Thai as their mother tongue and have studied English for more than ten years. They took an English proficiency test organized by the school. The TU-SET test was selected because it was provided for free to the students by the school. The researcher utilized the score for grouping the participants. After the actual scores were collected, 45 participants were selected. Fifteen participants with a TU-SET score of 80-100 were grouped into the AEL group, 15 participants with a score of 60-79 were put into the IEL group, and 15 with a score of 0-59 were included in the BEL group.

A control group of three native speakers of English was selected in order to explore the deeper insights of the macrostructure elements which currently appeared in their English narrative compositions along with the compositions of the Thai EFL participants. The native speakers were originally from the United Kingdom, and they were considered as belonging to the Inner Circle of English-speaking countries (Kachru et al., 1985). They are currently working at the same school as the participants. According to Laufer (2003), the long duration of residence in other countries (i.e. more than 5 - 10 years) may affect one's native language system or proficiency. The native speakers of English, therefore, who have resided in Thailand for no more than five years were selected for this study. They also have experience in teaching EFL students for at least three years.

3.4 Data Collection

The data were collected in two phases as follows:

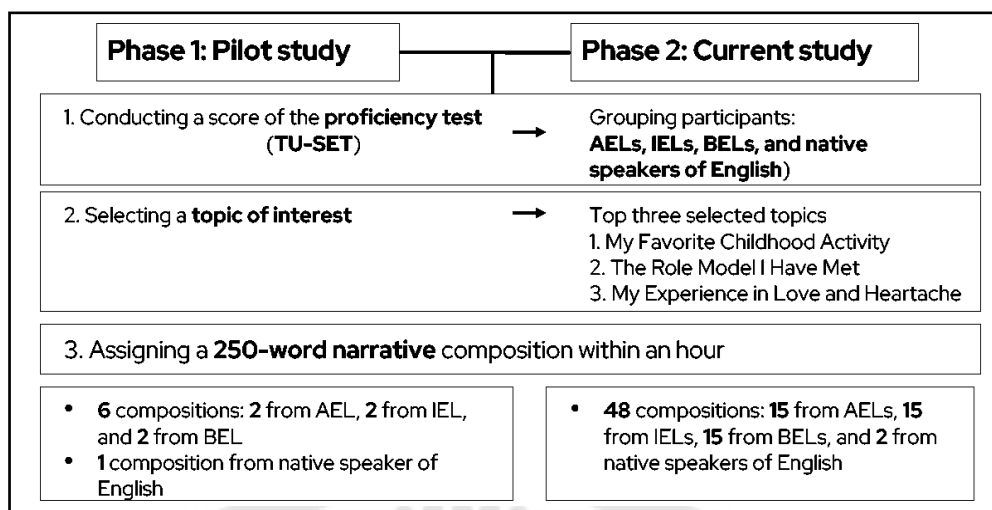


Figure 3 Data collection

As seen in Figure 3, the first phase was the data collection for the pilot study. It covered the first semester of the academic year 2024.

During the second semester of academic year 2024, 118 participants that had participated in the TU-SET test were asked to compose a 250-word narrative. During the first week, the pilot study was conducted in order to obtain results for adjustments of the instruments and the time duration for the current study. Stratified random sampling was employed to select six pilot participants that were not the actual participants of the current study and that had taken the test. After that, six pilot participants were selected to try out the test, and the written task was as follows: the participants were asked to participate in the test during the first week. In the second week, the participants were asked to write a 250-word English narrative composition within an hour by choosing a topic from the assigned topics. They were not allowed to consult a dictionary or use AI applications such as ChatGPT and QuillBot. This was to estimate the time duration required for each group of participants to complete the task.

Meanwhile, one native speaker of English was also asked to write an English narrative composition by choosing one of the same topics and using the same amount of time given to the students. All of the participants were informed that their written tasks

would be used for the current study. They were also required to sign a consent form. After that, the researcher adjusted and determined the time duration of the task for the current study.

The second phase was for the current study. During the first week, the researcher collected and analyzed the TU-SET scores to divide the participants into three groups based on their proficiency in English: AELs, IELs, and BELs. At the same time, the participants were given an online survey requiring them to choose the topic that aligned with their interests the most for writing their composition. The top three selected topics were included in the written task instructions. From the second to fifth weeks, the researcher gave the participants a lesson on narrative writing. Then, the participants were asked to write a 250-word English narrative composition by selecting one of three given topics within an hour. Additionally, they were not allowed to consult any dictionaries or use AI applications such as ChatGPT and QuillBot, so that their actual proficiency and competence in English could be determined.

The control group of native speakers of English was also asked to write a narrative composition with the same topics and the same amount of time given to the students. They were also required to sign a consent form.

After gathering the participants' English narrative compositions, only 48 English narrative compositions were selected: 15 from the AEL group, 15 from the IEL group, 15 from the BEL group, and three from the native speakers of English. After that, all data were analyzed as discussed later.

3.5 Data Analysis

3.5.1 Quantitative Data Analysis

In the quantitative phase, the data from the macrostructure and microstructure elements of English narrative compositions were initially counted to determine the frequency of narrative elements: abstract to coda. After that, the microstructure elements were analyzed in order to identify which errors occurred and they were grouped into the framework for microstructural analysis, which was discussed

in 3.6. All the data were calculated into percentages using Microsoft Excel. In Figure 4, the procedures of the data analysis are demonstrated.

3.5.2 Qualitative Data Analysis

In the qualitative phase, the English narrative compositions were typed on a computer, replicating each word exactly as it appeared in the original text. This enabled the researcher to analyze the data more effectively, as certain handwriting from some compositions was difficult to decipher. After that, the qualitative results were described based on the macrostructural and microstructural frameworks (Dulay et al., 1982; Labov & Waletzky, 1997). For the macrostructural analysis, the data were grouped into six subcategories (abstract, orientation, complicating action, evaluation, resolution, and coda), followed by grouping them into three main categories (introduction, body, and conclusion). After that, the data from the microstructure elements were based on error analysis (omission, addition, misformation, and misordering). In this study, the surface structure taxonomy of Dulay et al. (1982) was selected, to investigate the errors in the English narrative compositions of Thai EFL learners for two reasons. It helped to illustrate the particular and systematic methods in which the surface structures were modified in the written texts. Another reason was that several studies (e.g., Chaudhary & Al Zahrani, 2020; Goldsmith & Sujaritan, 2020; Parasibu, 2021) have employed this taxonomy to investigate written texts by non-native English speakers. Therefore, it was considered a suitable taxonomy for error analysis. The frameworks of analysis are illustrated in Table 4 and Table 5. The procedure of the data analysis is illustrated in Figure 4.

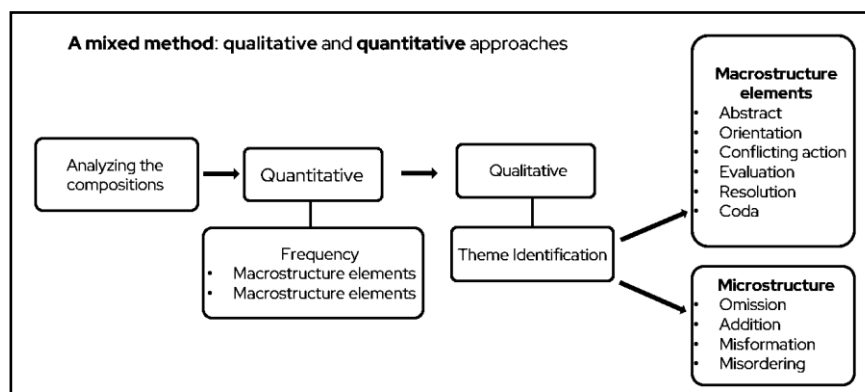


Figure 4 Procedures of Data Analysis

3.6 Frameworks of Analyses

3.6.1 Framework for the Macrostructural Analysis

In this study, Labov and Waletzky's (1997) narrative model was adapted as a framework for macrostructural analysis as in Table 4. However, Labov and Waletzky's model presented in Table 1 was initially designed for oral narratives. Normally, writing a composition includes three components: introduction, body, and conclusion (Grabe & Kaplan, 2014). Therefore, the original framework was adapted by grouping them as follows.

Table 4 Framework for the Macrostructural Analysis adapted from Labov and Waletzky (1997)

Major Categories of English Narrative Compositions	Subcategories of English Narrative Compositions
Introduction	Abstract
Body	Orientation
	Complicating action
	Evaluation
	Resolution
Conclusion	Coda

3.6.2 Framework for the Microstructural Analysis

For the microstructural level analysis, Dulay et al. (1982) Surface Structure Taxonomy to classify errors produced in English narrative compositions. There are four main categories based on the taxonomy: omission, addition, misformation, and misordering as illustrated in Table 5.

Table 5 Framework for the Macrostructural Analysis Adapted from Labov and Waletzky (1997)

Categories	Subcategories	Examples from tokens of Thai EFL learners
1. Omission: Learners omit a required component of utterances of the target language.	1.1 articles	I have [*] cat. (Correct: I have a cat.)
	1.2 pronoun	I can't describe [*] all. (Correct: I can't describe it all.)
	1.3 main verb	I [*] scared. (Correct: I was very scared.)
	1.4 auxiliary verb	[*] Not think it is a tournament. (Correct: Don't think it is a tournament.)
	1.5 infinitive marker	My mother told me every time not [*] stress. (Correct: not to stress)
	1.6 punctuation	For me [*] I am excited. (Correct: For me, I am excited.)
		I enjoyed every single moment [*]. (Correct: I enjoyed every single moment.)
	1.7 plural marker	I had a lot of *activity. (Correct: activities)
	1.8 regular tense marker	He *drink coffee. (Correct: drinks) I *look at you. (Correct: looked)
	1.9 progressive -ing	He was *play drums on the stage. (Correct: He was playing drums on the stage.)
	1.10 preposition	She was my very first love since I was [*] grade 5. (Correct: She was my very first love since I was in grade 5.)

Table 5 (Continued)

Categories	Subcategories	Examples from tokens of Thai EFL learners
2. Addition: Learners include unnecessary components of utterances of the target language.	2.1 Double markings: the failure to remove some words that, while in some linguistic structures, are not needed in others	He didn't <u>slept</u> late. (Correct: He didn't <u>sleep</u> late.)
	2.2 Regularization: a marker usually included with a linguistic element is mistakenly attached to exceptional items within the class that do not normally require the marker.	I heard * <u>mouses</u> in the kitchen. (Correct: I heard <u>mice</u> in the kitchen.)
	2.3 Simple addition: the use of an item that should not appear in a well-formed utterance, and is not characterized by double or regularization additions	The team is gonna * <u>won</u> . (Correct: The team is gonna <u>win</u> .)
	3.1 Regularization: a regular marker is applied in place of an irregular marker	He has already * <u>eated</u> his lunch. (Correct: He has already <u>eaten</u> his lunch.)
3. Misformation: Learners use wrong morphemes or structures.	3.2 Archi forms: the selection of one member of a class of forms to represent others in the class	* <u>This</u> pens are hers. (Correct: <u>These</u> pens are hers.) He * <u>have</u> two dogs. (Correct: He <u>has</u> two dogs.)
	3.3 Alternating forms: misuse or incorrectly applying grammatical rules or forms	I * <u>shown</u> a desire to learn. (Correct: showed)
		My family told me * <u>he</u> like to see * <u>I</u> play badminton. (Correct: my family – they, I - me)

Table 5 (Continued)

Categories	Subcategories	Examples from tokens of Thai EFL learners
4. Misordering: Learners incorrectly place morphemes in an utterance of the target language.	4.1 direct question	What * <u>she is</u> looking for? (Correct: What <u>is she</u> looking for?)
	4.2 indirect question	I don't know what * <u>is her name</u> . (Correct: I don't know <u>what her name is</u> .)
	4.3 adverb	He * <u>drinks sometimes</u> coffee. (Correct: He drinks <u>coffee sometimes</u> .)

Once the macrostructure and microstructure elements in the English narrative compositions were gathered, examined, and grouped, the data on the frequency of use of the elements was initially counted on six subcategories (abstract, orientation, complicating action, evaluation, resolution, and coda), followed by grouping them into three main categories (introduction, body, and conclusion). After that, the microstructure elements were analyzed from omission to misordering categories in order to identify which errors occurred and they were grouped into the framework for microstructural analysis.

3.7 Validity and Reliability

For validity and reliability, triangulation was used as it helps solve biases by employing only one method in the research (Noble & Heale, 2019). In this study, the researcher consulted the findings from both quantitative and qualitative phases with three experts in the field of English linguistics, and communication. Each expert independently analyzed the English compositions based on the frameworks. After that, all experts assessed the agreement and discussed the disagreement.

3.8 Ethical Considerations

Before conducting the present study, all of the participants were required to complete consent forms. They were informed about the objectives of the present study and the procedures of the study. They were also assured of being able to withdraw from

the present study at any time. Moreover, their confidentiality and anonymity were guaranteed.



CHAPTER 4

FINDINGS

To achieve the research objectives regarding the macrostructure and microstructure elements of English narrative compositions, exploratory mixed methods were selected. This chapter contains two main sections. The first section, 4.1, demonstrates the findings of the macrostructure elements employed in the English narrative compositions of Thai EFL advanced (AELs), intermediate (IELs), beginner (BELs) learners of English, and native speakers of English. The second section, 4.2, reports the findings of the microstructure elements employed in the English narrative compositions of AELs, IELs, BELs, and native speakers of English. The last section, 4.3, presents the findings of English narratives' similarities and differences between the macrostructure and microstructure elements. Each section shows the quantitative findings and the qualitative findings.

4.1 The Macrostructure Elements of the English Narrative Compositions of Thai EFL Learners and Native Speakers of English

A total of 667 tokens of macrostructure elements were identified from 48 English narrative compositions of Thai EFL learners of English at the advanced, intermediate, and beginner levels, and native speakers of English. The elements were categorized into six categories as illustrated in Table 6.

Table 6 Overall Percentage, Mean, and Standard Deviation of the Macrostructure Elements in the English Narrative Compositions

Participant groups	Macrostructure Elements (N=667)			
	<i>n</i>	%	M	SD
1. AELs	228	34.18	15.2	3
2. IELs	202	30.28	13.5	3.9
3. BELs	197	29.54	13.1	4.6
4. Native speakers	40	6	13.3	2.3
Total	-	100	-	-

In Table 6, 667 tokens were found in all of the English narrative compositions of each group. Out of 667 tokens, 627 were identified from the Thai EFL learner's English narrative compositions. AELs produced the highest number of macrostructural tokens (34.4%) in their compositions, followed by IELs (30.28%), BELs (29.54%), and native speakers of English (13.5%). In addition to learners of different proficiency, the findings in Table 6 present the overall macrostructure elements exhibited in the English narrative compositions. It shows how each sample group could produce similar numbers of macrostructural tokens. Apart from the percentage, Table 6 also presents a summary of the mean (M) and standard deviation of macrostructure elements observed in the written English narrative compositions of the AELs, IELs, BELs, and native speakers of English. Among the AEL group, they had the highest mean macrostructural count ($M = 15.2$), with a small standard deviation ($SD = 3$), demonstrating higher consistency in using macrostructure elements overall. Meanwhile, in the IEL group, the mean macrostructural count decreased to $M = 13.5$, demonstrating moderate improvements in the narrative macrostructure elements. However, the standard deviation ($SD = 3.9$) remained high, suggesting inconsistencies in the quality and completeness of the narratives across the learners. For the BEL group, the Table displays the lowest mean score ($M = 13.1$), but the highest standard deviation ($SD = 4.6$), indicating frequent omissions or underdeveloped narrative macrostructure elements. In terms of the native speakers of

English, it was shown that they produced 40 tokens of macrostructure elements at 6% ($M = 13.3$, $SD = 2.3$).

Table 7 Percentages of the Macrostructure Elements Produced in the English Narrative Compositions

Participant groups	Macrostructure Elements						
	Evaluation	Complicating	Orientation	Resolution	Abstract	Coda	
	%	Action	%	%	%	%	%
	($N=286$)	($N=192$)	($N=71$)	($N=49$)	($N=38$)	($N=31$)	($N = 667$)
1. AELs	14.99	9.75	4.20	2.40	1.50	2.10	100
2. IELs	12.59	8.40	3	2.40	2.10	1.80	100
3. BELs	12.89	9	2.70	2.25	1.80	0.90	100
4. Native Speakers	2.40	1.65	0.75	0.30	0.45	0.45	100

In Table 7, it can be observed that all six narrative macrostructure elements emerged from the English narrative compositions of the four groups. The Thai EFL learners produced narrative compositions using four macrostructure elements more frequently than the other two elements, whereas abstract and coda were the least preferred elements. The AELs performed the macrostructure elements in their narrative, ranging from evaluation (14.99%), complicating action (9.75%), orientation (4.20%), and resolution (2.40%), coda (2.10%), and abstract (2.10%). Among the IELs, they produced evaluation (12.59%), complicating action (8.40%), orientation (3%), resolution (2.40%), abstract (12.59%), and coda (1.80%). In the BELs' compositions, the most prominent element was evaluation (12.89), followed by complicating action (9%), orientation (2.70%), resolution (2.25%), abstract (1.80%), and coda (0.90%).

Regarding the native speakers of English, the overall percentages of the macrostructure element used by three native speakers of English when narrating their stories are also presented in Table 7. The frequency of each category seems to share both similarities and differences with the Thai EFL learners. Surprisingly, the native English speakers produced the elements, ranging from the evaluation (2.40%),

complicating action (1.65%), orientation (0.75%), abstract (0.45%), coda (0.45), and resolution (0.30%). Furthermore, the order of the macrostructure elements varied as Thai EFL learners in this study. Interestingly, one of the native speakers of English strictly followed the original order of narrative macrostructure elements, ranging from abstract to coda, while the other two did not follow the linear pattern when writing their English narrative compositions. Further, the mean and standard deviation of the analysis of the macrostructure elements in the English narrative compositions by the Thai EFL learners across proficiency levels in English and the native speakers of English are presented in Table 8.

Table 8 The Mean and Standard Deviation of the Macrostructure Elements in the English Narrative Compositions

Participant groups	Macrostructure Elements						(N = 667)
	Evaluation	Complicating Action	Orientation	Resolution	Abstract	Coda	
	(N=286)	(N=192)	(N=71)	(N=49)	(N=38)	(N=31)	
1. AELs	*100, 5.6 (2)	*65, 4.3 (1.3)	*28, 1.9 (1.4)	*16, 1.1 (0.6)	*9, 0.7 (0.6)	*10, 0.6 (0.6)	
2. IELs	*84, 5.6 (2)	*56, 3.7 (1.7)	*20, 1.3 (0.8)	*16, 1.1 (0.8)	*14, 0.9 (0.5)	*12, 0.8 (0.6)	
3. BELs	*86, 5.9 (2.4)	*60, 4.1 (2.2)	*18, 1.2 (0.4)	*15, 1 (0.4)	*12, 0.8 (0.4)	*6, 0.4 (0.5)	
4. Native Speakers	*16, 5.3 (3.2)	*11, 3.7 (1.5)	*5, 1.7 (1.2)	*3, 1 (0)	*3, 1 (0)	*2, 0.7 (0.6)	

Note: *n = numbers of narrative macrostructure elements, M (SD.)

