

# LINGUISTIC FACTORS INFLUENCING THE CRITIQUE PAPER WRITING STYLES OF GRADE 12 STUDENTS

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## ABSTRACT

**DIVINA, DANILENE G., LINGUISTIC FACTORS INFLUENCING THE CRITIQUE PAPER WRITING STYLES OF GRADE 12 STUDENTS.** Unpublished Master's Thesis. Sacred Heart College of Lucena City, Inc., May 2025 (Raquel R. Sena, Ph.D., Thesis Adviser).

In academic writing, the ability to critique effectively is a critical skill that shapes students' capacity to analyze and articulate their thoughts on complex subjects. This study explores the intricate elements of critique paper writing among Grade 12 students, aiming to uncover the schematic structure and linguistic factors that influence their style. This research offers valuable insights into the developmental stages of academic writing skills by examining how these students approach the task of critiquing artworks in their English for Academic and Writing Purposes course. This study centered on determining the schematic structure of the critique papers, the linguistic factors influenced the critique paper writing style, reviewing related literature/studies, formulating research questions/objectives, adopting theoretical/conceptual framework, deciding on scope and limitations, choosing an appropriate research design, selectin participants, collecting and coding data, choosing/using the appropriate method/tool, interpreting data, writing the research report, making citation and writing final references, and proposed a folio of critique paper writing style that will help enhance writing skills. The present study involved 20 Grade 12 students enrolled in the subject English for Academic and Writing Purposes. A descriptive-analytic design was employed.

The results revealed that Grade 12 critique papers follow a structured rhetorical pattern comprising three obligatory moves: Description, Analysis, Interpretation, and Judgment. Description includes introducing the artwork, describing the subject matter, and detailing visual elements. Analysis and Interpretation involve examining artistic elements, interpreting symbolism, discussing mood and meaning, and comparing the artwork with similar styles. Judgment consists of evaluating artistic success, discussing impact and relevance, providing final thoughts or recommendations, and reflecting on personal connections or responses. While some non-obligatory steps, such as comparisons between artworks and personal reflections, appear less frequently, the predominant writing style remains descriptive, analytical, and interpretative, focusing on artistic elements, symbolism, and historical context. Linguistically, the papers exhibit strengths in vocabulary range, sentence structure variety, and lexical density. However, cohesion, coherence, register, and formality inconsistencies affect readability. Additionally, weaknesses in collocation awareness, discourse marker use, and figurative language application hinder fluency and stylistic refinement. Grammatical errors, awkward phrasing, and misuse of terms further impact clarity and coherence, emphasizing the need for pedagogical interventions to enhance students' academic writing skills, particularly in developing stronger analytical frameworks and improving argumentation quality.

**KEYWORDS:** critique paper, folio, schematic structure, writing styles

## 1. INTRODUCTION

The Philippines has long needed education reform, and before the K to 12 program, it was one of only three countries still using a 10-year basic education cycle. Republic Act No. 10533 in 2013 extended basic education to 13 years, aligning with international standards (ICEF, 2013). The K to 12 program includes Kindergarten, six years of elementary education, four years of Junior High School, and two years of Senior High School (SHS), offering specialized tracks. The goal of English subjects in Senior High School is to develop students' communication skills for academic, professional, and real-world contexts. The curriculum includes courses like

Reading and Writing Skills, English for Academic and Professional Purposes (EAPP), and Oral Communication in Context, aiming to improve academic writing and research skills (Magno & Piosang, 2016). However, courses like English for Academic Purposes (EAP) continue to pose challenges for second-language learners, requiring advanced writing skills and coherence, areas often underemphasized in earlier education. Studies highlight that many learners struggle with academic writing due to gaps in prior instruction and limited exposure to academic genres (Hyland & Jiang, 2017; Ren & Wang, 2022).

In EAPP, SHS students write critique papers summarizing and evaluating works like books, articles, and films, helping them develop analytical skills, improve argumentation, and refine linguistic features such as vocabulary and cohesion (Robbins, 2025). A study in the *Journal of Writing Research* emphasized the significance of these elements, showing that critique writing improves students' overall writing by enhancing lexical sophistication and syntactic complexity. Hajan (2024) found that students' research introductions were poorly organized, lacking connectives and following an unclear pattern, indicating poor cohesion and coherence. These findings call for a more robust theoretical framework to address the complex nature of academic writing skills, especially in research introductions.

This study aimed to address gaps in SHS students' writing competencies, particularly in academic tasks such as critique papers. Observations, including those of Hajan (2024), revealed that many Filipino students struggle with cohesion, coherence, and organization in their writing. These challenges are exacerbated by the Philippines' linguistically diverse context. As second-language learners, students face difficulties aligning their linguistic patterns with academic English. The study examined key linguistic features shaping students' writing: lexical choice, grammatical accuracy, cohesive devices, and syntactic complexity. The analysis of these features, alongside the structure of critique papers, provided a comprehensive view of students' academic writing skills. Despite reforms like the K-12 curriculum, many SHS students still face challenges in academic writing, which impacts their ability to meet the goals of SDG 4 for equitable, high-quality education. This study explored how linguistic factors shaped writing practices, aiming to improve academic writing instruction and support SDG 4's goal of fostering inclusive, high-quality education for all.

### Statement of the Problem

This study explores the critique paper writing style of Grade 12 students, particularly focusing on its schematic structure and the linguistic factors that shape it. It seeks to answer the following questions:

1. What is the schematic structure of the Grade 12 students' critique paper in terms of:
  - 1.1 Moves;
  - 1.2 Steps; and
  - 1.3 Length?
2. What linguistic factors influence the Grade 12 students' critique paper writing style based on the identified schematic structure?
3. What folio of critique paper writing style can be developed to enhance their critique writing skills in L2?

### Conceptual Framework

Genres refer to the typical language and structure used in similar texts to communicate recurring events, shaped by social and purposeful processes. They reflect collaborative efforts to achieve specific writing goals through a series of structured actions (Abduganiyeva, 2023).

Irawati (2022), Liu and Xiao (2022), and Suherdi et al. (2020) used genre analysis and corpus methods to examine discourse patterns in academic texts. Genre analysis studies how a text relates to its context by identifying semantic units called moves, each serving a specific communicative purpose. The combination and order of these moves reveal structural discourse patterns based on the author's goals. Swales (1981, 1990) defined genre as a class of communicative events with shared purposes among a discourse community.

Linguistic challenges in academic writing often affect non-native speakers, who may struggle with cohesion, organization, and unfamiliar argumentative techniques due to L1 interference (Tran, 2017; Lopez & Bautista, 2019; Ahmed, 2021). Without guidance, meeting academic expectations becomes difficult, as language background shapes how knowledge is communicated (Singh & Romero, 2020).

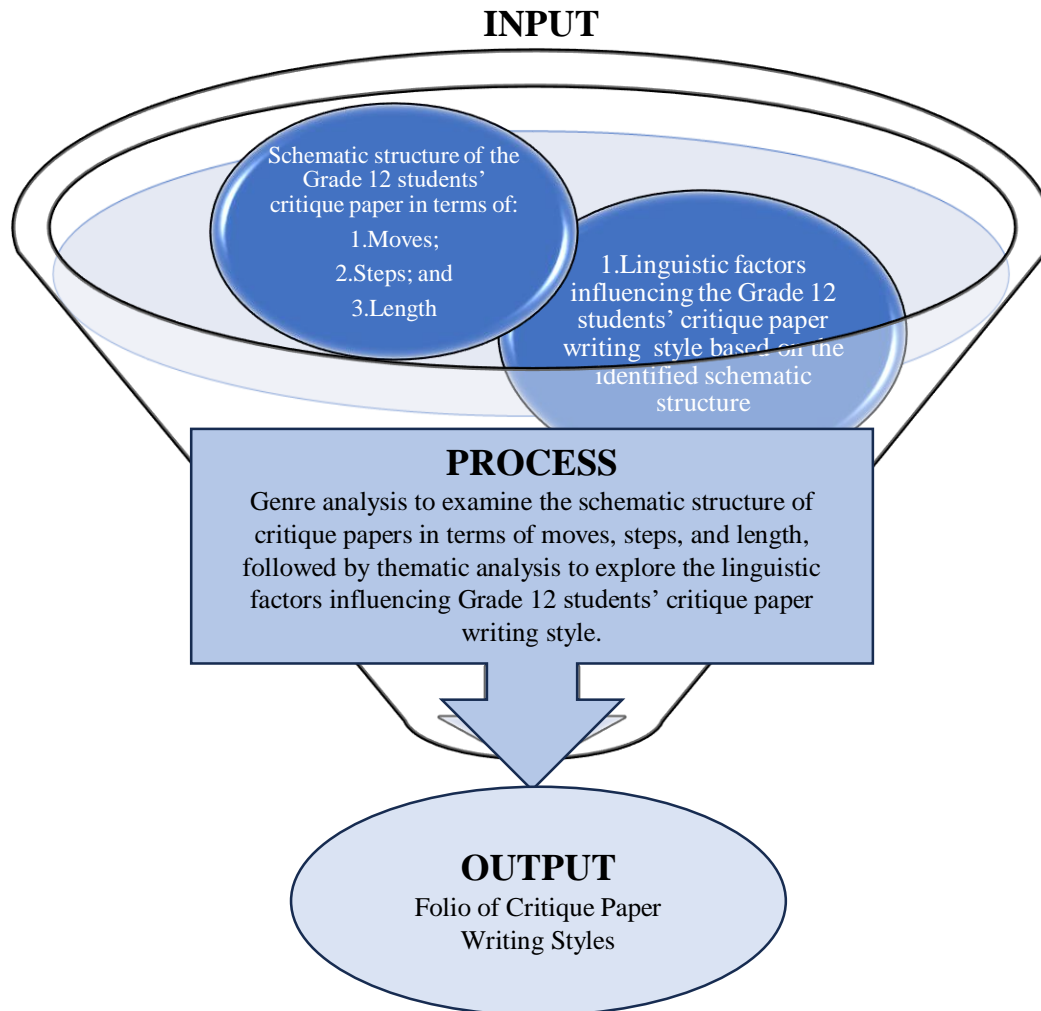
Writing research focuses on three main linguistic constructs—lexical, syntactic, and cohesion (Zhang et al., 2018). These features help identify discourse structures, though not all structural elements are strictly linguistic.