According to Table 8, the evaluation emerged as the most frequently included element in the Thai EFL learners' English narrative compositions, with the highest mean scores across all levels: AELs (M = 5.6, SD = 2), IELs (M = 5.6, SD = 2), and BELs (M = 5.9, SD = 2.4). This indicates that learners consistently use reflective or interpretative statements, especially at the advanced levels. Complicating action was the second

most common element, with AELs ($M = 4.3$, $SD = 1.3$) and BELs ($M = 4.1$, $SD = 2.2$) achieving higher scores, while IELs showed more variability ($M = 3.7$, $SD = 1.7$), reflecting inconsistent inclusion of the element. Orientation was the third most frequent element, showing a steady progression from the AELs ($M = 1.9$, $SD = 1.4$) to IELs ($M = 1.3$, $SD = 0.8$) and BELs ($M = 1.2$, $SD = 0.4$). The resolution ranked fourth. AELs and IELs achieved the same highest mean scores ($M = 1.1$, $SD = 0.8$), while BELs sometimes omitted this element ($M = 1$, $SD = 0.4$), contributing to their higher variability. The abstract was less frequently included, with mean scores increasing progressively from BELs ($M = 0.8$, $SD = 0.4$) to IELs ($M = 0.9$, $SD = 0.5$). However, AELs produced this element with the lowest frequency among all Thai EFL learners in this study ($M = 0.7$ and $SD = 0.6$). Lastly, coda was the least frequently observed element, especially with BELs showing very low scores ($M = 0.4$, $SD = 0.5$), and AELs improving slightly ($M = 0.6$, $SD = 0.6$). IELs included it more consistently ($M = 0.8$, $SD = 0.6$).

For the native speakers of English, Table 8 also illustrates the mean score and standard of deviation of the analysis of the macrostructure elements in their English narrative compositions. Evaluation emerged as the most prominent element, with the highest mean score ($M = 5.3$, $SD = 3.2$). Complicating action was the second most common element at $M = 3.7$ and $SD = 1.2$, underscoring the importance of dynamic events in driving the narrative forward. The orientation was the third most frequent element ($M = 1.7$, $SD = 1.2$). This provides essential background details, helping to set the scene for the English narrative compositions. Abstract and coda ranked fourth ($M = 1$, $SD = 0$). Lastly, resolution was the least frequently observed element ($M = 0.7$, $SD = 0.6$). In the following sections, examples of each element from the four sample groups are presented.

4.1.1 Evaluation

For evaluation, it was observed that 48 English narrative compositions used this element the most out of the six narrative macrostructure elements. This element is likely to be found when the writer wishes to express their attitude or feelings towards the event. It normally follows complicating action in which a series of main

events or a problem are narrated. In the following examples, evaluative devices were employed. Some examples of evaluation are presented in (2) to (11).

(2)

I was *very fortunate* growing up I had a *very pleasant* childhood. My stand-out memories of a childhood activity is *very simple*.

(Native speaker of English 1)

(3)

At the first before BLACKPINK will come to Thailand they have some news that they will have some world tour then this news is *true*. BLACKPICK come to Thailand. I book the tickets with my friend *and* we get it! We *very happy* that the day coming. Me and my friend *very excited* to meet our favorite band. When they start show the first song all the fans are sing loudly and jump up and down during the show. The show about 4-5 song then they have take a breaks to talk with Thailand fans. They are *very happy* to talk with fans and the fans also happy to see them. (BEL7)

(4)

My favorite childhood activity have a many favorite activities. In my childhood, I have many activities to do. My favorite in that time is has a trip with family that are *very happy* for me in a trip. It have *so many* activities for me to do. I have a *my most favorite* trip in kanchanaburi. In trip have my mom, my dad, my younger brother, my grandma in this trip. My mom and my dad take me to Kanchanaburi with the car. During the ride along the way, I got to see a lot of nature on the side of the road. I *really like* that moment. I think the nature is *so beautiful*. And when I arrived at resort that are *so beautiful* I *like it so much*, but it was already

night time. I cannot see everything a lot. In the morning I wake up and see the sun and beautiful sky. I take many pictures *because I like to keep this memory*. In afternoon, my mom take me to play in the water. I *so enjoyed* in this trip. In my childhood I have did many activities *and that is one activity I like*. Moreover, in childhood *I like the festivals so much because in every festivals such as my birthday and Christmas and New Year*. In my birthday everyone have come to together in my house to celebrate my birthday. That's my favorite childhood memories.

(BEL3)

(5)

Everyone has their first love and heartbreak, but don't you know my story was very interested. I am going to tell the stories of my first love. First person name began with an N. She was very first love since I was grade 5. She was a leader of my class and *very famous* in the school. Since before I met her, I am not interested to anyone *until I saw her in the same class*. She was my classmate. We do not talked too much *but we was play together*. When we completed the primary education, she went to the other school. I had to moved on from it, *but I saw another girl who was from my old school*. Her name start with A. In summer, we were talked a lot until late night. When the school was opened, we were talked less and was busy to practice for tournament. So I leave her and I met another girl. She name with a K. She is *very rich and cute*. We became best friend and I asked her "Do you like me?" She said "No, I thought you were friend." I upset and moved on. I was met a lot of girls, but in the end, I went back to A. I treated her with my best and everything that I can do and we were a couple on private *because she had boyfriend and was left by him*. This told me the true love does not need to trying, it will come by itself. (BEL9)

Excerpts (2) to (5) are from a native speaker of English and BELs. Excerpt (2) shows how the narrator used intensifiers (e.g., *very fortunate*, *very pleasant*, and *very simple*) to describe his feelings towards his memories of favorite childhood activities. The narrator used this element with the abstract which usually occurs at the beginning of the story. In (3), the narrator expressed their feelings towards the event. The narrator also used the adjectives “*true*,” “*excited*,” and “*happy*” to express their feelings after receiving the news of the BLACKPINK's upcoming world tour. They also intensified their feelings by using the adverb “*very*.” The narrator also put an exclamation mark “!” at the end of the sentence to highlight how excited they were since they could successfully book tickets to the concert themselves. A correlative word “*and*” was also placed to further explain the narrator's attitude. Meanwhile, excerpt (4) shows that the narrator employed intensifiers such as an adjective or adverb, verb expressing feelings (e.g., *really like*), emphasizing actions (e.g., *very happy*, and *so much*) and describing things (e.g., *so beautiful*, and *so many*). The subordinating clause was also used to state the reason to show the narrator's opinions as stated in the sentence “*I take many pictures because I like to keep this memory*.” As exemplified in (5), an intensifier was used throughout the narration to show feelings and opinions (e.g., *very famous*, *very rich*, and *cute*). Subordinating clauses were also included to evaluate why such an action occurred as in “*...we were a couple on private because she had boyfriend and was left by him*.”

(6)

When he asked me to take a picture with him, his friend said grab her shoulder. But he said no, just taking pictures make me feel *shy*. That made me feel *really happy* that he was a respectful man. Two months later, we decided to be in love *until now*. He always be a person *who respects me*. My parents and his parents support my relationship *because* we tell our parents everything about our

relationship. I used to *don't* believe in puppy love *very much but* this guy made me change my opinion about love (IEL9)

(7)

Everybody have childhood memory and have many activity that didn't do when grow up. Also, grow up is very tired. I didn't do many activity that I like to play in my childhood. Its very happy when I have to play a princess barbies with my cousin. Its very happy when I have someone play a princess barbies with. But played the dolls alone is fun either. When I was 5-7 years old, I go to Hua Hin beach to play barbie with my grandma very often. Then my mom bought a condo for me. In evening, I like to go to the beach for watching a sunset and kept some shells for playing pretend to be a chef for cooking shells that can't eat by the way. Back then, the squishy and slime are trendy so much. Many children had at least one and I had it too. At those years, squishy is very expensive. It just a sponge that made into a cute shape and you just squish it. In this year, it cost just 50 baht. When I grew up, I didn't do these activity. But some time I can play the dolls with my little cousin but it very bored for me now. Finally, for me, growing up is very tired but I like to grow up. It have many activity that we can't do it during childhood. (IEL1)

(8)

I had many favorite childhood activity. My favorite activity childhood are playing boardgame, traveling on vacation, learning piano and learning ballet. I like to do activities *because it made me feel relax and happy when I did something that I like*. It made me to improve myself. First, I got many benefit from activities. I knew how to win many game. I felt excited and fun when I travel on vacation such as Khao Yai, Hua Hin, Pattaya or Bang Saen. *i like to travel because I like to open my mind. I*

do not like to stay at home because It makes me feel lonely. I can played any song that I wanted to play and I can read the music note. At first time, it was *very hard* to play but now I can played my favorite song by piano. However, I had not learned piano for eight years. I want to learning piano again. Sometimes I felt regret that why I do not keep learning piano. I had learned ballet since I was studying in kindergarten. In the evenings, I had a ballet class. I miss ballet so much. I felt fun and happy when I did the ballet. Ballet made me be patient and calm. Ballet made my body healthy. I missed my trip to Hua hin so much too. I wanted to ride a horse by the beach. I want to swimming in the pool and sea. I liked swimming too. My mom then paid a swimming course for me. The benefit that I got was that I can swim. All these activities made me improve my skills to be good. I got many benefit from them *and I can use in the future.* (IEL2)

Examples (6), (7), and (8) were written by the IEL group. Example (6) illustrated the intensifier “*very*” to amplify the narrator’s feelings. A negative auxiliary verb “*don’t*” and a correlative word “*but*” were also observed to evaluate how the narrator once did not believe in love but the man had changed her mind. In example (7), IEL1 used intensifiers “*so*” and “*very*” to emphasize what they felt after hearing their favorite singer’s voice. The example in (8) demonstrates the presence of various evaluative elements such as subordinators (e.g., *because*, and *when*), coordinators, (e.g., *and*, and *but*) negatives (e.g., *don’t*, and *and*), intensifiers (e.g., *very*). These elements help the narrator to show their feelings towards their childhood activities.

(9)

When Pun showed up, I always screamed and sang along. His voice is *so nice* and the atmosphere in the concert is full of light. The vibe was

very good like I am floating in the air. Everyone sing along so nice. When it is pop song, everyone follow the beat. It's so fun. (AEL7)

(10)

I met this girl whose name was Toon. I was going to a tutor expo. It's was for testing to be admit to Triam Udom. I was there with my mom but I notice my friends Instagram story that they come as well. When I met him and others, there were 3 of my friends from my old school and we decided to eat something but my friend said he got a plan already. While we were waiting for one of us who is waiting for someone the guy waiting bane is Kiwi. The other is Tian and Prince. Kiwi tell us about the girl he was looking for that she is his crush and they are in talking stage right now and they *will* go to eat something together. Then he ask if someone can go with him. To be honest, he look so *nervous* and Tian and Prince said they got class after this so it's only me who's free at first. *I was hesitating but after I saw how he look I can't just go back home so Prince and Tian go on their way then Kiwi and me wait for the girl.* And they arrived. Then I look back to Kiwi. *His face was like a tomato like he's about to explode.* Then we make friends. Then after we eat something, Kiwi got to go *because he have class* so we decide to splits up then I asked for Toon's Instagram *because I have maybe some crush on her.* (AEL12)

(11)

The third month of our relationship was terrible. She *didn't* even try to hide her red flags anymore. (AEL14)

Excerpts (9), (10), and (11) are from the AEL group. They show how the narrators express their feelings towards the event. Excerpt (9) employed an intensifier

such as “so *nice*” to evaluate the singer’s voice, “so *fun*” to amplify their feelings towards pop songs in the concert, and “very *good*” to express the vibe of the concert. Also, the narrator expressed that they enjoy the atmosphere so much that they felt as if they were in the air during the concert, as exemplified in “*The vibe was very good like I am floating in the air.*” In excerpt (10), the narrator used the adjective “*nervous*” to show how they felt when they saw how their friend, Kiwi, looked at the moment. They also intensified their feelings by using the adverb “so.” In the sentence “*I was hesitating but after I saw how he look I can’t just go back home so Prince and Tian go on their way then Kiwi and me wait for the girl,*” it shows the narrator’s hesitation after witnessing their friend’s nervousness. Therefore, the narrator evaluated the situation and decided to stay with their friend to wait for the girl. Then, the comparison was used at the comparative level. The narrator thought that their friend’s face looked like a tomato, which could be interpreted that he felt shy after seeing the girl. The because-clauses used in the sentence “*Kiwi got to go because he have class so we decide to splits up then I asked for Toon’s Instagram because I have maybe some crush on her,*” evaluated the situations to show why Kiwi left, and the narrator asked to follow their crush on Instagram. In (11), the narrator stated their opinion clearly to evaluate the state of their relationship that it was terrible. They also used the negative auxiliary verb “*didn’t*” to evaluate that their girlfriend had become increasingly transparent about her problematic or concerning behaviors. The phrase “*red flag*” is a term often used to refer to warning signs or indications of potential issues, such as toxic traits or harmful intentions. The narrator may use the phrase to imply that they no longer made an effort to disguise these negative traits, and they were more evident or obvious to others.

Furthermore, it is apparent that the sample groups seemed to evaluate the events throughout their English narrative compositions without strictly following the primary order of the narrative macrostructure elements in which the evaluation follows complicating action. This element is present alongside other macrostructure elements. For example, coda was followed by evaluation, or coda preceded abstract.

4.1.2 Complicating Action

Regarding complicating action, it was observed that the sample groups used this element as the second most frequently used in their English narrative compositions. This element tends to contain a series of main events or a problem that are narrated. The following examples illustrated how a problem was addressed and the main events. Some examples of complicating action are exemplified in (12) to (17).

(12)

I grew up in the countryside of England, not far from London. I recalled taking the family pet dog for a walk on Saturday and Sunday mornings. It would usually be my mother, father, sister, and me or just my sister and father but sometimes it would just be me and my dad. These were the most fun times. *We walked through the green fields past a giant angry-looking bull and then we would go off the track and into the woods to explore.* (Native speaker of English 1)

(13)

When I was very young, I go to Singapore, Hong Kong, Japan to learn languages. This is my favorite childhood activity. *My first country that I go with my friends is Singapore. We have learn, travel, shopping, and very enjoy with it. We have go to Disney Sea in Singapore. And there are many fish.* (BEL4)

(14)

My favorite role model I've met is my favorite actor and singer that I've met last month. I've met them when I've work with my aunt in backstage of CAT t-shirt at Queen Sirikit National Convention Center. I've met three singer. *I've met P'Ink Waruntorn first at the back of stage. The next singer that I've met is P'Nanon. The last singer that I've met is*

P'Nont Tanont. He is famous from The Voice Thailand Season One, ...
(BEL8)

(15)

In trip have my mom, my dad, my younger brother, my grandma in this trip. My mom and my dad take me to Kanchanaburi with the car. *During the ride along the way, I got to see a lot of nature on the side of the road. I really like that moment. I think the nature is so beautiful. And when I arrived at resort that are so beautiful I like it so much, but it was already night time. I cannot see everything's a lot. In the morning I wake up and see the sun and beautiful sky. I take many pictures because I like to keep this memory. In afternoon, my mom take me to play in the water.* (BEL3)

Examples (12), (13), (14), and (15) were speaker of English narrated a series of main events during his favorite childhood activities. The element was placed after the narrator used the abstract to state the beginning and a brief summary of the story, and then oriented the setting of the story. In example (13), the narrator employed complicating action in her composition to narrate the main events occurring during the trip to Singapore. For example in (14), BEL8 used the element to talk about the role models she met at the concert. In (15), the narrator told the readers about the main events during their favorite trip during childhood. Temporal markers (i.e., *In the morning*, and *In the afternoon*) were used to chronologically narrate the events, indicating that one event happened after another.

(16)

Pass 5 months, his start begging me for a money. A lot of money i spend for him about 50k for sure (don't tell my mom). I find out that he lie many times and just return to me to use my money. That was a big mistake i

ever made because i thought he will good to me like people said love make humans blind. (IEL1)

(17)

One of my favorite activities is when I was 7 year old. It was a summer holiday after school and I had to stay with my grandma all day. At that moment, on Monday morning my parents were going out to work. ... *After that*, they drove the car to grandma house. ... *After that*, she said to me to go upstairs to the bedroom and said when she finished her chores, and she will come to see me. ... *After that*, when the storm go away and it is now a light rain, we open the windows and we sat near the windows listen to the sound of the rain. It is evening and we had dinner together.

(IEL4)

(18)

My senior told him that she is my senior and she asked he like me. But my boyfriend said no but she is kinda cute. *Three days later*, my senior called me and my boyfriend to go to her. So that was our first time to meet each other. What I was seeing is how his face turned really red and tears in his eyes. I don't know why but that made me feel like I was an angel. *Two days later*, he followed me on Instagram. *Next day*, I had a competition so he texted me to see how was my competition. *After that day*, we talked together but not much because we had to practice our sport and we went to Chonburi.... (IEL8)

Examples (16), (17), and (18) are from the IEL group. In example (16), complicating action was employed in the composition to address a problem that they encountered because their boyfriend asked for her money, and eventually the narrator caught him lying to them numerous times. For example in (17), IEL4 also narrated a series of main events on the day their parents took them to visit their grandmother.

Temporal markers such as “*Then*” and “*After that*” were used to link each event. In (18), the narrator used temporal markers (e.g., *Three days later*, *Two days later*, and *After that day*) to structure the sequence of events in their narration. They guided the readers through key moments in the relationship's development—from the initial meeting to their growing connection through social media and subsequent conversations.

(19)

I have experienced various kinds of love - platonic, romantic, and sexual. Throwing back to 2020 during elementary school, I knew that love existed when I meet my best friend; my one and only. We have met with each other since elementary school but we had never interacted with each other back then. It all started from that one late-night phone call. That year was such a weird and nostalgic year that I felt the urge to talk with my friends all the time. We played all the types of games that ever existed at that time; all day and night together. We are bounding by how similar we are and how we have never felt a strange feeling like this toward anybody, except us. One day, I gained the courage to ask her if our feelings are mutual. I was so nervous as it was my first time confessing my love to someone who was so close to me. Later on, she said “yes” with a smile on her face. I am glad that we have a chance to be with each other. However, we broke up after years of dating with the person who we swore to be the love of our lives. Our paths never crossed again ever since and it broke my heart to pieces. Until this day, I still have been trying to move on. I still wonder about how her life goes without me because mine is terrible because of the missing jigsaw or place that used to belong to somebody so special to my heart. Whether it is love or heartache, both help shape who I am today like a blessing in disguise. (AEL13)

(20)

The journey of my first love started to fall apart. We started to get in a fight more often. We mad at each other all the times but I still hold her back. (AEL11)

(21)

I broke up with her on our third month anniversary...I cried for months. (AEL14)

Excerpts (19), (20), and (21) are from the AEL group. In excerpt (19), the narrator narrated the main events during narrator's relationship with their ex-lover. The events were connected by markers such as "*One day*" or "*Later on.*" Then, the narrator pointed out the problem related to how they broke up. Excerpt (20) states a problem arising in the relationship and leading to the breakup. In addition, excerpt (21) shows the complicating action used to highlight the problem. The narrator encountered the end of their romantic relationship, and, as a result, cried for months.