To support writing development, the researcher will create a folio compiling drafts, reflections, and feedback. This tool helps track progress, refine writing skills, and improve coherence, organization, and academic language in critique papers (Reyes & Tan, 2022).

### Conceptual Paradigm

**Figure 1**

*The Conceptual Framework for Analyzing the Schematic Structure and Linguistic Factors Influencing the Critique Paper Writing Styles of the Grade 12 Students*



This study employed the Input-Process-Output (IPO) model to systematically examine the writing styles of Grade 12 students in critique papers. The input phase focused on (1) the schematic structure—moves, steps, and length—and (2) the linguistic factors influencing students' writing styles. These elements were essential in identifying patterns and variations in critique writing. The IPO model, widely used in educational research, effectively assesses writing processes (Subiyakto et al., 2015).

The process phase involved a genre analysis to identify structural patterns and a thematic analysis to explore linguistic influences, including language and culture. These methods offered deeper insights into how students constructed critique papers.

The output was a Folio of Critique Paper Writing Styles, a valuable reference for educators, researchers, and curriculum developers. Through the IPO model, this study provided a structured approach to understanding the interaction between writing structures and external influences, enhancing students' academic writing skills (Morales & Yu, 2019).

**Scope and Limitations of the Study**

This descriptive-analytic qualitative study explored the schematic structures and thematic patterns of critique papers written by Grade 12 students in English as a second language (L2). It examined how linguistic factors influenced students' writing styles and proposed a folio of writing styles to enhance critical writing skills. Using Hyland's Genre Analysis framework (2004), the study analyzed 20 critique papers—8 from HUMSS, 8 from STEM, and 4 from ABM—selected based on specific criteria: three-paragraph structure, focused critique of assigned artwork, and written within 45 minutes to 1 hour without AI assistance.

The analysis focused on the organization of ideas, cohesive devices, and overall coherence, while also considering the students' linguistic backgrounds. The study was limited to one private senior high school during SY 2024–2025 and did not include revised drafts or student interviews. Findings informed the development of a practical writing folio aimed at improving academic writing instruction in the EAPP course under the K–12 curriculum in the Philippines.

**Definition of Terms**

To achieve a better understanding of this research, the following terms are hereby operationally defined:

**Critique Paper.** A structured academic document that evaluates, analyzes, and interprets a literary, artistic, or scholarly work offers positive and negative assessments based on critical thinking and supporting evidence.

**Folio.** A curated collection of classroom activities, writing tasks, and student reflections compiled to document and demonstrate learning progress, skill development, and academic achievement. It serves as a record of students' growth in critique writing and a pedagogical tool to support and enhance their academic writing competencies in English.

**Genre Analysis.** A methodological approach to studying texts within a specific category by examining their structural, linguistic, and rhetorical patterns to understand how they function in a particular discourse community.

**Linguistic Factors.** Measurable aspects of language use influence communication and writing proficiency, encompassing vocabulary range, sentence structure diversity, textual cohesion and coherence, appropriateness of register and formality, lexical richness, rhetorical techniques, use of discourse markers, collocational accuracy, and the application of figurative language.

## 2. METHODOLOGY

**Research Design**

This study employed a descriptive-analytic qualitative approach to examine the rhetorical patterns and linguistic factors influencing Grade 12 students' critique writing. This method enabled detailed analysis of textual structures, writing styles, and thematic elements (Creswell & Poth, 2018). Purposive sampling was used to select participants with relevant experience (Palinkas et al., 2015). The analysis focused on rhetorical moves and steps—organized communicative stages in writing—drawing from genre-based frameworks (Swales, 1990; Hyland, 2023). This approach provided in-depth insights into students' natural writing processes and how their linguistic backgrounds shaped their effectiveness in critique writing, highlighting the developmental aspects of their academic skills.

**Research Locale**

The research was conducted at a private institution in Infanta, Quezon, which offers senior high school and college programs, including BSBA, BS-Crim, BEEd, and BSEd with various majors. Senior High School students choose from HUMSS, ABM, GAS, and STEM strands. The school's diverse academic offerings and strong emphasis on literary activities—such as poem, essay, and story writing, especially during Literature Month—made it a suitable site for studying the linguistic factors influencing Grade 12 students' critique writing. Its active participation and recognition in events like the PSA Literature Writing Contest reflect its commitment to developing students' writing skills.

**Research Participants**

The study involved 20 Grade 12 students from various strands—STEM, HUMSS, and ABM—who were enrolled in English for Academic and Professional Purposes (EAPP), focusing on critique writing. Under their teacher's guidance, they engaged in structured writing activities, making them suitable participants for exploring linguistic influences on critique writing styles. From 160 students, 20 critique papers were purposively selected based on specific criteria: written within 45 minutes to 1 hour, first drafts with no major revisions, and completed without

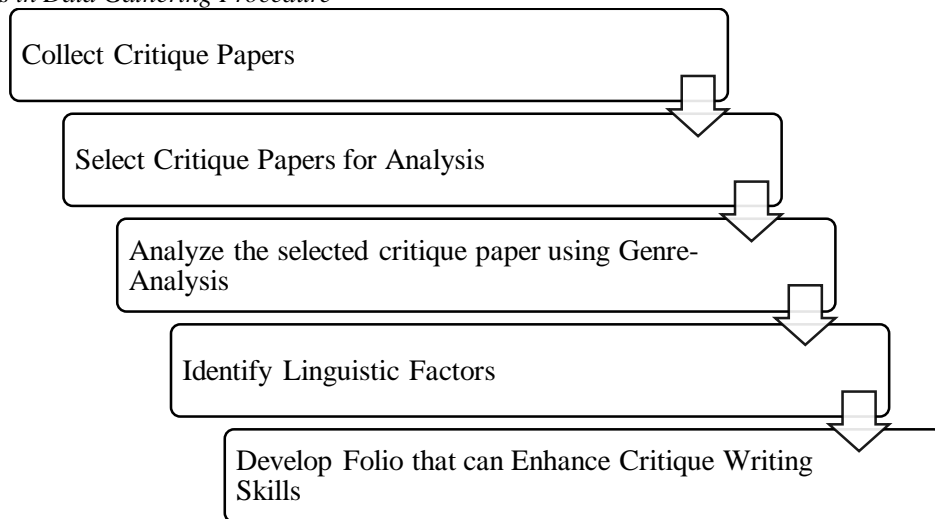
external assistance to ensure originality. Each paper analyzed the painting *Spoliarium* by Juan Luna and was evaluated for coherence, logical flow, and argument development.

### Data Gathering Procedures

The researcher obtained permission from the Principal of Northern Quezon College, Inc. and the students' parents to ensure ethical compliance. The study was integrated into the English for Academic and Professional Purposes (EAPP) curriculum. Before data collection, the researcher taught the lesson on critique writing as part of regular EAPP instruction. Twenty critique papers, each written in 45 minutes, were collected and served as the study's corpus. A genre analysis, based on Hyland's framework, examined the rhetorical moves, steps, and structure of each paper, followed by a thematic analysis to identify linguistic factors influencing students' writing styles. A strict procedure ensured the validity and integrity of data collection and analysis, with findings used to draw conclusions and suggest future research directions.