4.1.3 Orientation

Regarding orientation, it was revealed as the third most frequent element performed in the compositions of the BELs, IELs, and AELs. It was used in all narrative compositions. It usually occurs together at the beginning of the narrative compositions to orient the readers to the brief information of the story involving characters or people, place, time, and behavioral situations. Some examples of orientation are presented in (22), (23), (24), and (25).

(22)

I was very fortunate growing up I had a very pleasant childhood. My stand-out memories of a childhood activity is very simple. *I grew up in the countryside of England, not far from London. I recalled taking the family pet dog for a walk on Saturday and Sunday mornings. It would*

usually be my mother, father, sister, and me or just my sister and father but sometimes it would just be me and my dad.

(Native speaker of English 1)

(23)

I learn that my experience in love is my first love taught me to grow up. Two years ago, I am with him for a year. (BEL10)

(24)

One of my favorite activities is when I was 7 year old. It was a summer holiday after school and I had to stay with my grandma all day. At that moment, on Monday morning my parents were going out to work. Both of them didn't had time to take care of me so they took me to my grandma. I sat in their car. After that, they drove the car to grandma house. (IEL4)

(25)

I have experienced various kinds of love - platonic, romantic, and sexual. Throwing back to 2020 during elementary school, I knew that love existed when I met my best friend; my one and only. We have met with each other since elementary school but we had never interacted with each other back then. (AEL13)

From all the examples, it can be seen that BEL10, IEL4, and AEL13 were mostly able to state the person, timeline, and place in their narrative compositions like a native speaker of English. In example (22) from the composition composed by a native speaker of English 1, the narrator clearly provided details to orient the reader about the main characters (a dog, mother, father, sister, and the narrator), place (the countryside of England), and the time of the story (on Saturday and Sunday). In example (23), the phrase “two years ago” was a time signal to introduce the time when the events

occurred. Then, the people in the story were introduced to the readers since the narrator used the pronoun “*I*” to refer to themselves and “*him*” as their boyfriend. Then the narrator stated that they had dated him for a year to tell the readers before delving into details of her experience in a relationship with him. The second example (24) from IEL4 illustrates how the narrator oriented the readers to know those who were the main characters related to the story, and when and where their love experience occurred. Example (25) by AEL13 briefly introduced their best friend and them to the readers. After that, the narrator mentioned the year 2020 when their love story began at the school.

4.1.4 Resolution

For resolution, it was observed that this element was the fourth most frequently used. Some narrative compositions did not exhibit this element. The element is used when the writer finally gives the readers a solution to the problem stated in complicating action or tells what happens at last. It is normally stated after the narrator evaluates the story. Most narrative productions end with a resolution. Some examples of resolution are shown in (26), (27), (28), and (29).

(26)

My mum and dad were entertaining a guest who was an old man whom I had never met and yet was somehow familiar. I tried to recall who he was. This familiar, large man in a dark suit, thick-rimmed glasses, and unruly hair stood up and approached me holding out his hand. Before I knew what was happening, I was shaking hands with John Hume. Now I know what you're thinking '*John who?*' *I finally knew who he was.* ...

(Native speaker of English 2)

(27)

It have lots of difficult things such as strong waves, eye irritation and pain in hands. But they really made me fight my fear because I once drowned. I feel like this will be my favorite sport as a child and I will never stop played it. *I kept practicing and won all my fears. Now, I can ride it comfortably and without worry like a pro.* I remember my sister also play this sport with me. We are fun together when we ride. I feel very fun and happy with it but it always isn't easy. *In the end, despite these problems, it was still my favorite until now.* I still love to jet ski because it make me feel free and exciting. (BEL1)

(28)

Sometimes, I still think about her and wonder why she disappeared. It's a mystery that I'll probably never solve. *Now, I'm just focusing on becoming a better version of myself.* (IEL10)

(29)

My heart was pounding so hard when I saw her. She was so nice and wonderful as always. *She even brought a postcard from her book and kindly gave it to me.* It was the most exciting and overwhelming experience ever! These are the reasons why she is my favorite author. (AEL5)

Excerpt (26) is from a native speaker of English, the narrator had faced a problem of not being able to recall who the guest was. The resolution was mentioned in "*I finally knew who he was.*" It shows that the narrator finally identified the familiar man. This was the point at which the story reached a sense of closure, as the confusion was cleared up and the narrator understood who the man was. In excerpt (27) from BEL1, the sentences "*I kept practicing and won all my fears. Now, I can ride it comfortably*

and without worry like a pro,” and, *“In the end, despite these problems, it was still my favorite until now,”* explain how the narrator found a solution to willingly endure physical pain, and overcome the fear of drowning. Therefore, the narrator could eventually ride a jet ski professionally and comfortably. For IEL10 in example (28), the sentence *“I still think about her and wonder why she disappeared,”* shows that the narrator had difficulty moving on from the past relationship. Therefore, she was trying to become a better version of themselves. For excerpt (29), AEL5 stated the sentence *“She even brought a postcard from her book and kindly gave it to me,”* to tell the readers that this was what finally happened in the story after meeting their favorite writer.

4.1.5 Abstract

For the abstract, this element was one of the least frequent elements presented in the narrative compositions of the BELs, IELs, and AELs. This element was absent in some compositions as it can be optional (Labov & Waletzky, 1997). It is generally exhibited in a few clauses at the beginning of the event to briefly summarize the main plot of the story. It precedes the orientation, in which the narrator gives details about the person, place, and time that the event occurs. In the following examples, the abstract element was employed by the BELs, IELs, and AELs in (30), (31), (32), and (33).

(30)

George Bernard Shaw once wrote, “Those who can... do. Those who cannot... teach.” ... It seems incredible to me now as I recall the following moment from my childhood. I was fourteen and had just got home from school. (Native speaker of English 2)

(31)

The most painful relationship was happened last year. I had a crush on a senior from grade 7 to grade 9, total 3 years. During grade 7 to grade 8, I hardly talked with him. When it came to

grade 9, I started chat with him and he knew that I liked him.
(BEL12)

(32)

Do you believe in puppy love? If you don't, I will tell you my experience of me and my boyfriend. I will tell you how he made me believe in puppy love and how I feel that this world has a man like him. This story is about me and my boyfriend that he falled in love with me at school gym. When I practiced my volleyball, he practiced his football and saw me. He knows me from my senior who is his friend. (IEL8)

(33)

"Never met your idols". Have you ever heard of this phrase? Well, I can absolutely say that it's not true, at least for me. I love reading, so I have many authors I admire. But I have my favorite writer, too. Her writer's name is Moonscape. (AEL5)

In example (30) from a native speaker of English, the context was about how the narrator met his role model. A quote was used to grab the readers' attention before they dove into the specific events of the story. Example (31) is from BEL12. The sentence "*The most painful relationship was happened last year,*" illustrates that the following narration is about the narrator's experience with their most painful heartbreak. The following example (32) shows how IEL8 grabbed the readers' attention by asking a simple question—if the readers believe in puppy love—in order to have them recall their own experience as well. Then the narrator offers to narrate how they will lead the readers to immerse themselves in the love story. The narrator additionally summarizes what is going to be mainly told in the narration. The last example (33) was produced by AEL5.

The narrator introduced the story with a quote, followed by a question to allow the readers to figure out if the narrator's point of view is true or not.

4.1.6 Coda

Similar to the abstract, it was perceived that this element was one of the least frequent elements exhibited in the English compositions. This element tends to mark the end of the story and give the readers the narrator's reflection on the story, such as lessons. It usually connects the past to the present time. Some examples of coda are presented in (34), (35), (36), and (37).

(34)

Fort-building was not only my favorite childhood activity but also a foundation for memories that taught me the value of imagination, friendship, and cooperation—lessons that have stuck with me ever since.

(Native speaker of English 3)

(35)

I still tried to moving on. But if his new girlfriend can do what he told me, I will always happy with him. *This experience teached me that love take more than just feelings. It need serious, care, and effort from both sides. My first love don't last, but it left me with important lessons that I will keep with me forever. It teached how I see love and relationships.* (BEL10)

(36)

But in the present, I fix all my family issue and living happily, and not as before the event. I still fixing myself to be better than before. *And that's it for my experience in love and heartache story.* It a past story that I don't think I could forget despite forgiveness. (IEL12)

(37)

She hold my hand for the first time and very last time and we separated.
This taught me that we should never fall in love the same person because we will fall in love with the great memories lying ahead, not the person. We gotta letting go even if it means to come to the realization that some people are a part of your history, but not a part of your destiny. (AEL11)

Example (34) is from a native speaker of English. It demonstrates that the narrator reflected and learned from their favorite childhood activity to realize the value of imagination, friendship, and cooperation, all of which have remained with them throughout their life. The following example (35) from BEL10 reveals what the narrator reflected on their first love and heartbreak experience. Meanwhile, IEL12 in (36) only signaled to the readers that the event eventually ended without telling them what the narrator thought or learned from the events. Example (37) illustrates how AEL11 reflected what they had learned from this love and heartbreak experience.

The findings from the macrostructure elements used in organizing the English narrative compositions tend to affirm that most of the six narrative macrostructure elements seemed to exhibit in the compositions even though some elements were absent. However, the findings highlighted how each group variously arranged these elements without strictly following the original order of English narrative macrostructure elements. In short, some macrostructure elements might emerge at any point in the compositions.

4.2 The Microstructure Elements of the English Narrative Compositions of Thai EFL Learners

A total of 950 tokens were determined from 48 English narrative compositions. The microstructure elements can be categorized into four categories, as shown in Table 9.

Table 9 Overall Percentage, Mean, and Standard Deviation of the Microstructure Elements Produced in the English Narrative Compositions

Participant groups	Microstructure Elements (N=950)			
	<i>n</i>	%	M	SD
1. BELs	424	44.63	28.3	6.6
2. IELs	389	40.95	25.9	4.8
3. AELs	137	14.42	9.1	2
4. Native speakers	0	0	0	0
Total	-	100	-	-

Table 9 provides the overall percentage of the microstructure elements in the English narrative compositions of Thai EFL learners and the native speakers of English. It can be seen that 950 tokens were found, as microstructure elements were found in all narrative compositions. The highest number of errors were in the BELs' compositions (44.74), followed by the IELs (40.63%), the AELs (14.63%), and the native speakers of English (0%). The following section demonstrates the microstructure elements based on each group of proficiency. Further, Table 9 also presents the mean and standard deviation of errors found in the English narrative compositions across proficiency levels. It reveals notable trends in frequency and variability. The BELs exhibited the highest overall mean scores across all error types, reflecting frequent grammatical and structural errors, with high variability ($M = 28.3$, $SD = 6.6$). The IELs demonstrated a moderate reduction in errors, with mean scores decreasing and variability narrowing ($M = 25.9$, $SD = 4.8$), indicating some progress in grammatical accuracy and consistency. The AELs showed the lowest mean scores across all error types, reflecting improved proficiency and fewer errors ($M = 9.1$, $SD = 2$), along with lower standard deviations, which suggest greater consistency among learners at this level. In addition, no errors were detected in the compositions of the native speakers of English ($M = 0$, $SD = 0$).

Table 10 Overall Percentages of the Microstructure Elements Produced in the English Narrative Compositions

Participant groups	Microstructure Elements				
	Misformation (N = 416)	Omission (N = 440)	Addition (N = 78)	Misordering (N = 16)	(N = 950)
1. AELs	45.67	41.93	9.45	2.95	100
2. IELs	46.88	46.53	4.88	1.71	100
3. BELs	40.95	48.24	9.40	1.42	100
4. Native speakers	0	0	0	0	

Based on the percentages in Table 10, all four erroneous types were produced at the microstructural level of the English narrative compositions of the four sample groups. It can be observed that the AELs mostly produced misformation (45.67%), omission (41.93%), addition (9.45%), and misordering (2.95%). For the IELs, all four types of errors were detected, The most commonly occurring errors aligned with the findings among the AELs, ranging from misformation (46.88%) to omission (46.5%), addition (4.88%), and misordering (1.71%). For the BELs, they made errors of omission the most at 48.24%, followed by misformation (40.95%), addition (9.40%), and misordering (1.42%). Apart from the percentages, Table 11 presents the mean and standard deviation of errors in the English narrative compositions

Table 11 Mean and Standard Deviation of the Microstructure Elements Produced in the English Narrative Compositions

Participant groups	Microstructure Elements: Frequency of Overall Categories				
	Misformation (N=416)	Omission (N=440)	Addition (N=78)	Misordering (N=16)	(N = 950)
1. AELs	*63, 4.2 (0.8)	*57, 3.8 (1)	*13, 0.9 (1.5)	*4, 0.3 (0.6)	
2. IELs	*180, 12 (2.9)	*178, 11.9 (3.9)	*25, 1.7 (1.8)	*6, 1.0.4 (0.6)	
3. BELs	*173, 11.5(3.3)	*205, 13.7 (4.4)	*40, 2.7 (3.6)	*6, 1.0.4 (0.7)	
4. Native speakers	*0, 0 (0)	*0, 0 (0)	*0, 0 (0)	*0, 0 (0)	

Note: *n = numbers of narrative microstructure elements, M (SD.)

Table 11 reveals distinct patterns across proficiency levels. Misformation was the most frequently identified error type, with the highest mean scores among the AELs ($M = 4.2$, $SD = 0.8$) and the IELs ($M = 12$, $SD = 2.9$). Omission followed as the second most common error type, with IELs showing the higher score ($M = 11.9$, $SD = 3.9$), and the AELs displaying fewer instances ($M = 3.8$, $SD = 1$). However, the BELs differed from the other two groups regarding misformation and omission. They produced the most errors of omission ($M = 13.7$, $SD = 4.4$), followed by misformation ($M = 11.5$, $SD = 3.3$). Addition ranked third in frequency, with mean scores decreasing across levels: the BELs ($M = 2.7$, $SD = 3.6$), the IELs ($M = 1.7$, $SD = 1.8$), and the AELs ($M = 0.9$, $SD = 1.5$). Lastly, misordering was the least frequently observed error type, with the BELs displaying the highest variability ($M = 0.4$, $SD = 0.7$), the IELs improving slightly ($M = 0.4$, $SD = 0.7$), and the AELs showing the lowest mean scores ($M = 0.3$, $SD = 0.6$). For the native speakers of English, Table 11 also demonstrates that they did not produce errors in their English narrative compositions.

4.2.1 Misformation Errors

The highest number of errors was from misformation: BELs (40.95%), IELs (46.88%), and AELs (45.67%). This type of error occurs when a wrong morpheme or structure is used in the target language. The following examples present misformation errors made by the BELs, IELs, and AELs.

1. Regularization

This subtype of error of misformation occurs when a regular marker is applied in the place of a past tense irregular marker as in (38), (39), and (40).

(38)

I learn that my experience in love is my first love teached me to grow up. It teached me to know love, how to take care pay attention for someone. (BEL10)

(39)

This story is about me and my boyfriend that he falled in love with me at school gym. (IEL8)

(40)

3 days passed. my friend told me she saw her in Siam Paragon with a new girl. I was hurted so much I couldn't move on. (AEL8)

The above examples demonstrate that BEL10, IEL8, and AEL8 were most likely to apply a regular past marker (-ed) to a regular verb. In (38), the correct sentence should be "*I learned that my experience in love is my first love taught me to grow up. It taught me to know love, how to take care (and) pay attention to someone.*" Example (39) should be corrected to, "*This story is about me and my boyfriend who fell in love with me at the school gym.*" For example, in (40), it should be "*3 days passed, my friend told me she saw her at Siam Paragon with a new girl. I was hurt so much I couldn't move on.*"

2. Archi- form

According to a subcategory of misformation, the archi-form is a misselection of one member of a class of forms to represent others in the class. The BELs, IELs, and AELs were found to produce this subtype of error related to the past form of modal verbs, as exemplified in (41), (42), and (43).

(41)

That was a big mistake i (have) ever made because i thought he will good to me like people said love make humans blind. (BEL11)

(42)

Suddenly she broke up with me at the moment. I can't feel my face. I can't feel anything. (IEL14)

(43)

She was all I needed. 12 years old me experiencing love for the very first time is something I can't explain. (AEL11)

In terms of archi-form misformation, the examples from learners of the BEL, IEL, and AEL groups were found to produce this subtype of error related to the past form of modal verbs. Excerpt (41) should be rewritten as “*That was the biggest mistake I have ever made because I thought he would be good to me like people said love makes humans blind.*” Excerpt (42) should be corrected to, “*Suddenly she broke up with me at the moment. I couldn't feel my face. I couldn't feel anything.*” For excerpt (43), it should be “*She was all I need. 12 years old me experiencing love for the very first time is something I couldn't explain.*”

3. Alternating Form

When learners create alternating forms of misformation errors, it means that they misuse or incorrectly apply grammatical rules or forms, as shown in (44), (45), and (46).

(44)

I learn that play games and dance gave me joy, while swim taught me how to keep going. (BEL2)

(45)

The moment I grabbed my phone made my heart beating really fast. (IEL11)

(46)

Then I told him that I like you through direct message in Instagram, he answered that he didn't like me in the same way.

(AEL9)

For the alternating forms of misformation, it was observed that the most frequent errors were exhibited in the narrative compositions of BEL2, IEL11, and AEL11. Excerpt (44) reports that BEL2 employed infinitive forms for the gerund structure. The sentence should be rewritten as “*I learned that playing games and dancing gave me joy while swimming taught me how to keep going.*” Excerpt (45) shows how IEL11 used a gerund in place of an infinitive. It should be corrected to “*The moment I grabbed my phone made my heart beat really fast.*” For excerpt (46) from AEL9, an object pronoun is incorrectly used. In this case, the pronoun must be changed to reflect the new perspective in the reported speech. Then the sentence should be turned into “*Then I told him that I like him through a direct message on Instagram, and he answered that he didn't like me in the same way.*”

4.2.2 Omission

Omission errors were the second-highest frequent error made by the three groups. This type of error occurs when a required component of the target language is missing. After dissecting the data, it can be perceived that the omission errors in the narrative compositions of the present study include simple past tense markers, the copula “*be*”, prepositions, plural noun markers, and articles. The following examples demonstrate the omission errors among the BELs, IELs, and AELs.