**Figure 2**

*The Steps in Data Gathering Procedure*



### Specialist Informants

To ensure the accuracy and credibility of the findings, three expert informants validated the coded data. All held a Master of Arts in Education major in English and had extensive experience in academic writing and genre analysis. The first, an English professor, reviewed the schematic structures of the 20 critique papers for coherence and adherence to genre conventions. The second, a public school teacher specializing in linguistic analysis, validated the identified language features, including cohesion devices and evaluative expressions. Based on their feedback, revisions were made. The third informant, a PhD holder and Dean, conducted the final review to ensure consistency, rigor, and scholarly standards. This expert validation process enhanced the study's trustworthiness by providing triangulation and minimizing bias, as recommended by Creswell and Poth (2018), resulting in a more accurate and pedagogically sound analysis of students' critique writing.

## IV. Results and Discussion

From the analyses and interpretation of the gathered data, the following findings were obtained:

Part 1 – Schematic Structure of the Critique Paper

**Figure 3**

*Obligatories of Moves and Steps in Critique Paper of Grade 12 Students (STEM, HUMSS, ABM)*

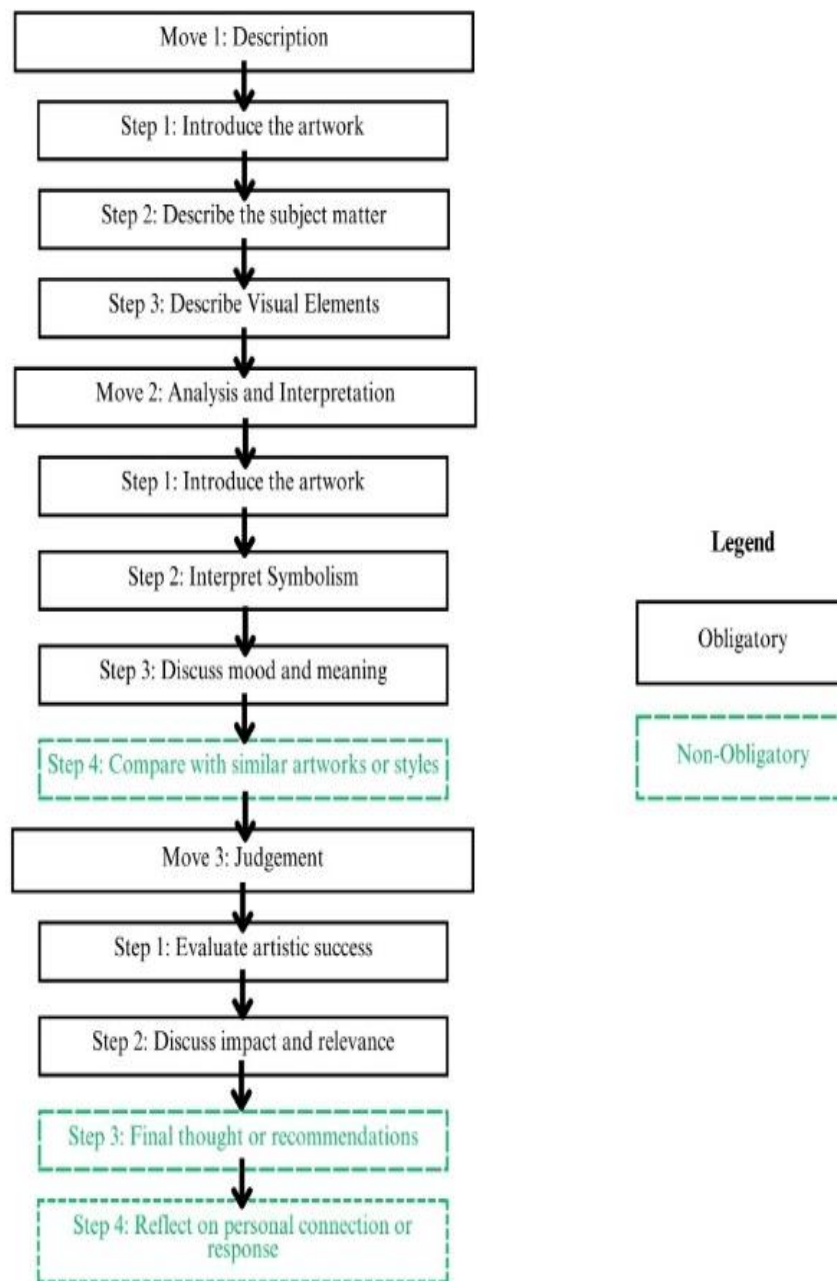


Figure 3 illustrates the obligatoriness of moves and steps in a critique paper, analyzed using Hyland's (1990) framework. Moves and steps are considered obligatory if they occur in 60% or more of the corpus samples, equating to twelve occurrences. Three obligatory moves—Description, Analysis and Interpretation, and Judgment—are consistently present in all 20 analyzed texts, forming the core structure of the critique. Some steps, such as comparing with similar artworks (Step 4 in Move 2) and offering final thoughts or personal reflections (Steps 3 and 4 in Move 3), appear less frequently and are considered optional.

These findings highlight the flexible structure of critique writing, where the three obligatory moves provide a foundational framework, while non-obligatory steps can be added for depth. Similar studies in different educational contexts, such as Liu et al. (2023) and Zakiah (2015), show variations in adherence to structural models, further emphasizing the need for understanding and teaching obligatory moves in academic writing across disciplines and cultural contexts.



## Part 1.3 – Length

**Table 1***Length of the Critique Papers*

| CODE NAMES | NUMBER OF WORDS |
|------------|-----------------|
| STEM 1     | 376             |
| STEM 2     | 230             |
| STEM 3     | 235             |
| STEM 4     | 308             |
| STEM 5     | 365             |
| STEM 6     | 358             |
| STEM 7     | 253             |
| STEM 8     | 323             |
| HUMSS 1    | 341             |
| HUMSS 2    | 283             |
| HUMSS 3    | 300             |
| HUMSS 4    | 183             |
| HUMSS 5    | 304             |
| HUMSS 6    | 182             |
| HUMSS 7    | 239             |
| HUMSS 8    | 208             |
| ABM 1      | 224             |
| ABM 2      | 277             |
| ABM 3      | 388             |
| ABM 4      | 514             |

The analysis of critique paper lengths reveals significant variation, ranging from 182 to 514 words. This variability reflects differences in writing style, analysis depth, and adherence to academic expectations. Shorter critiques often focus on key points, while longer critiques allow for more detailed analysis and evidence. Studies across disciplines show that critiques in fields like literature are longer (500-800 words), while those in scientific disciplines tend to be shorter (300-450 words) due to the need for clarity and focus.

Critique length is also influenced by academic level, with undergraduate papers averaging 250-350 words, and graduate-level papers typically between 500-700 words, reflecting expectations for more complex analysis. Institutional guidelines also play a role, with some settings imposing strict word limits, while others allow more flexibility.

The variation in word count highlights how students approach critique writing differently, with shorter critiques often offering brief opinions, and longer ones providing in-depth analysis. Striking a balance between brevity and depth is crucial, as overly brief critiques may lack development, and excessively long ones may become redundant. Future research could explore the impact of factors like writing proficiency, topic complexity, and disciplinary norms on critique length, as well as how feedback mechanisms influence student writing.

**Part 2 – Linguistic Factors Influencing the Critique Paper Writing Styles****Table 2***Linguistic Factors Influenced the Critique Paper Writing Styles*

| Linguistic Factors                   | Occurrences | Exemplars  |
|--------------------------------------|-------------|--|
| <b>1. Vocabulary Range</b>           | 55          | "masterpiece," "catastrophic events" – STEM1<br><br>"massive and iconic painting," "one of the greatest painting," "golden medal award" – STEM 5   |
| <b>2. Sentence Structure Variety</b> | 56          | "The Spolarium painting by Filipino artist, Juan IUna in 1884." (Incomplete sentence) – HUMSS 3<br><br>"The artwork is considered one of the greatest masterpieces in Philippine art history." (Complex sentence) – STEM 7 |