(47) My senior told him that she is my senior and she asked he *like me. (BEL8)

(48) I think you shouldn't care [*] people who bully you but do your best and care your health. (BEL9)

(49) I tell myself everything [*] gonna be ok. (BEL10)

The above examples demonstrate errors among the BELs. As mentioned in Table 10, the BELs were most likely to produce omission errors related to a simple past tense marker (-ed), a preposition, and the copula “be”. In (47), a simple past tense marker is not present. Since the narrator talked about past events, the correct sentence should be “*My senior told him that she was my senior and she asked if he liked me.*” Example (48) reveals the omission of a preposition. As the verb “care” is normally accompanied by a preposition, a proper preposition should be added: “*I think you shouldn’t care about people who bully you but do your best and care about your health.*” In (49), a copula “be” was missing. The structure “going to” referring to plans or intentions requires the copula “be”. Then the copula “be” should be included and formed into the past tense as in “*I told myself everything was gonna be ok.*”

(50) When I was 5-7 years old, ... I *like to go to the beach for ...
(IEL1)

(51) I had many favorite childhood *activity. (IEL2)

(52) I would play [*] doll when I come back home or on Saturdays or Sundays. (IEL3)

For the IELs, they tend to omit a simple past tense marker, the plural noun marker “-s,” and prepositions. Example (50) shows how they omit a simple past tense marker where it should appear. When talking about a past event, a regular verb should be followed by a simple past marker “-ed,” the sentence should be rewritten into “*I liked to go to the beach for..*” In example (51), the suffix “-s” should be added to the noun “activity” to mark it as a plural noun. The sentence should be corrected to “I had

many favorite childhood activities.” Finally, in (52), a preposition was omitted from the sentence. Therefore, the correct sentence should be “*I would play with dolls when I came back home or on Saturdays or Sundays.*”

(53) I was very happy and *enjoy at that moment very much. It was the best time of the year. (AEL6)

(54) She was [*] most perfect girl I had ever met. (AEL8)

(55) 12 years old me experiencing love for the very first time is something I can't explain. It [*] nonsense, stupid, yet still beautiful in its own way. (AEL11)

The above excerpts show errors produced by the AELs. They tend to make omission errors related to a simple past tense marker (-ed), articles, and the copula “be”. In (53), a simple past tense marker is not present when talking about past events. The correct sentence, therefore, should be “*I was very happy and enjoyed that moment very much. It was the best time of the year.*” Example (54) reveals that an article was omitted. In the superlative structure, the article ‘the’ precedes superlative adjectives. Therefore, a proper article should be added: “*She was the most perfect girl I had ever met.*” In (55), a copula “be” does not appear with an adjective; the copula “be” should be included before the adjectives “nonsense,” “stupid,” and “beautiful” as in “*12-year-old me experiencing love for the very first time was something I couldn't explain. It was nonsense, stupid, yet still beautiful in its own way.*”

4.1.3 Addition

Addition errors were the third-highest exhibited in the English narrative compositions of this study. It occurs when unnecessary components of utterances of the target language are present. The findings revealed that the addition errors that the three groups of Thai EFL learners produced included simple past tense markers, the copula

“be”, prepositions, plural noun markers, and articles. The following examples present the errors of addition among the BELs, IELs, and AELs.

1. Regularization Errors

According to the regularization of addition errors, they are produced when a marker usually included with a linguistic element is mistakenly attached to some exceptional items within the class that do not normally require the marker, as exemplified in (56).

(56)

First, I really like to shopping with my mom in Emporium and eat some snacks like **ice creams*. (BEL5)

From (56), BEL5 only made regularization errors related to adding the plural marker “-s” in uncountable nouns. The noun should be changed to “ice cream.”

2. Double Markings

This type of error is made when some words or linguistic features are not removed or needed, as in as in (57), (58), and (59).

(57)

While I **didn't enjoyed* swimming as much as other activities, I see how it helped me stay active. (BEL2)

(58)

I cried for 3 days because she **didn't accepted* me. (IEL11)

(59)

I was going to a tutor expo. **It's was* for testing to be admit to Triam Udom. (AEL12)

The above examples show that BEL2 and IEL11 were most likely to add a regular simple past tense marker (-ed) to a regular verb after the auxiliary verb “did” in the past tense. The word “did” already signals the past simple tense. Therefore, in (57), the correct sentence should be “*While I didn’t enjoy swimming as much as other activities, I see how it helped me stay active.*” Example (59) should be corrected to, “*I cried for 3 days because she didn’t accept me.*” In terms of AEL12, they tend to unnecessarily add two copulae ‘be’ in the sentence. Example (59) then should be changed to “*I was going to a tutor expo. It was for testing to be admitted to Triam Udom.*”

3. Simple Addition

Simple addition errors are those deviant forms that do not follow the conditions of regularization or double markings, as presented in (60), (61), and (62).

(60)

Pass 5 months, his start begging me for *a money. (BEL11)

(61)

I tried to *flirted her everyday like helping a math and English homework. (IEL11)

(62)

Kiwi got to go because he have class so we decide to *splits up. (AEL12)

From the examples, it is apparent that different simple addition errors exhibited in the compositions of each group. Excerpt (60) reports that the article “a” was added to an uncountable noun like “*money*.” It should be revised as “*5 months passed, and he started begging me for money.*” Excerpt (61) shows how the past participle was applied to the infinitive verb. Therefore, the sentence should be corrected

to, “I tried to flirt with her every day like helping with math and English homework.” For excerpt (62), a third singular person marker should not be combined with to-infinitive verbs. In this case, the sentence should be turned into “Kiwi got to go because he had class, so we decided to split up.”

4.1.4 Misordering

The least frequently produced error is the misordering error. It occurs when morphemes are incorrectly or inappropriately placed in an utterance of the target language. The following excerpts reveal misordering errors by the BELs, IELs, and AELs.

(63)

I feel very fun and happy with it but it *always isn't easy.

(BEL1)

(64)

My senior posted me on Instagram and my boyfriend saw the story on Instagram so he texted my senior to check who *am I. (IEL8)

(65)

It began at some time that I cannot remember what time *is it. (AEL9)

The above examples demonstrate errors among the BELs, IELs, and AELs. In (63), the positions of an adverb of frequency and the copula “be” were switched. Since adverbs of frequency normally precede the copula “be” to describe the frequency of a state or action, the positions of these two words should be altered to “I feel very fun and happy with it but it isn't always easy.” In example (64), the wrong order of the subject pronoun “I” and the verb “am” was revealed, as supposed to be when using an affirmative sentence that a main verb usually follows a subject. It should be changed to “My senior posted about me on Instagram. and my boyfriend saw the

story on Instagram, so he texted my senior to check who I am.” For (65), it shows that a modal verb still precedes a subject in a noun clause. It should turn into an affirmative form, as in “When I met them, I didn’t know what I should do.”

4.3 Similarities and Differences of the Macrostructure and Microstructure Elements of the English Narrative Compositions

4.3.1 Similarities and Differences of the Macrostructure Elements of the English Narrative Compositions of the Thai EFL Learners and the Native Speakers of English

The findings revealed similarities and differences in the macrostructure elements in the English narrative compositions written by the Thai EFL learners (AELs, IELs, and BELs) and the native speakers of English. Focusing on the similarities among the Thai EFL learners, it was found that six macrostructure elements emerged from the compositions of the AELs, IELs, and BELs. Three macrostructure elements ranged from evaluation to complicating action, orientation, and orientation. The evaluation was the most preferred over the other elements. The AELs exhibited the highest frequency of this element (43.86%), followed by the BELs (43.65%) and IELs (41.59%). Abstracts and codas were perceived as the least frequently used elements.

However, the differences fell into the uses of abstracts and codas. The IELs and BELs used abstracts more than codas in their English narrative compositions, whereas the AELs were more likely to use the latter than the former. Resolution was considered as the least prominent element among the native speakers of English. In addition, the compositions, especially by the Thai EFL learners, were not narrated by following the original order of six macrostructure elements, which usually begins with abstract, orientation, complicating action, evaluation, resolution, and coda. In addition, the AELs tended to produce more well-organized and logical compositions than the other two groups.

Furthermore, in comparison to the compositions of the native speakers of English, it was found that evaluations, complicating actions, and orientations were the three most prominent elements. The differences lie in the use of abstract, coda, and

resolution. While the abstract and coda were the least prominent elements among the Thai EFL learners, resolution was found as the least frequently emerged element in the compositions of the native speakers of English.

4.3.2 Similarities and Differences of the Microstructure Elements of the English Narrative Compositions by Thai EFL Learners and Native Speakers of English

Regarding the microstructure elements that emerged from the English narrative compositions, the BELs, IELs, and AELs shared similar aspects. They produced errors mostly related to misformation, followed by omission, addition, and misordering. However, these errors differed when specifying some linguistic features.

Regarding the BELs, it was found that they produced the most errors of omission. Most of them often omitted the regular past form (-ed). The second frequent error was misformation related to irregular past forms, followed by the past forms of modal verbs, and the misuse of infinitive forms. Errors of addition ranked third. They unnecessarily added the verb's regular past form (-ed). Finally, misordering was the least produced error. Most of the errors involved the misplacement of the copula "*be*".

For the IELs, it was discovered that they produced the highest number of errors related to misformation. They mostly made errors when using the verb's irregular past form, followed by the past forms of modal verbs, and gerunds (-ing). Omission was found to be the second-ranked error. The IELs were more likely to omit the verb's regular past form (-ed). Errors of addition were the third-ranked. They involved articles, the copula "*be*" + main verb, and plural nouns. The least made error was misordering. Most of the errors involved the misplacement of the copula "*be*".

In terms of the AELs, misformation was the most produced error. The errors were mostly found in the verb's irregular past forms, followed by the past forms of the modal verbs, and object pronouns. Omission ranked second. The AEL group seemed to produce this type of error in omitting the regular past form (-ed). For the errors of addition, the learners mostly added the third-person singular (-s), and irregular past forms. The least frequent type of error was misordering. They misplaced the copula "*be*" and a subject in the exclamative phrase.

Regarding the particular linguistic features among all three groups of Thai EFL learners, it was discovered that errors of misformation were similarly produced (i.e., regular, irregular simple past markers) and archi-form (i.e., past modal verb) errors. All groups produced different alternating types of misformation errors. The BELs tended to misuse infinitive verbs while the IELs alternatively misused gerunds. The AELs seemed to encounter a problem when using an object pronoun.

In terms of omission errors, all of the English narrative compositions of the learners exhibited the same linguistic features (i.e., regular simple past tense marker). The BELs and IEL omitted prepositions. However, the IELs and AELs made one particular error differently since the IELs tended to omit a plural noun marker while articles were highly omitted in the AELs' compositions.

Regarding addition errors, the BELs and IELs shared similarities in adding a regular simple past tense marker. However, the BELs were the only group producing regularization errors related to a plural marker "-s." For simple addition, the BELs added unnecessary articles. The IELs placed a past participle with an infinitive verb. The AELs included another copula "be" with the main verb and a third singular person marker in the sentences in which they were not required.

In terms of misordering errors, the three groups of Thai EFL learners were different. The BELs may not have considered politeness when ordering the subjects. The IELs used an inappropriate order for the subject and copula 'be,' whereas the AELs showed some errors, pointing out how a subject was displaced with a verb or modal verb. In contrast, no errors were detected in the English narrative compositions written by the native speakers of English in this study.

In conclusion, this chapter discusses the quantitative and qualitative findings related to the use of the macrostructure and microstructure elements in the English narrative compositions by Thai EFL learners of different proficiency in English and native speakers of English. Based on the findings of the macrostructure elements, the BELs, IELs, AELs, and native speakers of English were most likely to use six macrostructure elements in their English narrative compositions. Based on the frequency of the

macrostructure elements in Thai EFL learners' compositions, the three that similarly ranged were evaluation, complicating action, and orientation. However, they differed slightly in terms of abstract, resolution, and coda. While the IELs and BELs similarly preferred an abstract to a coda, the AELs tended to use the former more than the latter. Also, most of the Thai EFL learners and the native speakers of English did not strictly follow the original order of the narrative macrostructure elements in English compositions, which ranged from abstract to orientation, complicating action, evaluation, resolution, and coda. For the microstructure elements, it was observed that several errors were mostly made related to misformation, omission, addition, and misordering. Further, the errors produced by the BELs, IELs, and AELs were different regarding certain particular linguistic or grammatical features. There were no errors found in the compositions of the native speakers of English. The findings are discussed in Chapter 5.



CHAPTER 5

CONCLUSION

This chapter is the conclusion of the present study. The first section, 5.1, demonstrates a summary of the present study and the main findings. The second section, 5.2, presents a discussion of the findings. The following section, 5.3, states how the findings provide implications for instructors and learners, followed by 5.4 which explains the limitations of the study. The final section, 5.5, discusses aspects that can be further explored in future research.

5.1 Conclusion

The present study employed quantitative and qualitative research designs in order to answer two research questions: 1) what are the macrostructure and microstructure elements of the English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency?, and 2) what are the similarities and differences between the macrostructure and microstructure elements of the English narrative compositions among Thai EFL learners of beginner, intermediate, and advanced levels of English proficiency? The selected participants were 45 students from a demonstration school that had enrolled in a standardized English test organized by the school, and three native speakers of English working in the same school. They were required to write an English narrative compositions based on one of the provided topics that were the most interesting for them. The Labovian narrative model (Labov and Waletzky, 1997) and the surface structure taxonomy (Dulay et al., 1982) were utilized in in order to analyze the macrostructure and microstructure elements found in the English narrative compositions of Thai EFL learners (AELs, IELs, and BELs) and the native speakers of English.

The findings on the macrostructure elements showed how EFL learners of different proficiency levels write their English narrative compositions. For the AELs, the macrostructure elements of their English narrative compositions mostly involved

evaluation, complicating action, orientation, resolution, coda, and abstract. Regarding the IELs, the macrostructure elements that mostly emerged in the English narrative compositions were evaluation, complicating action, orientation, resolution, abstract, and coda. The last group, the BELs, tended to frequently use evaluation, complicating action, orientation, resolution, abstract, and coda. Further, when compared to the native speakers of English, the three macrostructure elements turned out to be evaluation, complicating action, and orientation. They differed in terms of abstract, resolution, and coda.

The proficiency levels of the participants in English may have affected the length of the narrative compositions that they could produce within a duration of time. In addition, culture might have been a factor influencing how they organized the English narrative compositions. To clarify, they did not strictly order their macrostructure elements in the same manner as the primary narrative model suggested. At the same time, the errors at the microstructural level may be seen as grammatically incorrect; however, they did not completely hinder the meaning, making it difficult to understand the main point. The levels of proficiency in English may have affected how the writers produced errors. It was also revealed that their organization may not be completely different since they mostly organized their narratives in a circular pattern, which means that they do not always order their compositions based on the order of abstract, orientation, complicating action, evaluation, resolution, and coda.

Regarding the microstructure elements, their proficiency in English affected the number of errors, as the AELs produced fewer errors than the IELs and BELs. The AELs made errors of misformation, omission, addition, and misordering. In terms of the IELs, their errors were mostly related to misformation, omission, addition, and misordering. For the BELs, they frequently made errors of omission, misformation, addition, and misordering. Meanwhile, the native speakers did not make any errors in their compositions.

The findings regarding the macrostructure and microstructure elements appeared to disagree with hypothesis 1 stated in Chapter 1, that Thai EFL learners of

advanced English proficiency are more likely to produce narrative compositions using well-formed six elements of the English narrative compositions. However, the present study revealed how most BELs, IELs, and AELs similarly employed narrative macrostructure elements in their English narrative compositions: evaluation, orientation, complicating action, resolution, abstract, and coda. Some elements such as abstract and coda were absent in the compositions of each group. These two elements were produced differently in terms of frequency among the groups. The compositions of the IELs and BELs seemed to exhibit abstract more than coda, whereas the AELs' compositions presented coda more than abstract. In terms of microstructure elements, it was hypothesized that the BELs would produce errors of addition, misordering, omission, and misformation. The IELs would produce errors of omission, addition, misordering, and misformation. The AELs might make errors of addition, misordering, omission, and misformation. In contrast, the present study found that all three groups of Thai EFL learners differently made errors. The AELs and IELs made errors related to misformation, omission, addition, and misordering. However, the BELs produced errors ranking from omission to misformation, addition, and misordering.

In hypothesis 2, it was hypothesized that all three groups of Thai EFL learners would tend to use a circular or indirect pattern when organizing their English narrative compositions (Hayasima et al., 2019; Kaplan, 1966), often leading to deviations from the original order from abstract to coda. Some elements such as coda, resolution, or evaluation would be excluded due to their different proficiency in English (Ramezani & Allami, 2019; Zein et al., 2019). The findings of the present study confirmed that the Thai EFL learners, despite different proficiency in English, similarly narrated their stories in English using a circular pattern. In other words, they do not arrange narrative macrostructure elements like native speakers of English. The IELs and BELs produced a similar frequency of narrative macrostructure elements, ranging from evaluation to complicating action, orientation, resolution, abstract, and coda. Even though the AELs frequently used four elements (i.e., evaluation, complicating action, orientation, and resolution) like the other two groups, they produced fewer abstract than coda elements.

In terms of errors, the hypothesis stated that each group would produce varying types of omissions, additions, and misformations in their compositions, with similarities or differences depending on specific features (Chaudhary & Al Zahrani, 2020; Duygun & Karabacak, 2022; Mahdun et al., 2022; Meylinda, 2023; Pasaribu, 2021; Yusuf, 2021). Further, the three groups seemed to express more direct feelings in their compositions. In terms of errors, it was hypothesized that each group would produce varying types of omission, addition, and misformation in their compositions, with similarities or differences depending on specific features (Chaudhary & Al Zahrani, 2020; Duygun & Karabacak, 2022; Mahdun et al., 2022; Meylinda, 2023; Pasaribu, 2021; Yusuf, 2021). The findings of the current study contrast with the hypothesis. The AELs and IELs mostly made similar types of errors, which were ranked from misformation to omission, addition, and misordering. In contrast, the BELs produced numbers of errors related to omission, misformation, addition, and misordering. It was also observed that errors of misformation were common across all three groups in terms of regular and irregular simple past markers, and past modal verbs. However, differences emerged: the BELs misused infinitive verbs, the IELs misused gerunds, and the AELs struggled with object pronouns. In terms of omission errors, all groups displayed issues with regular simple past tense markers. The BELs and IELs omitted prepositions, while the IELs frequently omitted plural noun markers, and the AELs omitted articles often. Regarding addition errors, the BELs and IELs both overused the regular simple past tense marker. The BELs uniquely added unnecessary plural markers (-s) and articles, while the IELs misused past participles with infinitive verbs. The AELs incorrectly used two copulae ‘*be*’ and third-person singular markers in inappropriate contexts. Regarding misordering errors, each group showed distinct patterns. The BELs disregarded politeness in subject placement, the IELs misplaced subjects with the copula “*be*”, and the AELs displaced subjects with verbs or modal verbs.

5.2 Discussion

Based on the research findings and related studies, several aspects could be discussed, including cultural factors, macrostructure elements, microstructure elements,

sources of errors, and spoken grammar discovered in English narrative compositions of Thai EFL learners and native speakers of English.

5.2.1 Discussion: The Macrostructure Elements of the English Narrative Compositions

5.2.1.1 Cultural factors

According to the findings on the macrostructure elements in English narrative compositions, it is suggested that Thai EFL learners tend to organize their compositions differently from a standardized English narrative pattern. To explain, it means that they do not follow the primary order of the narrative macrostructure elements, which normally begins with an abstract, followed by orientation, complicating action, evaluation, resolution, and coda. Each learner seemed to have different organizational patterns. Some elements were also not present. These findings agree with the study of Kaplan (1996), who studied how speakers from the Inner Circle (i.e., US, and UK) and Outer Circle (i.e., Chinese, Japanese, Korean, and Thai) compose their writing, as shown in Figure 5.

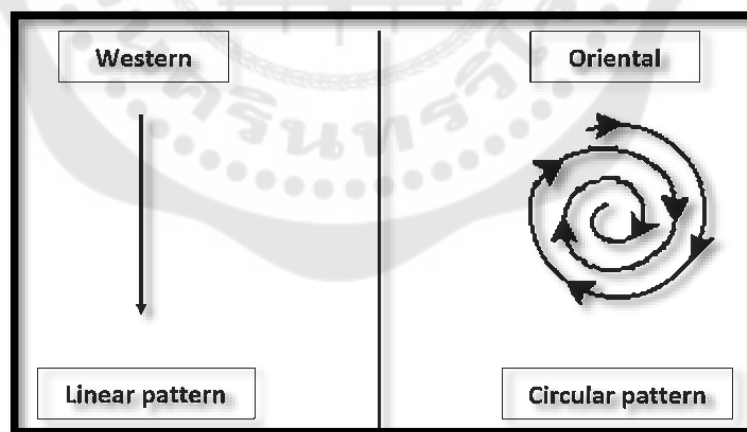


Figure 5 Rhetorical Patterns of Inner Circle of Native English Speakers and Outer Circle of English as a Foreign Language (Kaplan, 1996, p. 15)

Source: Kaplan, R. B. (1966). Cultural thought patterns in inter-cultural education.

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Figure 5 illustrates two rhetorical patterns between Westerners or native speakers of English, who are in the Inner Circle, and those from the Outer Circle. Based on the linear pattern, the figure represents the linear pattern that native English speakers prefer when writing. They generally follow six orders of narrative macrostructure elements (Labov & Waletzky, 1997). They also straightforwardly convey the main idea and express their feelings. Meanwhile, those who are not native speakers of English or from the Outer Circle may compose a narrative using a different pattern. Particularly Asian writers like Thai EFL learners may organize their discourse in circular patterns (e.g., Kaplan, 1966; Hayisama et al., 2019). Their compositions often indirectly present the ideas, leading to going off the central point (Kaplan, 1966). It can be interpreted that when writing English narrative compositions, Thai EFL learners do not always follow the six-narrative macrostructure elements based on the original order.

Furthermore, regarding different organizations at the macrostructural level, the findings of the present study consist of similarities with the studies of Devanadera (2018) and Zein et al. (2019). EFL learners do not follow the standard Western style of writing. According to Zein et al. (2019), some elements (i.e., evaluation, resolution, and coda) may not be present. In terms of the coda, it can be indicated that these two elements may be optional (Labov & Waletzky, 1997). In terms of proficiency in English, the findings related to the Thai EFL learners of this study affirmed the study of Allami and Ramezani (2021), focusing on how EFL learners of higher proficiency in English can narrate their story more logically and directly to the main point. This may indicate that repetitive uses of narrative macrostructure elements possibly cause the various orders of the elements found in the English narrative compositions of AELs, IELs, BELs, and native speakers of English. Although it may be assumed that Thai EFL learners may not fully adhere to the standard Western linear pattern of the English narrative compositions, they still demonstrate logical and direct storytelling, particularly at higher proficiency levels (Allami & Ramezani, 2021). The optional presence of elements such as evaluation, resolution, and coda suggests that Thai EFL learners may prioritize certain macrostructure elements over others, depending

on their proficiency and stylistic choices, as indicated earlier. This highlights an evolving narrative style among Thai EFL learners that balances cultural writing conventions with the organization of macrostructure elements in the English narrative compositions.

The findings regarding the narrative macrostructure elements in English narrative compositions contrast with the study of Hayisama et al. (2019), where it was mentioned that Asian writers mostly do not involve straightforwardness, self-mention, tentativeness, or engagement between the writer and reader. In this study, the findings pointed out some differences, as many Thai EFL learners seemed to engage their readers by using a question at the beginning of the composition to have the readers think along with the narrator. The findings indicate that there is a shift or variation in writing the English narrative composition among Thai EFL learners. Specifically, these learners may begin adopting engagement strategies, such as posing questions at the beginning of their compositions, in order to actively involve readers and guide them to think alongside the narrator.

Based on Asian culture, the findings of the present study are not aligned with the study of Hayisama et al. (2019), which stated that Asian writers mostly are not straightforward in their writing. The present study discovered evaluation as the most frequently exhibited element in Thai EFL learners' English narrative compositions. It was also revealed that Thai EFL learners repeated this element throughout their English narrative compositions alongside other elements. This may support the function of evaluation, as suggested by Labov and Waletzky (1997). The purpose of evaluation is to express the narrator's attitudes and feelings. This suggests a shift towards a more straightforward narrative style, where emotional and opinion-based expressions are emphasized in order to create engagement and clarity in storytelling. This may also result from the topic selection. Various scholars (Flower & Hayes, 1981; Bonyadi, 2014; Sponseller & Wilkins, 2015; Takinami, 2018; Hyland, 2019; Chebbah & Bousseder, 2020) have stated that if the writers are personally interested in, or select the topic themselves, they will be more able to convey their ideas and provide more content. The three topics with the highest votes may also encourage emotional expressions from the narrators.

Shedding light on the native speakers of English of this study, the findings on the macrostructure elements in their English narrative compositions showed that only one of them followed the linear pattern of narrative macrostructure elements, while the others did not. This may point out how the manner of writing the English narrative compositions has also changed among native speakers of English these days. It may also depend on individual differences in writing styles. This may support the various orders of the macrostructure elements found in Thai EFL learners' English narrative compositions.

Furthermore, both the Thai EFL learners and the native speakers of English in this study also similarly employed evaluation, complicating action, and orientation as the three most frequently used elements. In terms of evaluation, the findings of the present study showed that this element emerged throughout the sample groups' English narrative compositions. This may lead to the assumption that Thai EFL learners in the present study prioritized expressing their feelings and opinions directly, and sharing openly their emotions, attitudes, and personal reflections with their readers like native speakers. Therefore, this observation is not consistent with Zein et al.'s (2019) study, where it was found that evaluation was not present in the students' written narrative texts. In terms of complicating action, Labov and Waletzky (1997) stated that this element was usually the longest part of the narration since it often includes main events or problems. This may indicate why this element was found to be the second most prominent element in all sample groups. Regarding orientation, this element generally establishes the settings of the story, including people, place, and time in the story. This suggests that Thai EFL learners could introduce settings and characters effectively like native speakers of English.

In contrast, the sample groups were different in terms of using abstract, resolution, and coda. The findings of this study discovered that abstract and coda were the two least prominent elements in the Thai EFL learners' English narrative compositions. This indicates that Thai EFL learners may not always include explicit summaries or conclusions in their English narrative compositions. The findings

regarding these elements are different from the study of Ramezani and Allami (2019). Their study mentioned that these two elements did not emerge in the EFL learners in their study. Resolution, in contrast, was the least frequently observed element in the compositions of the native speakers of English. This suggests a preference for open-ended or implied conclusions rather than a definitive resolution.

These findings highlight a clear progression in the use and consistency of macrostructure elements as proficiency increases, with advanced learners demonstrating more organized and comprehensive English narrative compositions. Overall, these findings suggest that English narrative compositions produced by native speakers of English may strongly focus on complicating action, reflecting an engaging and reflective storytelling style.

5.2.1.2 Add-on Information of Narrative Definition

Several scholars (e.g., Bruner, 1990; Labov & Waletzky, 1967; Meylinda, 2023; Bao, 2024; Pardiyono, 2007) have defined "*narration*" as a genre of telling a series of chronological events in the past to inform and entertain the audience. To the best of the researcher's knowledge, there is yet a definition of narration including an aspect of evaluation. Since the findings of the present study revealed that the element that EFL learners preferred was evaluation, the research would like to add the aspect of the evaluation to provide additional information to the definition of the narrative genre, especially in the context of EFL or Thai EFL learners, as "*a series of past events which evaluation plays an important role in narrate the story.*" This will be further discussed in the section on implications.

5.2.2 Discussion: The Microstructure Elements of the English Narrative Compositions

5.2.2.1 Errors among the BELs, IELs, and AELs

The findings of this study show both agreement and disagreement with previous studies concerning errors based on different proficiency in English.

In terms of AELs, the findings of the present study supported the study of Mahdun et al. (2022), which stated that they tend to produce fewer or no errors

due to the full mastery of English grammatical features. However, the findings of this study do not agree with the study of Yusuf (2021) and Meylinda (2023). The first researcher stated that errors among advanced learners are mostly related to omission, misformation, addition, and misordering. Meanwhile, Meylinda (2023) explored errors in written narratives about the last holidays of Indonesian university students with a high level of proficiency. It was revealed that they mostly made errors related to addition, misordering, omission, and misformation. The present study indicates that the most frequently made errors in the AELs' English narrative compositions of the present study were misformation, omission, addition, and misordering. In terms of misformation, it was indicated that the AELs might use an incorrect form of grammatical structure. This suggests that while AELs have acquired a broad range of English knowledge, they may still struggle with the accurate application of these forms in specific contexts. In terms of omission, it ranked as the second most common error type. This type of error indicates that AELs may still be developing automaticity in their grammatical usage. While they may be aware of rules, the cognitive load involved in narrative writing may cause them to overlook certain essential grammatical components. Addition was the third-ranked error found among the AELs. This may reflect that the AELs in this study lacked confidence or overgeneralization of some grammatical rules. Lastly, misordering was the least frequently made type of error by the AELs. This suggests that while the AELs have a strong understanding of English, they may still struggle with the syntactic arrangement of phrases or sentences.

Regarding the intermediate English learners, it was discovered that the most prominent errors were ranked from misformation to omission, addition, and misordering. Regarding misformation, the IELs in this study most frequently struggled with using incorrect grammatical forms or applying incorrect word choices or tense markers. This suggests how IELs also struggle with constructing correct forms of linguistic features or structures. Apart from misformation, omission followed as the second most-prominent error. The IELs also frequently leave out some elements. This might indicate that they may have incomplete mastery of sentence structure and

grammar rules. The lower frequency of misordering errors suggests that the IELs have a relatively better understanding of sentence structure and word order but may still occasionally struggle with arranging words logically in complex sentences.

Based on the work of the beginner learners of English, the findings of the present study do not agree with the study of Chaudhary and Al Zahrani (2020). Their study investigated the errors frequently found in the narrative writing tasks of Arabian learners at a low level of English writing proficiency. The findings revealed the four most produced errors: misordering, misformation, omission, and addition. It was also further demonstrated that in addition to word errors, sentential errors were also commonly made. Spelling mistakes were the most common type of errors, while demonstrative errors were the least common. However, in the present study, the findings of errors among the BELs ranged from omission to misformation, addition, and misordering. Beginning with the most prominent error of omission, this indicates that the BELs in this study may not fully understand its necessity in English sentence construction. They, therefore, left out essential elements (e.g., articles, prepositions, and auxiliary verbs). The second-ranked error was misformation. It was found to be the second most detected error; it may be assumed that the BELs in this study the learners were still developing their foundational understanding of English rules. Their errors may primarily be rooted in a lack of familiarity with grammatical rules, limited exposure to the language, and incomplete internalization of sentence structures. In terms of the element of addition, the least prominent error was misordering. This reveals that the BELs may not struggle with structuring sentences in English correctly.

With a comparison of each sample group, the AELs and IELs in this study similarly struggled with misformation more than the BELs. This suggests that Thai EFL learners at higher levels may still have incomplete mastery of some linguistic and grammatical features. According to the addition errors, the AELs and IELs in this study also had problems with some linguistic elements in the sentence in which they were not needed. This suggests that the higher-proficiency learners in this study tended to overuse or unnecessarily insert linguistic elements in their English narrative

compositions. In terms of misordering errors, the three groups made this type of error with the least frequency. This indicated that they may be familiar with or have a solid understanding of word order in English.

In contrast, focusing on the native speakers of English in this study, there were no errors identified in their English narrative compositions. This may be because they are native speakers of English, even though native speakers can make errors when writing compositions in their language. However, the limited number of native speakers of English in the present study may have resulted in the presence of microstructure elements in terms of errors in their compositions.

5.2.2.2 Sources of Errors

In addition, these errors may result from various factors such as a lack of knowledge, understanding, and practice of English language rules. Therefore, it is possible that Thai EFL learners may not use English properly. Another reason for errors might result from their first language which is Thai. In this case, as Thai and English language rules are different in many aspects, it could lead the Thai EFL learners to make errors in their English narrative compositions. For example, they could omit some linguistic features that do not exist in Thai or Thai people normally omit like copula “be.”

5.2.2.3 Spoken Language

Apart from the aspect of errors, the spoken language can be discussed. According to several scholars (e.g., Carter & McCarthy, 1995; Grabe & Kaplan, 2014; Mahmood & Ahmed, 2021), the spoken language refers to a unique form of verbal communication, encompassing grammar, vocabulary, intonation, and non-verbal cues. It differs from written grammar, and has elements of conversational grammar, such as ellipses, personal pronouns (e.g., *I* and *we*), and abbreviated forms (e.g., *can't* and *don't*), which can be used to narrate stories for example (Burns, 2019). According to the findings of the present study, it was discovered that there were elements of spoken language in the narrative compositions, as in (66), (67), and (68).

(66)

Will you [*be] opened-minded to my friend? (BEL12)

(67)

But I didn't watch cartoon or anime because in that time I think it
[*was] nonsense for me. (IEL18)

(68)

It [*was] nonsense, stupid, yet still beautiful in its own way.
(AEL11)

The above examples all contain spoken elements, such as ellipses of the copula “*be*”. Some of these elements may be considered errors. However, in terms of spoken grammar, the utterances are still understandable even if some elements are omitted or contain various conversational elements. Therefore, it can be seen from the findings of the present study that even though some errors were made, the main ideas could still be understood. This can be considered when grading a draft of English narrative compositions. The teacher of a writing class may be flexible by not deducting points from the scores on compositions at the draft level.

5.3 Implications of the Present Study

English instructors may adjust their teaching strategies to better guide their students to write English narrative compositions. They may incorporate the key findings from this study in order to highlight the macrostructure and microstructure elements observed in Thai EFL learners' English narrative compositions. In terms of macrostructure elements, instructors should consider the cultural factors that influence how writers from different cultural contexts structure their English narrative compositions. In the case of Thai EFL learners, this factor governs how they organize their English narrative compositions, compared to native speakers of English. The frequent use of

evaluation should also be taken into consideration, as it appears to be currently preferred by most Thai EFL learners. Therefore, the instructors of English writing courses should provide learners with practical strategies in order to enhance their ability to write English narrative compositions, tailored to the current situation of EFL learners when writing English narrative compositions. In terms of microstructure elements, instructors may support their students in addressing common errors in order to help them write their English narrative compositions more effectively. Specifically, instructors should consider cultural influences and the recurring emphasis on evaluation as a criterion to help improve the scoring of first drafts. However, since standardized English rubric writing rubric assessments is still utilized, final drafts should still align with the rubric, particularly in beginner-level courses.

5.4 Limitations of the Study

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improve the scoring of first drafts. However, since standardized English rubric writing rubric assessments are still utilized, final drafts should still align with the rubric, particularly in beginner-level courses.

5.5 Suggestions for Further Research

Since this study investigated the macrostructure and microstructure elements in English narrative compositions by Thai EFL learners of different proficiency in English, future researchers may explore different contexts such as EFL/ESL learners from other cultures. Also, it would be interesting to examine how these elements emerge in the English compositions of other writing genres. This may provide other interesting findings, compared to this study. Regarding the macrostructure elements, they should be further explored, particularly evaluation, as it was produced with the highest frequency in this study. Evaluation is important in complex writing like argumentative writing in terms of providing evidence to justify opinions and claims. Therefore, it could be investigated in depth in order to find out what or how learners evaluate their stories. This could help the instructor of a writing class plan to teach a more complex type of writing, such as argumentative writing. Furthermore, the present study did not investigate in depth the reasons why the sample groups of Thai EFL learners made specific errors. Therefore, it would be interesting if the microstructure elements could be explored further.



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Appendix A
English Narrative Composition Task

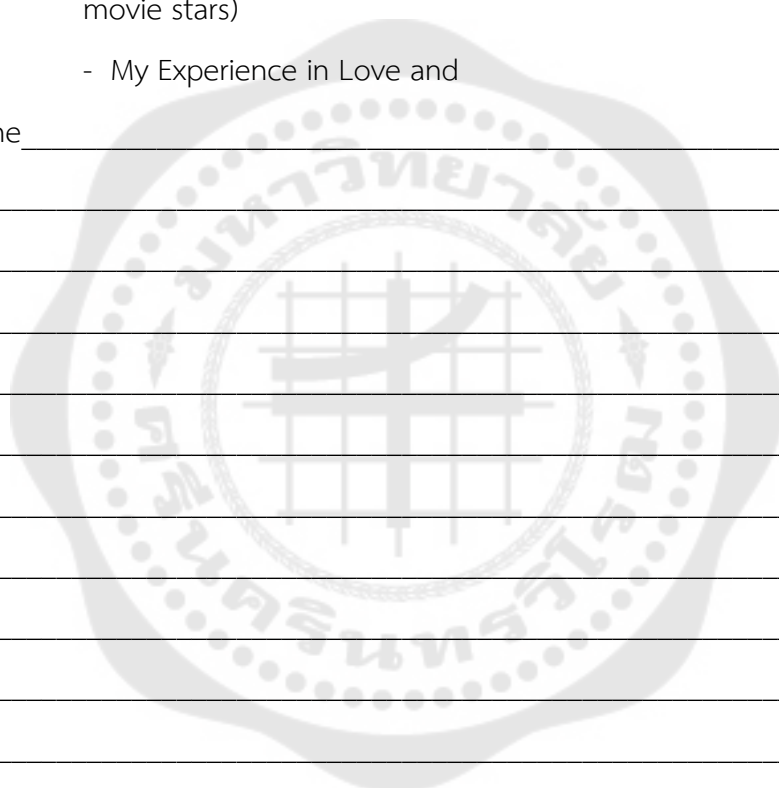
Narrative Writing

Directions: Choose ONE of the following topics. Write a narrative composition with a minimum of 250 words.

(Sample Topics)

- My Memorable Meal
- My Favorite Role Model I Have Met (e.g., singers, celebrities, or movie stars)
- My Experience in Love and

Heartache



Appendix B
English Narrative Compositions



1. English Narrative Compositions of Native Speakers of English

Paragraph 1: My Favorite Childhood Activity

I was very fortunate growing up I had a very pleasant childhood. My stand-out memories of a childhood activity is very simple. I grew up in the countryside of England, not far from London. I recalled taking the family pet dog for a walk on Saturday and Sunday mornings. It would usually be my mother, father, sister, and me or just my sister and father but sometimes it would just be me and my dad. These were the most fun times. We walked through the green fields past a giant angry looking bull and then we would go off the track and into the woods to explore. All this time our dog would be racing past us, sniffing the ground and looking for sticks for us to throw and play with her. On rainy days my father and I would watch the water rushing down the road, we would use little twigs and leaves to make a dam. These weekend dog walks would last at least one hour. A nice familiar routine walking through the woods and then back home, stopping for a Sunday paper at the local village shop and maybe a few sweets if we were lucky. On a nice summer day, we might take our bikes out for a ride and stop for a picnic. These are my happiest childhood memories and my favourite activities when I was younger: playing in the woods, building camps, riding my bike and playing fetch with my dog.