|                                     |    |  |
|-------------------------------------|----|--|
|                                     |    | <i>"He use different brush stroke depends on the people that he portray..." (grammatically incorrect but varied sentence form) – STEM 6</i>  |
|                                     |    | <i>"'Spoliarium' made by Juan Luna is a massive and iconic painting that is created in 1884." (Simple sentence) / "This painting were created using hand made oil painting showcasing the black, dark brown and brown color, making it feel like looking at a scene happened in the past when the Spanish invade the Philippines." (Complex sentence) – STEM 5</i> |
| <b>3. Register and Formality</b>    | 25 | <i>"Juan Luna's use of realism portrait of a suffering person..." (Awkward phrasing, informal tone) – STEM 3</i><br><br><i>"The art feature a combination of vintage, realism, and roman art style..." (Inconsistent formal tone) – STEM 1</i><br><br><i>"Juan Luna employs various artistic elements and principles." (Formal tone) - STEM 7</i>                  |
| <b>4. Cohesion and Coherence</b>    | 56 | <i>"The artwork features people who were dead and dying, also the individuals who were the one pulling them with armors." (Lack of logical connection) – STEM 2</i><br><br><i>"It was dark, dramatic, and full of emotion." (Lacks transition) – STEM 3</i>  |
| <b>5. Lexical Density</b>           | 57 | <i>"...inspired by the masterpiece and he saw the metaphor for the Filipinos who suffered on the Spanish colonizers just to have a freedom." – ABM 2</i><br><br><i>"poignant scene," "fallen gladiators" (High content word ratio) – STEM 7</i>  |
| <b>6. Rhetorical Strategies</b>     | 47 | <i>"making it feel like looking at a scene happened in the past when the Spanish invade the Philippines." (Narration) – STEM 5</i><br><br><i>"The figures are rendered with dramatic shapes and textures, creating a sense of movement and emotional intensity." (Descriptive strategy) – STEM 7</i>   |
| <b>7. Figurative Language Usage</b> | 25 | <i>"Behind the 'Spoliarium' holds a message to open the eyes of Filipinos..." – HUMSS 5</i><br><br><i>"The painting of Juan Luna describe a harshment of the colonizers in the past." (attempt at figurative expression but incorrect usage) – HUMSS 3</i><br><br><i>"creating a sense of movement and emotional intensity" (Metaphoric language) – STEM 7</i>     |
| <b>8. Discourse Markers</b>         | 26 | <i>"While, the bright of strong color of the superior people clothes who shattered on the floor..." – STEM 1</i><br><br><i>"Spoliarium by Juan Luna is a powerful painting that inspired revolutionaries, including Jose Rizal..." – HUMSS 4</i>   |
| <b>9. Collocation Awareness</b>     | 15 | <i>"black, dark brown, brow and red colors were perfectly balanced" – STEM 5</i>   |



*"to have a knowledge from the history" (unnatural pairing) – STEM 6*

*"emotional weight," "harmonious yet dynamic composition" – STEM 7*

*"oppressors' brutality and inhumanity" – HUMSS 5*

A total of nine linguistic factors influenced the writing styles of students' critique papers. These gathered factors, identified across all moves and steps (both obligatory and non-obligatory), include Vocabulary Range, Sentence Structure Variety, Register and Formality, Cohesion and Coherence, Lexical Density, Rhetorical Strategies, Figurative Language Usage, Discourse Markers, and Collocation Awareness.

Among these, Lexical Density (57 occurrences) is the most frequently observed linguistic factor, highlighting the students' tendency to use content-heavy expressions in their critiques. This is followed by Vocabulary Range (54 occurrences) and Sentence Structure Variety (47 occurrences), indicating lexical diversity and varied syntactic structures.

Conversely, Collocation Awareness (10 occurrences) is the least utilized, suggesting that students struggle with natural word pairings in their writing. This finding underscores the need for further instruction on effective word combinations and fluency in academic discourse.

**Table 3**

*Linguistic Factors Based on the Identified Schematic Structure*

| Moves and Steps                     | Linguistic Factors         | Occurrences | Exemplars   |
|-------------------------------------|----------------------------|-------------|---|
| Move 1:<br>Description              |                            |             |   |
| Step 1: Introduce the artwork       | Vocabulary Range           | 35          | <i>"masterpiece," "catastrophic events" – STEM 1</i><br><i>"random dead people," "harsh people," "very historic" – HUMSS 3</i><br><i>"Spoliarium by Juan Luna is a famous and iconic masterpiece..." – ABM 3</i>  |
|                                     | Sentence Structure Variety | 15          | <i>"Juan Luna make it the greatest masterpieces in the Philippine art history..." (Incorrect verb usage) – STEM 2</i><br><i>"It was the art of Juan Luna scary art." – HUMSS 2</i><br><i>"The artwork shows a dark theme choices of colors." / "It shows a realism thinking you were there..." – ABM 1</i>  |
|                                     | Register and Formality     | 3           | <i>"This painting is very important in Philippine history and art..." – STEM 8</i><br><i>"...one of our well-known Filipino artist Juan Luna." – HUMSS 1</i><br><i>"remains a notable masterpiece" – HUMSS 5</i>  |
| Step 2: Describe the subject matter | Cohesion and Coherence     | 18          | <i>"...will still remain an inspiration the the present and will remind us how the freedom we have now is something to be grateful for..." – STEM 4</i><br><i>"A lot of emotion can be seen and is being expressed in this painting, especially because of the colors and structures that was applied here, which further convey emotions." – HUMSS 1</i> |