Paragraph 2: The Role Model I Have Met

George Bernard Shaw once wrote, “Those who can... do. Those who cannot... teach.” Try telling that to Brian May PhD; Chancellor of John Moore University (the university that awarded me my degree), oh and lead guitarist of the rock band Queen. Or Joanne Rowling who moved to Portugal in the early 1990s to teach English. She taught at night and during the day she penned the first three chapters of Harry Potter. It seems incredible to me now as I recall the following moment from my childhood. I was fourteen and had just got home from school. I walked into my living room and the scene that greeted me was astonishing. My mum and dad were entertaining a guest who was an old man whom I had never met and yet was somehow familiar. I tried to recall who he was. This familiar, large man in a dark suit, thick-rimmed glasses, and unruly hair stood up and approached me holding out his hand. Before I knew what was happening, I was shaking hands with John Hume. Now I know what you’re thinking ‘*John who?*’ I finally knew who he was. John Hume founded the civil rights movement in Ireland in the 1960s. He was the chief architect of the peace agreement that ended thirty years of conflict in Northern Ireland. A peace that has lasted over twenty-five years. He is the only person to receive the Nobel Peace Prize, the Gandhi Peace Prize, *and* the Martin Luther King Award. Many teachers have changed the world. That’s why I became a teacher... to change the world (if only for a few students), thanks to my role model, Mr. Hume.

Paragraph 3: My Favorite Childhood Activity

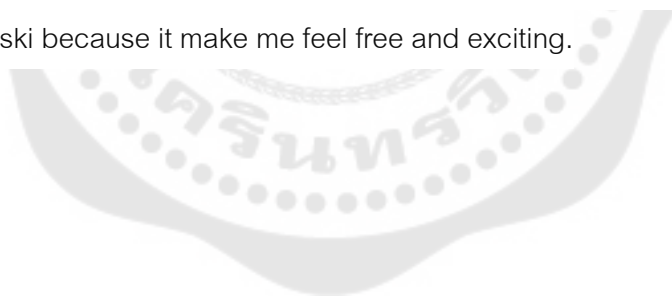
One of my favorite childhood activities was building forts with my friends. We would use whatever we could find around the house or yard—sheets, chairs, pillows, and sometimes even cardboard boxes—to create our own hideaways. These forts weren't just piles of blankets and furniture to us; they were secret castles, pirate ships, and even spaceships. Once the fort was built, we would spend hours imagining different stories. One of my friends would sometimes even bring snacks to share, which made the whole experience feel even more special. Our forts became spaces where we could act out any adventure we could think of, and each time we built one, it seemed like a completely new world. As I got older, I realized that building forts wasn't just about having fun; it was also a way for us to practice teamwork and creativity. We learned to share materials, come up with ideas together, and solve problems like how to make the fort big enough for everyone. These simple experiences also made us feel a sense of accomplishment, as though we had created something entirely our own. Looking back now, I feel grateful for those times. It's funny to think about how a few pillows and blankets could transform an ordinary day into something extraordinary. Fort-building was not only my favorite childhood activity but also a foundation for memories that taught me the value of imagination, friendship, and cooperation—lessons that have stuck with me ever since.



2. English Narrative Compositions of Beginner Learners of English (BELs)

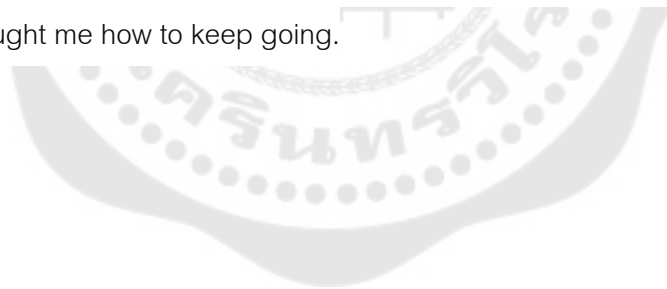
Paragraph 1: My Favorite Childhood Activity

Everyone has their favorite childhood activities. My favorite childhood activity was jet ski. When I was young, my mother often took me to the beach. At that time, I saw someone ride a jet ski in the sea. At that time, I think he cool and charming. I didn't stop looking at him. I feel like I want to ride a jet ski. Since that day, I let my mother take me to the beach every week. I really like watched ride a jet ski until my mother let me try ride a jet ski. Every Fridays, my mother take me to learn how to ride a jet ski. The first time I studied I was very scared because I had never ride a jet ski before in my life. It have lots of difficult things such as strong waves, eye irritation and pain in hands. But they really made me fight my fear because I once drowned. I feel like this will be my favorite sport as a child and I will never stop played it. I kept practicing and won all my fears. Now, I can ride it comfortably and without worry like a pro. I remember my sister also play this sport with me. We are fun together when we ride. I feel very fun and happy with it but it isn't always easy. In the end, despite these problems, it was still my favorite until now. I still love to jet ski because it make me feel free and exciting.



Paragraph 2: My Favorite Childhood Activity

My favorite childhood activity is play game. I really like to play game ROV because it fun and easy to play. When I was a kid, I play it every day and every time I can play. I play with my friend. I think I play very well. In my childhood, I really like to dance. Then, I study ballet and now I still study. But in my childhood, I like it more than now. When I was young I liked to watch Barbie. That's why I want to study ballet. But now I still like it, but sometimes it's bored. When I was a child, I liked to play with my friend in my village. We did everything together like play game, watch movie, swim, make slime, play squishy, play guitar, play skateboard and play badminton. I went to my neighbor's house every day because I liked to play Minecraft together and must use the same Wi-Fi to play. Then we grew up, so we rarely played together anymore. But we still talked sometimes. In my childhood, I also use to study swimming. I couldn't swim and did not want to get in the pool. But my mother finally pushed me to keep trying to be more brave and make me get in the pool. While I didn't enjoy swimming as much as other activities, I see how it helped me stay active. Overall, my childhood was full with fun and friends that I still remember. I learn that play games and dance gave me joy, while swim taught me how to keep going.




Paragraph 3: My Favorite Childhood Activity

My favorite childhood activity have a many favorite activities. In my childhood, I have many activities to do. My favorite in that time is has a trip with family that are very happy for me in a trip. It have so many activities for me to do. I have a my most favorite trip in kanchanaburi. In trip have my mom, my dad, my younger brother, my grandma in this trip. My mom and my dad take me to Kanchanaburi with the car. During the ride along the way, I got to see a lot of nature on the side of the road. I really like that moment. I think the nature is so beautiful. And when I arrived at resort that are so beautiful I like it so much, but it was already night time. I cannot see everythings a lot. In the morning I wake up and see the sun and beautiful sky. I take many pictures because I like to keep this memory. In afternoon, my mom take me to play in the water. I so enjoyed in this trip. In my childhood I have did many activities and that is one activity I like. Moreover, in childhood I like the festivals so much because in every festivals such as my birthday and Christmas and New Year. In my birthday everyone have come to together in my house to celebrate my birthday. That's my favorite childhood memories.



Paragraph 4: My Favorite Childhood Activity

In my childhood memories, the activity I like to do most in my childhood is go abroad with my friends. When I was very young, I go to Singapore, Hong Kong, Japan to learn languages. This is my favorite childhood activity. My first country that I go with my friends is Singapore. We have learn, travel, shopping, and very enjoy with it. We have go to Disney Sea in Singapore. And there are many fish. I like jellyfish the most. And then we have go to eat chicken rice. It is a signature of Singapore. I guess you have ever heard about chicken rice in Singapore. That is so delicious. We have use time to learn just 3 hour per day. Then we can go shopping or what we want to do. We are stay at hotel. And hotel have a water park inside hotel. That is so amazing. And if you not visit some place, it mean you not go to Singapore like Mergelion. In last day, me and my friend go to Singapore Universal. We are very enjoy it. It have many scary roller coaster in universal. And it have many cute mascot. Universal Studio is one of my favorite place in Singapore. I have many favorite childhood activity. I will never forget my favorite childhood activity on the paragraph. Because it give me a good memories with friends. And give me a good experience. I just a normal kid that like the same thing. Like other kids, I like to watch cartoon, travel. But the thing I don't like since i was kid is reading a book. I don't know why when i was reading a book. I will always feel sleepy. But the most thing i like to do is spend time with my father. That are my favorite childhood activity.



Paragraph 5: My Favorite Childhood Activity

First, I really like to shopping with my mom in Emporium and eat some snacks like ice creams. On Saturday, I would like to played Ping Pong with my grandpa and my brother. I liked to go cafe at Thonglor, Sukhumvit or Eakkamai because it's near my house. Every summer, my friends and me will go to Phuket. It my favorite place. So, I would like to go every summer. My most favorite activity at Phuket is makes a sand castle with my brother. After that I destroyed his castle it's really fun moment. In Christmas festival, I used to decorated my christmas trees and bought some flower for my bedroom. At Dinner time, I waited my grandmother to make Tomyam it's my favorite food I remember that. Every monday and Friday, I will going to study and after that I go to Emquatier to eat some food and snacks. When I was at home alone, I watching movies like Barbie, Snow White, and Sleeping Beauty, and drawing on canvas or paper. I searched inspiration from Pinterest. I cooking for myself likes omlets, cookies, macaroon and cupcakes. I really like to learned to make food or dessert on Google or Youtube. I think it really easy to make it. If I have some free time I liked to worked out by running my health. All this activitiy can make good memories or bad but all of these will created me in good version.



Paragraph 6: My Favorite Childhood Activity

When I was young, I don't have any hobby I like much. I lived in Bangkok. I grew up following orders from my parents so I can't think by myself. But I remember I use to draw. I draw many things like a robot, a monster, a soldier. I usually take ideas from movies I watch in MONO29. But I didn't completely copy them, just a little bit of adjust. Later I start to create my own story, my own character with the help of my crazy friend. We use to do comic together, just drawing on action storys. I remember the story had no connection at all. Because we just draw whatever we want, whenever we want. My imagination use to flow. I always imagine all my characters following me wherever I go. My parents saw this in me so they tried sending me to an art class. I didn't very good. It's like I just follow for fun, not take it serious. As I grow up, I slowly stop drawing. I got into video games like Roblox and CODM. I still take art class back then. But I slowly lose interest in drawing until I start to get interest in Muay Thai and Krabi-Krabong. To be honest, I learn Krabi-Krabong because I want to know the correct move of these sword fighting moves. I was planning to do a series but I changed my mind. I am gonna become a Muay Thai athlete and Krabi-Krabong in the future.



Paragraph 7: The Role Model I Have Met

My favorite role model that I've met is Jennie from BLACKPINK. I have met her since 7 January 2023. So I met her in Supachalasai Stadium. BLACKPINK have organized the concert because they come to world tour. At the first before BLACKPINK will come to Thailand they have some news that they will have some world tour then this news is true. BLACKPINK come to Thailand. I book the tickets with my friend and we get it! We very happy that the day coming. Me and my friend very excited to meet our favorite band. When they start show the first song all the fans are sing loudly and jump up and down during the show. The show about 4-5 song then they have take a breaks to talk with Thailand fans. They are very happy to talk with fans and the fans also happy to see them. When they finish talking and playing with the fans, they have three solo show. I like my favorite person Jennie. She has 2 solo song are solo and you and me. When she show, she very gorgeous. Her dress so beautiful and her voice so clear. Then all the solo show are finish. They come to talk with our fans again and Thai fans have a special gift to Jisoo one of the member because it's her birthday. The fans have some cake to her and sing a song to them. Lastly, they sing about 4-5 song before and the concert end. Me and my friend are very happy to meet BLACKPINK and BLACKPINK also happy to meet Bangkok fans.



Paragraph 8: The Role Model I Have Met

My favorite role model I've met is my favorite actor and singer that I've met last month. I've met them when I've work with my aunt in backstage of CAT t-shirt at Queen Sirikit National Convention Center. I've met three singer. I've met P'Ink Waruntorn first at the back of stage. She is one of singer that I like. She is very beautiful and sweet. I like her from Eyes Don't Lie song. And I know her from P'Zom Marie. The next singer that I've met is P'Nanon. He is famous from series because he is actor of GMMTV. I like and knew him from The Wall Song of Workpoint and Bad Buddy series. The last singer that I've met is P'Nont Tanont. He is famous from The Voice Thailand Season One, but I know him from The Mask Singer Season Four of Workpoint. He is so handsome, nice and talent. When I met them, I didn't know what to do because I was exciting and nervous. It is like I am dreaming because I am their fan for years, but can only watch them on the screen. But now I saw them in front of my eyes. Then I decide to tell all of them that I'm one of your fanclub. I was not a sasaeng or a stalker, but I just went to help out backstage. Finally, I had good memories working here and met them.



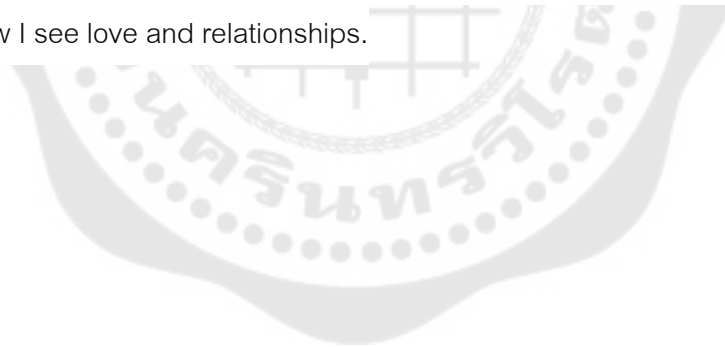
Paragraph 9: My Experience in Love and Heartache

Everyone has their first love and heartbreak, but don't you know my story was very interested. I am going to tell the stories of my first love. First person name began with an N. She was very first love since I was grade 5. She was a leader of my class and very famous in the school. Since before I met her, I am not interested to anyone until I saw her in the same class. She was my classmate. We do not talked too much but we was play together. When we completed the primary education, she went to the other school. I had to moved on from it, but I saw another girl who was from my old school. Her name start with A. In summer, we were talked a lot until late night. When the school was opened, we were talked less and was busy to practice for tournament. So I leave her and I met another girl. She name with a K. She is very rich and cute. We became best friend and I asked her "Do you like me?" She said "No, I thought you were friend." I upset and moved on. I was met a lot of girls, but in the end, I went back to A. I treated her with my best and everything that I can do and we were a couple on private because she had boyfriend and was left by him. This told me the true love does not need to trying, it will come by itself.



Paragraph 10: My Experience in Love and Heartache

I learn that my experience in love is my first love taught me to grow up. It taught me to know love. how to take care pay attention for someone. Only love not enough. It must have care and time. You should message to your girlfriend. I never really forget this love because it taught me how to love someone. Two years ago, I am with him for a year. He never beside me. I tell myself everything gonna be ok. But everything is worst. We break up. It my first time to have a heartbreak and it is very sad. It doesn't feel the same. It was the heartbreak that is hardest to forget, maybe never forgotten. After finding love this time, the next love will not be as detail as the first love. He was the first person in many things. When you meet someone new, one can compete with him. Now, I often look at his IG story to see how his life is going too. I still feel pain like the first day we break up. I still tried to moving on. But if his new girlfriend can do what he told me, I will always happy with him. This experience has taught me that love takes more than just feelings. It need serious, care, and effort from both sides. My first love don't last, but it left me with important lessons that I will keep with me forever. It taught how I see love and relationships.



Paragraph 11: My Experience in Love and Heartache

Went back to 2021, it first time i met my first boyfriend. But by the way i didn't count a mistake cus i also too young. I met he in game. We become friend then we dating and break up. We are just teen that want to try. But story isn't just that. In 2022, we came back to talk over a year. Everything going great. i'm happy he happy. he treat me much better than last year. At first i think he might change to be another person. i know everything not last forever but i want to live with him as long as i can. And this is a almost top 1 cringe thought i every think. Pass 5 months, his start begging me for a money. A lot of money i spend for him about 50k for sure (don't tell my mom). I find out that he lie many times and just return to me to use my money. That was a big mistake i ever made because i thought he will good to me like people said love make humans blind. He is so selfish and bad. Then i just break up with him again and i crying so hard. It not because i lose him but my money. I wish he meet someone like him.



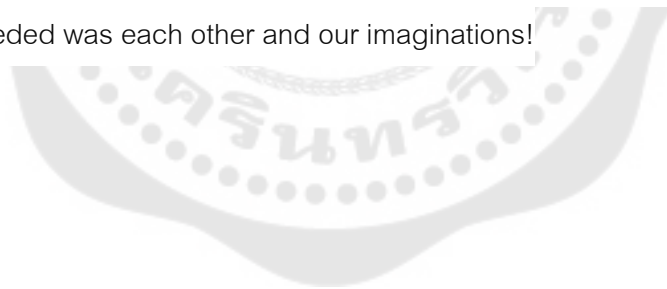
Paragraph 12: My Experience in Love and Heartache

The most painful relationship was happened last year. I had a crush on a senior from grade 7 to grade 9. During grade 7 to grade 8, I hardly talked with him. When it came to grade 9, I started chat with him and he knew that I really liked him. He agreed to talk with me, but one day my friend asked him "Will you opened-minded to my friend?" He said he was open-minded, so I started to have more hope. It's like destiny. He was in same tutoring class as me, so we met at the mall every week. He always chat to me and tried to talk with me, so I thought he started feeling for me more than friend, but the day of suffer arrived. My sister asked him how he felt about me right now. He said it would be more better if we are friend. I feel very sad. I cried all day and I want to lock myself in a room. It seems like the 3 years have been like I tryed to stay on one side. After that, I only met people who didn't take me serious. This story always been my mind. It was really difficult to move on from this experience, but I finally did. We don't talk anymore. I often wonder what happen if things was different. I still have the memories with me



Paragraph 13 My Favorite Childhood Activity

When I was a kid, summer nights meant hide and seek with the neighborhood kids. We'd play until it was so dark we could barely see each other. I loved hiding in backyard. I tried to stay as still as possible. There was a big tree behind our house. Sometimes I'd climb as high as I could and I hope the branches would keep me hidden. On the tree, everything felt still and magical. The air is warm and smells like grass. I'd listen to my friends who searched below. I hear them call my name. It made me want to laugh, but I stop my breath and grip the branch so hard my hands hurt. But finally, I'd give myself away. I'd shout, "Up here!" and watch their faces light up as they looked up at me and were surprised to see where I hid. At the end of each game, we'd all flop down on the grass, pant and watch the stars in the sky. Those nights felt endless, like we had all the time in the world to play and laugh. I remember wishing that summer could last forever. We always tried to play one last round before going home, sneaking around like little ninjas. Sometimes, we'd make up our own rules and laugh at how we were silly. Those simple moments are the ones I love most. Everything felt right, and nothing could destroy our fun. I miss those days when worries were so far away, and all we needed was each other and our imaginations!



Paragraph 14: My Favorite Childhood Activity

My favorite thing to do is childhood was ride my bike around the village till it dark. Every afternoon, I race outside, hop on my bike, and pedal as fast as I could down the street, feeling the wind rush past my face. Sometimes, I would go so fast it felt like I was flying, like I could just lift right off the ground if I tried hard enough. There was this big hill near my house. It reached the top always felt like a huge victory. My friends and me would gather there and see who could ride down the fastest without hitting the brakes. I remember the fear of looking down. Ground shook beneath me. I feel a mix of excitement and a bit of fear. We'd be shouting and laughing so loud, probably making the whole neighborhood looking outside. After the hill, we'd keep riding around, going from one friend's house to the next, sometimes stopping to get water or grab a snack before heading back out. When it dark, the streetlight would start to flicker on, and we'd know it was time to go home. Those summer nights on my bike felt like they'd go on forever, and I remember I wish they'd never end. We often tried to make the most of every moment. We raced against the time. Sometimes, we'd ride in circle and laugh at how dizzy we get. I miss those days when life was so simple, just me, my bike, and my friends.



Paragraph 15: My Experience in Love

My experience in love... well, it ain't what you see in movies, that's for sure. First time I thought I was in love, I was maybe fifteen. Felt like magic, like everything was brighter or somethin. He was a friend of mine from school, always jokin around and making me laugh. I remember thinkin' he was the one, you know? Like he just had to be. We'd talk for hours about nothin, just sittin outside, listenin to the crickets. But soon enough, I figured out that love ain't just the easy stuff. It's all the small things—when he didn't call back, or when he forgot something important to me, I'd get mad but just ignore it. Told myself it didn't matter much, but deep down, it did. And I learned that love ain't just about feeling happy all the time; it's about try to understand each other, even when it's hard. After that, things kinda fell apart between us. We just drifted. I thought love gonna be all those moments, the laughs, the sweet talk. But now, I see it's much messier, like sometimes you don't even know what's happening. Love is weird, I guess. Complicated. Maybe one day, I'll get it right, but for now, I'm still figuring it out. I see my friends findin love and thinkin it's easy, but I know it ain't. I don't want to rush it neither. I wanna feel it right, like the way it should be. But for now, I'm okay with waitin. It's part of the journey, I suppose, learnin about myself and what I really want in love.



2. English Narrative Compositions of Intermediate Learners of English (IELs)

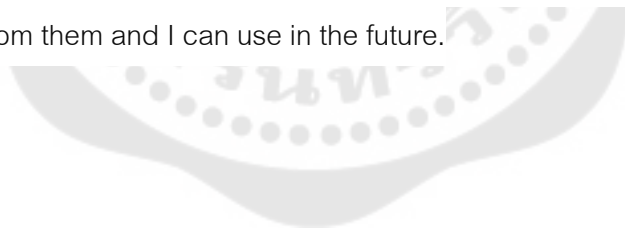
Paragraph 16: My Favorite Childhood Activity

Everybody have childhood memory and have many activity that didn't do when grow up. Also, grow up is very tired. I didn't do many activity that I like to play in my childhood. Its very happy when I have to play a princess barbies with my cousin. Its very happy when I have someone play a princess barbies with. But played the dolls alone is fun either. When I was 5-7 years old, I go to Hua Hin beach to play barbie with my grandma very often. Then my mom bought a condo for me. In evening, I like to go to the beach for watching a sunset and kept some shells for playing pretend to be a chef for cooking shells that can't eat by the way. Back then, the squishy and slime are trendy so much. Many children had at least one and I had it too. At those years, squishy is very expensive. It just a sponge that made into a cute shape and you just squish it. In this year, it cost just 50 baht. When I grew up, I didn't do these activity. But some time I can play the dolls with my little cousin but it very bored for me now. Finally, for me, growing up is very tired but I like to grow up. It have many activity that we can't do it during childhood.



Paragraph 17: My Favorite Childhood Activity

I had many favorite childhood activity. My favorite activity childhood are playing boardgame, traveling on vacation, learning piano and learning ballet. I like to do activities because it made me feel relax and happy when I did something that I like. It made me to improve myself. First, I got many benefit from activities. I knew how to win many game. I felt excited and fun when I travel on vacation such as Khao Yai, Hua Hin, Pattaya or Bang Saen. i like to travel because I like to open my mind. I do not like to stay at home because It makes me feel lonely. I can played any song that I wanted to play and I can read the music note. At first time, it was very hard to play but now I can played my favorite song by piano. However, I had not learned piano for eight years. I want to learning piano again. Sometimes I felt regret that why I do not keep learning piano. I had learned ballet since I was studying in kindergarten. In the evenings, I had a ballet class. I miss ballet so much. I felt fun and happy when I did the ballet. Ballet made me be patient and calm. Ballet made my body healthy. I missed my trip to Hua hin so much too. I wanted to ride a horse by the beach. I want to swimming in the pool and sea. I liked swimming too. My mom then paid a swimming course for me. The benefit that I got was that I can swim. All these activities made me improve my skills to be good. I got many benefit from them and I can use in the future.



Paragraph 18: My Favorite Childhood Activity

In childhood, I was young and I don't have many friends to play with me. In my village, don't have many children and park that childhood will play is far from my house. So I would play with my doll every day. When I move to new village, I don't friend so aunt bought many doll for me. I would play doll when I come back home or on Saturdays or Sundays. I think in my childhood is may be different from other childhood. I role play the dolls, make the story, make a costume for doll, make accessory and make hairstyle. But if I have many friends during my childhood, I won't play with. I would play with my dolls. If I could write what I role play with my dolls in my novel, it must have many books that I write from now. I think the fact that I don't have any friends is good because I am in my parents' eyes and don't have any bully. I play the doll until I was twelves years old. Play the dolls make me relax and take a rest from worst day I had faced before. I don't play doll any more because it have many work to do already. Every children may have childhood favorite activity like watch anime or cartoon. But I didn't watch cartoon or anime because in that time I think it nonsense for me. And I watch anime and cartoon when my relative was born. There parent let he watch and I watch it too. I have a little bit sad that when I was in my childhood, I haven't was this before. But I think playing the the dolls is good.



Paragraph 19: My Favorite Childhood Activity

One of my favorite activities is when I was 7 year old. It was a summer holiday after school and I had to stay with my grandma all day. At that moment, on Monday morning my parents were going out to work. Both of them didn't had time to take care of me so they took me to my grandma. I sat in their car. After that, they drove the car to grandma house. It was a long journey until I had arrived at her house, got down and get inside. I looked around and suddenly she came out with a smile and welcomed me into her house. I don't know what to do at the moment. After that, she said to me to go upstairs to the bedroom and said when she finished her chores, and she will come to see me. At that moment, I don't know what to do but I can watch the TV so I sit in front of the TV and watch it for a couple of minutes. I turned around to look around. I think when she came in the room and the room was filled with the sound of fun and laugh when we talked together and played together. It was the greatest day in my life and we had lunch at lunch time and watched TV together. But the amazing thing happened. It suddenly rained so I had to help her close all the windows and it was fun to run around to help her do things. After that, when the storm go away and it is now a light rain, we open the windows and we sat near the windows listen to the sound of the rain. It is evening and we had dinner together. At the time, my parents came and picked me up so that was the happiest day in my life to do all things and activities with my grandma.



Paragraph 20: My Favorite Childhood Activity

I love to play with my friend at school. When I was around 5 year old, I think everyone liked to play with there friend, me too. I really loved to play with my friend all day. For example, we often play hide-and-seek, which was one of our favorite games. We would laugh and have fun, trying to find the best hiding spots while one of us counted to ten. It was such an exciting feeling to hide and wait for our turn to seek. Play with my friends was not the only activity I love. I also love to walking with my mom after school at the mall near my school. Every day, my mom would pick me up from school, and I would be so excited to see her. Before heading to the mall, I like to buy popsicle from a shop. The popsicles are my favorite treat back then and they made the walk to the mall even more enjoyable. At the mall, I will go to watch the magician's show every time he perform. I was always amazed by his tricks like make things disappear or reappear. After I go home, I will play with my little brother, who was just 3 year old until dinner. We had a great time playing with toys or just being silly together. My favorite activity was in fact anything I did with my family. Every weekend, we will go to the park, running around, playing games, and enjoying nature. That was my happiest feeling I have ever feel.



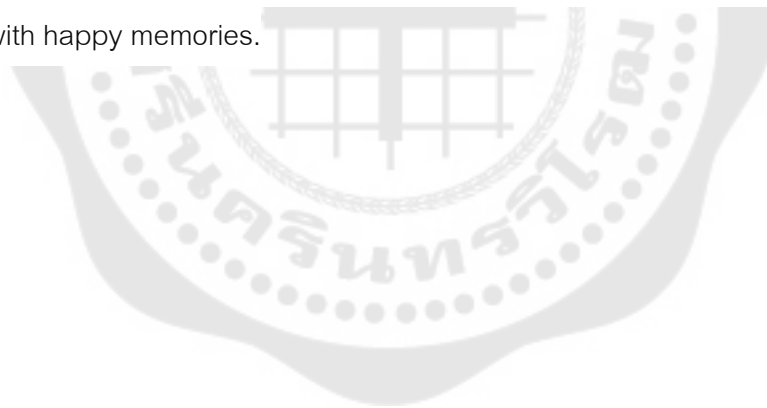
Paragraph 21: My Favorite Childhood activity

The most favorite thing I love to do is staying at home. It made my childhood was very happy and fun. It's always been my safest zone for me. I think it's because I am with my mom and dad all the time. At that time, I am very small and felt like my house was very big. The activities my dad created for me is called a dungeon adventure. It's an activity that needs my imagination. My dad played with me a lot. My dad took my dinosaurs and monster toys and put it in a random spot in the garden. I played as the main character in the game. And my dad is like a mentor. The two of us entered the garden and faced many monsters back then. It was the best thing I have done at that time. So that's why my imagination is very extremely. Another activity I have done with my dad is football. He trained me since I was little. He trained me from basic to advanced technique. When I was 10, my dad also sent me to a football academy. Now as I grow up, I look back at those memories and they give me warmth and joy. Although I don't play football with my dad as often as before, I cherish those times we spent together. The dungeon adventures, the football sessions, all of it shaped my childhood into something special and unforgettable.



Paragraph 22: The Favorite Role I Met

I have met Oat Pramote 2 or 3 time. I grew up watching him on TV. He is very friendly, kind and funny. I couldn't remember where I met him. But I could remember that when I met him for the first time, he is filming video with Pop Pongkul and his team. The second time I met him is at 4 Yaek Pakwan concert. I saved money for many months before I bought a ticket. It was my first time doing this by myself. I felt nervous because I knew many people are waiting to but the tickets to see him in real life too. I finally got to sit in front row, so I waved my hand to him, but I think he didn't see me when I waved my hand to him. I sang with him happily. I couldn't stop laughing because he played very funny jokes during the concert. It is like fulfilling my goal to meet him someday. Then I take a picture of him when he is singing and I posted it on IG. Surprisingly, he replied it. I was very happy when I saw his reply on my IG story. I thought my all merit points are gone. I chose Oat Pramote to be my favorite role model because his mind set and attitude. If we don't talk about his bad story, he is also a good guy. I came back from the concert with happy memories.

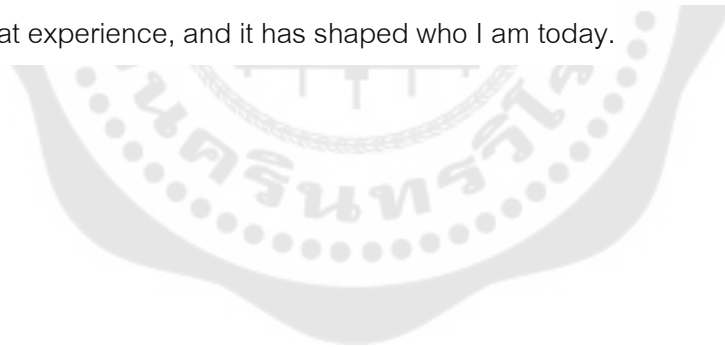


Paragraph 23: My Experience in Love and Heartache

Do you believe in puppy love? If you don't, I will tell you my experience of me and my boyfriend. I will tell you how he made me believe in puppy love and how I feel that this world has a man like him. This story is about me and my boyfriend that he falled in love with me at school gym. When I practiced my volleyball, he practiced his football and saw me. He knows me from my senior who is his friend. My senior posted me on Instagram and my boyfriend saw the story on Instagram so he texted my senior to check who am I. My senior told him that she is my senior and she asked he like me. But my boyfriend said no but she is kinda cute. Three days later, my senior called me and my boyfriend to go to her. So that was our first time to meet each other. What I was seeing is how his face turned really red and tears in his eyes. I don't know why but that made me feel like I was an angel. Two days later, he followed me on Instagram. Next day, I had a competition so he texted me to see how was my competition. After that day, we talked together but not much because we had to practice our sport and we went to Chonburi. When he finished his competition, I went to him and congratulated with him. When he asked me to take a picture with him, his friend said grab her shoulder. But he said no, just taking pictures make me feel shy. That made me feel really happy that he was a respectful man. Two months later, we decided to be in love until now. He always be a person who respects me. My parents and his parents support my relationship because we tell our parents everything about our relationship. I used to don't believe in puppy love very much but this guy made me change my opinion about love. Thank you for being a good boyfriend for 9 months.

Paragraph 24: My Experience in Love and Heartache

Do you have your first love yet? I did. I'll never really forget the first love. When I was young, I went to tutoring school, and I studied hard every week so that I can take the high school entrance exam. And then I had seen a girl. First, I fell in love with her. I have been waiting for a week to ask her to add Line. And she accepted me. At that time I was really happy. Then I had been talking to her every week. I helped her everyday in math class. I really like her. And three weeks later I has ask her to be my girlfriend, and then her agreed. I was very happy. I dated her for a while. And got to know each other more. But then later, she disapperaed. So I felt sad for a while. Then I've always been alone until now. And now I'm flirting with the person I like. I hope I'm not heartbroken. At least I think being alone isn't bad. You can make yourself famous, then people will follow you. I think you shouldn't care people who bully you but do your best and care about your health. Last I think having a girlfriend or not having one is all good. Sometimes, I still think about her and wonder why she disappeared. It's a mystery that I'll probably never solve. Now, I'm just focusing on becoming a better version of myself. I've learned a lot from that experience, and it has shaped who I am today.



Paragraph 25: My Experience in Love and Heartache

My last love experience occurred in the last summer. In april 2023, I went to study exchange in Cambridge, England. On the first day, we met each other at school in the class. Teacher put us to work together. For me, my first good impression about him is first time I met him. I really shook. He looks very grown up and he is very tall. And he is also my type. Day 1 and 2, we work together for normally. But I feel strange about him. Then in the evening after school, he asked me for IG. At first, I didn't mind anything but he started text me first to ask me to hang out with him and our friend. We talked together a lot. I started think that he might like me. And it is true. He told me he like me. Then we talk more and I just know that he had come to exchange only a week. And another day, we travelled together and we went to eat. We went for walk around the city on a weekend. We have very similar personalities and some style. He doesn't eat spicy food either. He told me he had to return to Germany on Sunday. We are very sad that we will not meet each other again. It was a very good week for me. We finally decided to go back to being friends. This makes me realize that long distance love doesn't work for us as it is very difficult.



Paragraph 26: My Experience in Love and Heartache

My experience in love and heartache was on November 25th 2021. It was a cold day when the girl that I kinda like messages to me to talk about work. The moment I grabbed my phone made my heart beating really fast. I quickly responded to her. I talked to her a lot and we became close every day. The day was filled with romantic moment, and I felt like I'm the luckiest guy in the world. The best part of my relationship was when she called me for 2 hours and I spent a lot of time with her. She invited me to play Among Us with her. At that time I think in my mind that some days I would confess love to her. While I was playing Among Us I ask her if she had a boyfriend or not and she said no. Suddenly, I asked her for the types of boys that she loves, and she replied me that her types was a musician and physical feature of Korea boys. She also liked a guy who loved anime and RPG game. When I heard her reply, I wanted to change myself like her liked and I tried to flirted her everyday like helping a math and English homework when the school open after COVID-19. I get closed and talked with her and some days I accidentally touched her hand. And every days I decided to confess my feeling to her and sadly she didn't accepted it and she said that she will consider it. I cried for 3 days because she didn't accepted me. In conclusion, I am happy to talked to her. I still haven't moved on. I will tried to flirted her again even I'm heartbroken.



Paragraph 27: My Experience in Love and Heartache

Did you find someone you love and someone who breaks your heart? My Experience in Love and Heartache is happened many times in my life. One of the most painful ones is when my family broke my heart. It happened a few years ago. When we left our house from a trip, the sky was so clear and the weather is nice to travel to another province. But the problem is that my brother is very loud in our car. I have to say that I didn't have a headphone which had a noise canceling function yet, so I had to listen to everything. At that time, I decided to resist it to escape the problem. But then I reached my limit, so I snap at my brother. But it backfired me because my parents scolded at me with hurtful words. They reminded how I was a big sister to my brother. I was completely shocked when I heard that. Then I kept quiet throughout the ride. And I'm shut myself in my room for years, and I don't feel like bother socializing with my family. One year has passed, I start to regret it. Because I should brought a headphone that time. But in the present, I fix all my family issue and living happily, and not as before the event. I still fixing myself to be better than before. And that's it for my experience in love and heartache story. It a past story that I don't think I could forget despite forgiveness.



Paragraph 28: My Experience in Love and Heartache

Have you ever had heartache in your life before? This story is about my love life. I have many experience about love. Actually, it not that much, but I think this is the most heartache in my life. Both trust, both the love that I gave to him fade away. The story happened not long ago. I have my really first love. This person is the one that I can confidently say that love. He is my first of everything. The one person can make me feel that he really into me. You know, in the beginning, anything is good. He treat me like princess. He take care me, bring me fun on trip, eat some yummy food together. He always with me when I am sad. One day, he ask me to hang out with his friend. I say yes and let him go. This is when the story start. That night, he go to hang out with his friend like every time. But this time was different. He gone all night, not responding to chat, not answering the phone call. I am so worried about him all night. But all I can do is trust him that he will not do anything weird. Next day, he reply my chat and just say sorry for gone all night and didn't say anything about last night. I ask him every time what has he done and where did he go. What I got just was silence. So I decide to ask my friend what happened last night. These are the end of everything. I finally have know he cheated on me. He gone all night because he with another girl. Ok, I don't know what to do. My brain is so empty. So I decide to love myself again. I don't need to care about this person anymore.

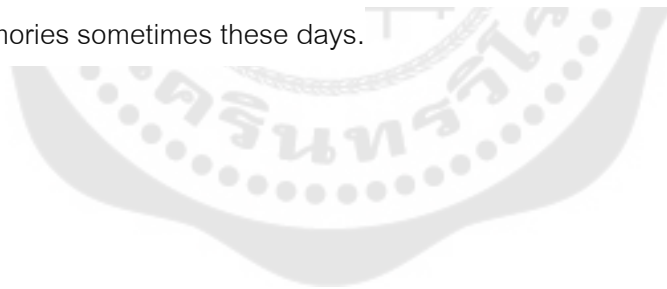


Paragraph 29: My Experience in Love and Heartache

I have experienced real love only two times. First one is when I was more younger than now. So at that time, I know just a little about love. It's like a baby that just learned how to walk, so it was really hard to understand love. And after that, my story with my first love comes to an end. Then many years later, I have met a girl. We met last year. I really have a crush on her at first sight. So I start to find out who she is. After I know her, I start to talking to her. I talk to her a lot, like every day. So she starts to have feelings for me too. Then we both agreed that we will date each other. Then the time of joy has started. We were really happy. We hanging out, we go to the movie, go to the mall, go to a lot of places. She really show me what love is. She really become my everything. We were each other's safe zone. Everybody think that we will last forever, but nothing is going to be like what we expect. My time with her is almost come to an end. We been arguing with each other many times. So we fight like every day. We have many problems that we try to solve. That is not that easy. Suddenly she broke up with me. I can't feel my face. I can't feel anything. I thought I was dreaming. I have nothing in my mind. The voice that always annoy me started to be quiet. I have never been quiet that much in my life. It really sad. I can't handle the pain. At the week, I cry a lot. I have lost the person I have been knowing for years. I don't know what to do. But after spending time with myself, I have thought that I must to move on. Now, I fully healed. Eventually, there no reason to be sad. There plenty of fish in the sea. You just need to handle the memories that you have spent with them. Every breakup is a lesson. It's your teacher. You have to appreciate every person that come to your life because after you lose them, you might never find anybody like them again.

Paragraph 30: My Experience in Love and Heartache

My experience in Love and Heartache about a 15 years old who like boys. Since I was born, I knew deep in my mind that I like boys. And it is probably not easy. When I met my first crush, I was in primary school. I like him for 2 years until we are graduated from primary school. I confessed my feeling to him and as I expected, he is a straight guy. After that, I never like someone or feel like confess my feeling first to any boy I like. I will just wait for them to make a sign first. In the summer of 2022, I met a boy named Antonious. He is a boy from Deutdvhland the restaurant named Akvavit Grill and Bar. It is a seaside restaurant. When I walk in a restaurant, he is the first boy I notice because his height, blone hair and bright green eyes. I look at him until he notice me. He came talk to me and he let me order and he will pay for me. I feel very considerate. He order me a cheese board and German sausage. I flirting with him and he make a joke that he feel butterflies in his stomach. He asked do I like German sausage that he ordered. I said "Yes, I love it!" He said "It is nice. I got one here too." That made me feel crazy but I am trying to be calm. However, we can't begin anything at that time because I will come back to Thailand soon. I went back home with good memory. His kindness is still in my memories sometimes these days.



3. Advanced Learners of English (AELs)

Paragraph 31: My Favorite Childhood Activity

One of my most favorite activities I did as a kid was documentary watching. Every holiday afternoon at my home, I would pick up my iPad and browse for documentaries on YouTube. When I found one, I smiled with glee and tapped the screen with no hesitation. Most documentaries I watched were about astronomy, such as how Earth was found, how it would feel to fly amidst the thunderous clouds of gas giants, and how hot the surface of Venus really is. As the intro started, my eyes widened, and it threw a thrill all over my body. I knew I was getting on a wild ride of weird knowledge regarding the solar system and the wondrous aspects of the vast universe. Many years have passed, but I still vividly recall the joy I had watching space documentaries and exploring the cosmos. Those documentaries greatly influenced who I currently am. I stopped watching them in 2018 as my interest in astronomy halted. Most documentaries I watched were removed due to copyright infringement, and it is not easy to find them in Thai anymore. But when I grew up, I found video, essays or animations are more preferable. The best part about watching these documentaries is that they boosted my imagination and understanding of the world. They inspired me to write space fiction or a journal on how our world was formed and what our planet has in common with Mars. As a kid, the documentaries encouraged me to think of a story about a man who saved his world from asteroids and terraformed Mars and Venus. Space fascinated me, and that's what opened the world of science for me. Overall, while I don't watch those documentaries anymore, I would love for somebody to republish them on YouTube.

Paragraph 32: Childhood Activity

My favorite childhood activity is drawing with my friends. When I was in elementary school, I liked to draw with my friends all the time. We even drew on our exam papers when we had the chance. My friends and I loved drawing so much since we always dreamed of becoming artists one day. We would spend hours together drawing all sorts of things, such as dragons, monsters, and other mystical creatures from our imaginations. It was a fun and creative way to pass the time. We didn't just stop at drawing, though. We also loved making mini-games or board games on paper. We would design these games ourselves and then play them together during breaks or after finishing our work. However, since we often got caught drawing in class, we started finishing all our classwork first before diving into our drawings. That way, we avoided getting punished. As time went on, my friends and I drifted apart because we went to different schools and pursued different paths in life. Some of them didn't continue drawing as much as before, while others even got accepted into art majors. Despite the distance, I still draw from time to time because it brings back all those cherished memories. We still meet up occasionally, but we rarely have the chance to sit and draw together like we used to. Even so, I'll always remember the fun we had, and I'll always hold on to the nostalgia of those childhood days forever.



Paragraph 33: Childhood Activity

Everyone has a favorite childhood activity, and everyone has different favorite activities. For me, my favorite childhood activity was riding a bike. I had my first bike when I was six years old. At that moment, it was a four-wheeled bike. I received it on my birthday from my dad. Riding a four-wheeled bike was very easy, and I would ride around my village with my dad. When I was seven years old, I received my second bike. It is a two-wheeled bike, which was hard for me because I couldn't control it. That made me not like riding it much, but my brother could ride a two-wheeled bike easily, and he always encouraged and cheered up me. My dad helped me practice riding the two-wheeled bike. In the beginning, he would hold my bike while I riding it, which made me feel confident and more open-minded about riding. Then I could control it on my own. But sometimes, I got hurt or fell off. Finally, after practicing every day, I learned to ride the two-wheeled bike by myself. I was very happy and proud of myself because of the effort I put into learning. Even though I got hurt or bled sometimes, the whole experience became a good memory for me. Now, whenever I see my bike, it always reminds me of those moments. Certainly, I will never forget that memory. Even though I have new favorite activities now, riding a bike will always be one of my favorites.



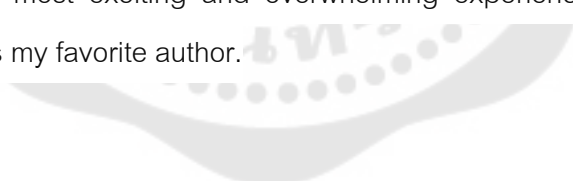
Paragraph 34: The Favorite Role Model I Have Met

We must have at least one favorite item or one favorite artist in our life, me too. There is a lot of artists that I like. I probably like them because of the work they produces or anything else. But if I have to choose one to be my role model, I will choose Farose to be my role model. I know him from his Youtube channel called Farose channel. His channel was named "Klai Baan" or "Far from Home". He mostly visits foreign countries. He create a lot of really good and interesting contents such as podcast and others. All of that inspired me. I previously hated history somehow as sometimes the stories were told by the winners whereas the untold ones were left as they might mock some people or countries. But his guests and him made difficult historic or religious content easier and fun to learn. Some topics or content were sensitive to talk publicly they showed us how it was important to learn or hear another story of the content. I could remember them more better. I met him at his first fanmeeting called FaraTalk 'X' and the City in April. There are a lot of famous people who have been guests of his channel too. By the way, I will wait for the day I finally got a chance to meet other artist too. I will feel so grateful and the entire day will be full of joy and happiness.




Paragraph 35: The Favorite Role Model I Have Met

“Never met your idols”. Have you ever heard of this phrase? Well, I can absolutely say that it's not true, at least for me. I love reading, so I have many authors I admire. But I have my favorite writer, too. Her writer's name is Moonscape. Her ways of words are amazing and it mesmerize me every time I lay my eyes on her pieces. The way she portrayed how she sees and understands the world in her work is always fresh and always gave me a new perspective. She is basically like a goddess of literature to me. I first read her work in January last year. The book I read was her biggest hit and I have heard of it so many times on social media. When I finished it, I was overwhelmed. It impressed me so much and I was amazed by how it really met my expectations of a good novel. After finishing that book, I went through all the novels she has written, and she never disappoints me. After following her for a while, I just knew she was also a chef. Her restaurant was on the way to my grandparents' house anyway, so my parents took me there. Unfortunately, the restaurant had already closed when I got there. But I accidentally met her father and told him I was her fan with excitement. He then called her to sign my book. My heart was pounding so hard when I saw her. She was so nice and wonderful as always. She even brought a postcard from her book and kindly gave it to me. It was the most exciting and overwhelming experience ever! These are the reasons why she is my favorite author.



Paragraph 36: The Favorite Role Model I Have Met

Have you ever met your favorite role model? I met her once a few months ago. On the day before the New Year, my friend asked me "Would you like to go to the concert with me?" and I was very exciting and could not wait to go to the concert since I know that my favorite artist was coming to perform at this concert as well. I thought it was going to be my best time in that year, so it was. At first, when I accepted my friend's invite, I did a checklist list what did I have to bring. I was ready, but I forgot to ask what time the concert was going to start. I arrived at the concert quite late, therefore I thought I almost could not meet my favorite idol. I then called a Grabbike to arrive there faster. Luckily, the concert also started late, so I met my favorite role model. My favorite role model is Jorin 4EVE. Then I saw her at first sight and I knew that she was a very talented, friendly, funny, and beautiful person. While she was performing on the stage, she was the best rapper, singer, and dancer I have ever met. She was very shine on the stage and I almost died because of her smile. She was very friendly to her fanclub since she always entertained to make everyone feel happy and enjoy. I filmed her every song she sang and every show she performed. She was very funny with small things such as she forgot where did she keep the microphone or when she played some jokes, but no one understood. I was very happy and enjoy at that moment very much. It was the best time of the year. After the concert, I didn't only go back with happiness, but also with a lot of positive energy from her smile.



Paragraph 37: The Favorite Role Model I Have Met

Meeting favorite singer is exciting and amazing. I had listened to Pun's song for 3 years. It is not long, but for me, I always waiting to see him. I tried to meet him in person for many times, but he normally sing at night club, and I can't watch because of my age. When I know that I would meet him in Colorist 3, I was dreaming for the day that I bought a ticket. I prayed for 3 hour. I really want to meet him. Then lucky I can buy the ticket. The first thing I do is find the shirt. I want Pun to see me wearing beautiful dress. I prepared belongings for concert like a power bank. This is the most important thing I can stay in the concert for 10 hours and the phone battery still available. The phone is important for paying food and call Grab. I also bring Hong Thai inhaler. This was also necessary because there are a lot of people you might pass out. The last thing I bring is a mini fan. This is useful while I waiting for the light or sitting on the ground. It might be very hot because of cloud. When Pun show up, I always scream and sing along. His voice is so nice and the atmosphere in the concert is full of light. The vibe is very good like I am floating in the air. Everyone sing along so nice. When it is pop song, everyone follow the beat. It's so fun. After concert finished, I still want to meet Pun every day. He will always be my favorite singer.



Paragraph 38: Love and Heartache

If you aren't careful to love someone, what will happen? In the past, I always talked to boys but when I first saw her, she looked so gorgeous and handsome in the same time. I adored her for a few months. Then we went on a date. It was amazing. She was the perfect girl I had ever met. We went on a date for 4-5 times. We had dinner together. I stayed with her on her birthday. We watched movie together. The best thing that I was appreciate myself was I told my father about her. It was unexpected that my father accepted her. So I tried to ask her about our status because we were in a situationship. But the answer that I got made me feel so deeply hurt. She said she likes me but she didn't want to give me status. Also, she didn't want to lose me. Then I felt she just wanted to keep me by her side. So I decided to stop this relationship because I do not want to stay with no status. 3 days passed, my friend told me she saw her at Siam Paragon with a new girl. I was hurted so much I couldn't move on. I was afraid I would encounter people like her again. In the end, I realized every day was not the same. All in all, if I date someone, it is my choice. It depends on what kind of person I choose. If you love someone, do not forget to love yourself as much as you love someone.



Paragraph 39: Love and Heartache

I have seen lots of love stories, but this one is the most memorable. It is my first one-sided love story, which is me who loved him one-sidedly. It happened when I were 14 years old, which many scenarios happened at school. This is how my first one-sided love story began. It began at some time that I cannot remember what time is it. But when I realized, I fall in love already. It has lots of situations that he did many good things for me, such as picking up things for me or talking to me and others. I were so delightful at that time, which I thought by myself that he would love me back. However, it did not be that way. Also, he did all the good things for me. Then I told him that I like you through direct message in Instagram, he answered that he didn't like me in the same way. He liked me as friends. After that, I was shocked and surprised that he answered me that way. I didn't say anything to him, and I blocked him right after he had answered me in Instagram. Two months after this happened, I found out that the one he always liked in that way. It is one of my best friends. She told me that he confessed to her that he likes her. It were indescribable thing to me. Recently, I am happy now. I do not regret for all of those thing anymore. And also, I still talk to him but not that close to him as all those time.



Paragraph 40: Love and Heartache

I may not have many experiences in love and heartache, but I do have a few notable moments that many can relate to it. One of those experiences was on November 4th, 2021. It was the day that I decided to call a girl and talk to her a little bit more, because we didn't talk much before. At that point, I haven't seen her or talked to her for over a year. Surprisingly, she picked up. At first, she didn't recognize me, but when she did, she was really surprised that I called her. Two days later, I called her again and we talked for about 15 minutes. After that, I started calling her almost twice a week. We became a lot closer than we were before. There were a few notable moments. For example, she called me 6 times. She was one of the only girls who actually wanted to talk to me and actually cared about me truly. The longest call that I had with her is 43 minutes, 17 seconds long. She was really nice to me and I could talk to her for a long time, casually without getting bored. Most of the time, I really talk to girls when it's necessary or about work, but she was the first girl that I managed to talk to about pretty much anything. She doesn't think that I'm weird or different. Instead, she thought I am a nice guy. In short, she truly cares about me. I talked to her in line consistently from November 2021 to March 2022. After that, she didn't talk to me and disappeared for a year until 2023 in April when we met in real life. She came to talk to me and I was really surprised to see her. She even touched me on the shoulder. Nowadays, I don't usually call her anymore, but I still chat to her from time to time. In conclusion, I am a very lucky guy because I met a girl who truly cares about me and one that I could talk to no matter how I feel. I realized how it is a good thing to have someone like that.

Paragraph 41: Love and Heartache

Someone used to say "Don't be sad because it ended. Smile because it happened." My experience in love is nothing special. I'm still just a teenager who knows nothing about the world. Love for me is something I really don't understand back then. My first love is when I was in Grade 8 as well as the start of the pandemic. I joined a Discord group of role playing in to some character from the cartoon I like, then I met this girl. To be honest, it's love at first sight. It might sound cliché but back then I really in love with her. We talked through messengers almost every day and a video call sometimes. If I saw a rose for every time, I would think about her. I'll only have one rose because she has never left my mind. She was all I need. 12 years old me experiencing love for the very first time is something I can't explain. It nonsense, stupid, yet still beautiful in its own way. The journey of my first love started to fall apart. We started to get in a fight more often. We mad at each other all the times but I still hold her back. I knows it will be over for sure. Love through internet wouldn't go well without meeting them. In the end, we broke up. It was painful but I understood her and let her go. I told her I would never forget the good memories we've shared. About 2-3 months later, she invited me to a convention at Siam Paragon where I really met her for the very first time. She was gorgeous as always. That day was one of my happiest days ever. I smiled all day and never thought I would be that happy but at the end of the day, it was over and I understand that. She hold my hand for the first time and very last time and we separated. This taught me that we should never fall in love the same person because we will fall in love with the great memories lying ahead, not the person. We gotta letting go even if it means to come to the realization that some people are a part of your history, but not a part of your destiny.

Paragraph 42: Love and Heartache

Last year on November, I met this girl whose name was Toon. I was going to a tutor expo. It's was for testing to be admit to Triam Udom. I was there with my mom but I notice my friends Instagram story that they come as well. When I met him and others, there were 3 of my friends from my old school and we decided to eat something but my friend said he got a plan already. While we were waiting for one of us who is waiting for someone the guy waiting bane is Kiwi. The other is Tian and Prince. Kiwi tell us about the girl he was looking for that she is his crush and they are in talking stage right now and they will go to eat something together. Then he ask if someone can go with him. To be honest, he look so nervous and Tian and Prince said they got class after this so it's only me who's free at first. I was hesitating but after I saw how he look I can't just go back home so Prince and Tian go on their way then Kiwi and me wait for the girl. And they arrived. Then I look back to Kiwi. His face was like a tomato like he's about to explode. Then we make friends. Then after we eat something, Kiwi got to go because he have class so we decide to splits up then I asked for Toon's Instagram because I have maybe some crush on her.



Paragraph 43: Love and Heartache

I have experienced various kinds of love - platonic, romantic, and sexual. Throwing back to 2020 during elementary school, I knew that love existed when I meet my best friend; my one and only. We have met with each other since elementary school but we had never interacted with each other back then. It all started from that one late-night phone call. That year was such a weird and nostalgic year that I felt the urge to talk with my friends all the time. We played all the types of games that ever existed at that time; all day and night together. We are bounding by how similar we are and how we have never felt a strange feeling like this toward anybody, except us. One day, I gained the courage to ask her if our feelings are mutaul. I was so nervous as it was my first time confessing my love to someone who was so close to me. Later on, she said "yes" with a smile on her face. I am glad that we have a chance to be with each other. However, we broke up after years of dating with the person who we swore to be the love of our lives. Our paths never crossed again ever since and it broke my heart to pieces. Until this day, I still have been trying to move on. I still wonder about how her life goes without me because mine is terrible because of the missing jigsaw or place that used to belong to somebody so special to my heart. Whether it is love or heartache, both help shape who I am today like a blessing in disguise.



Paragraph 44: Love and Heartache

Have you ever had a daydream love and a nightmare heartbreak in one relationship? My experience is nothing extraordinary. It's just another angsty love heartbreak story. I used to think love is an easy thing, until I met a girl that changed my perspective forever. Last year, I met an artist in February. I like her humor, her music taste, and her art a lot. Eventually, She and I became mutual friends. We talked to each other every day. We met up for movies and meals, until we developed feelings for each other. First month of dating was actually doing great. I ignored her red flags at first. After all, it's not that big of a deal, right? It's wrong. During the second month of our relationship, she has started to ghost me. I was devastated. I tried to understand her side, even though she never gave me a reason to do so. I tried communicating, but it always ended up with her ignoring me. So I told myself to change for her sake. I started to ruining my sleep schedule. Even though I had difficulties sleeping, I thought to myself that if I stay a little later, I can talk to her more. It still didn't work. I began asking myself, why am I still with her? Maybe it was attachment, or maybe it was love. The third month of our relationship was terrible. She didn't even try to hide her red flags anymore. I wanted to leave, but every time I told her, she would tell me she loved me most, and she couldn't go on without me. And I guess in every time, I forgot to mention that she's mentally ill. Of course, I'm there for her, but it wasn't enough. Her temper became bad as she continued to trauma lashed out on me. It was exhausting, since I have my own stress too. My final straw was when I caught her flirting with her senior. It was painful, as she thought it was normal, and she did nothing wrong. I broke up with her on our third month anniversary. She didn't even show any regret. I cried for months. I must say so. This always reminds me until now falling in love with her is a heavily experience, while her breaking my heart was below hell.

Paragraph 45: My favorite childhood activity

When I was a child, I loved going to the playground. I would go to one that was nearby my house. I would play there for many hours. I never got bored. It would be the most magical time of my life to the point that my mom had to drag me out of there. But I refuse everytime. I would start rolling on the ground, begging for another 10 minutes. My favorite part of the playground would be the swings and the monkey bars. I remember being on the swings and trying to go in a full circle. It was very dangerous. But I was too young to know anything. For the monkey bars, I always climbed to the top of the bars and just sat on there. Of course, I wasn't playing alone! Imaginary friends were not aware to me yet. I made a friend whilst I was at the playground. He was such a sweetheart. The boy I met charmed me and we got along very well. It's like I have known him for many years already. I would meet him at the playground every day, jumping and goofing around with him. Those hours would pass by so quick like an blink of an eye. It made me had another reason to go to the playground and stay there for hours on weekend. And for the most shocking part, me and the boy are still best friends to this day! We have been inseparable ever since until now. To sum everything up, my favorite childhood activity was spending countless hours at the playground. If I never enjoyed going to the playground so much, I would have never be who I am today.



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