|                                   |                            |    |  |
|-----------------------------------|----------------------------|----|--|
| Step 3: Describe visual elements  | Lexical Density            | 22 | <i>"The artwork is a dark and bloody place, there is a people who have a bad guy." – HUMSS 2</i>   |
|                                   | Register and Formality     | 1  | <i>"making it feel like looking at a scene happened in the past" (Informal tone) – STEM 5</i>  |
|                                   | Rhetorical Strategies      | 2  | <i>"These made the people looking at the painting feel sorrow, anger, sad, and pity." – STEM 5</i>   |
|                                   | Sentence Structure Variety | 14 | <i>"He use different brush stroke depends on the people that he portray..." (grammatically incorrect but varied sentence form) – STEM 6</i>                |
|                                   | Figurative Language Usage  | 12 | <i>"creating a sense of movement and emotional intensity" (Metaphoric language) – STEM 7</i>   |
|                                   | Register and Formality     | 2  | <i>"The art feature a combination of vintage, realism, and roman art style..." (Inconsistent formal tone) – STEM 1</i>                                     |
|                                   | Discourse Markers          | 4  | <i>"The cold room were people are in, looked cold and gloomy because of the color and lightning." – STEM 5</i>   |
| Move 2: Analysis & Interpretation | Lexical Density            | 14 | <i>"The color brown in the painting makes the artwork more dark and very historic." – HUMSS 3</i>  |
|                                   | Rhetorical Strategies      | 2  | <i>"The figures are rendered with dramatic shapes and textures, creating a sense of movement and emotional intensity." (Descriptive strategy) – STEM 7</i> |
|                                   | Cohesion and Coherence     | 1  | <i>"The painting used hues opposite to those of vibrant colors, it mainly dim colors, reflecting a scene that happened from the past." – HUMSS 5</i>       |
|                                   | Sentence Structure Variety | 8  | <i>"The dark colors of the sky really makes it appear alive." – STEM 2</i>   |
|                                   | Cohesion and Coherence     | 13 | <i>"Luna's use of a thicker brushes in dark shadow part of the painting adding and making the art appear more dramatic and dark..." – ABM 1</i>            |
|                                   | Collocation Awareness      | 5  | <i>"black, dark brown, brow and red colors were perfectly balanced" – STEM 5</i>   |
|                                   | Vocabulary Range           | 4  | <i>"themes of death, suffering, and the exploitation of the lower class" – STEM 6</i>  |
| Step 1: Analyze artistic elements | Register and Formality     | 6  | <i>"when you'll saw it for the first time" (informal and incorrect verb usage) – HUMSS 3</i>   |

|                                  |                            |    |  |
|----------------------------------|----------------------------|----|--|
| Step 2: Interpret symbolism      | Rhetorical Strategies      | 14 | <i>"As we analyzed the scene from the spoliarium, the scene was so dark and dramatic..." – ABM 2</i>   |
|                                  | Discourse Markers          | 2  | <i>"By mainly featuring a dark atmosphere, the painting implies that there is no sense of freedom and liveliness during that time." – HUMSS 5</i>  |
|                                  | Sentence Structure Variety | 1  | <i>"Beyond the brutality in the painting, the masterpiece represents the suffering of the Philippines in the hand of the Spanish rulers for the past 333 years." – ABM 2</i>   |
|                                  | Rhetorical Strategies      | 11 | <i>"These made the people looking at the painting feel sorrow, anger, sad, and pity." – STEM 5</i>   |
|                                  | Cohesion and Coherence     | 7  | <i>"The painting's powerful imagery inspired Filipino revolutionaries including Jose Rizal who saw it as a metaphor for the Filipino struggle for freedom." – HUMSS 8</i>  |
|                                  | Sentence Structure Variety | 2  | <i>"The painting has been interpreted as a commentary on the social and political issues..." – STEM 6</i>  |
|                                  | Discourse Markers          | 6  | <i>"while the Roman spectators symbolizes the colonizers." – HUMSS 6</i>   |
|                                  | Collocation Awareness      | 2  | <i>"powerful imagery" – HUMSS 6</i>  |
|                                  | Figurative Language Usage  | 2  | <i>"The lifeless gladiators and officials represent the colonizers." – STEM 8</i>  |
|                                  | Vocabulary Range           | 1  | <i>"The contrast between the dead people, and the people who standing at the back looking to the one man who laying in the floor, the emotion symbolize of struggles suffering, worrying with hope and sadness." – HUMSS 8</i> |
| Step 3: Discuss mood and meaning | Lexical Density            | 1  | <i>"...inspired by the masterpiece and he saw the metaphor for the Filipinos who suffered on the Spanish colonizers just to have a freedom." – ABM 2</i>   |
|                                  | Figurative Language Usage  | 1  | <i>"Beyond the brutality in the painting, the masterpiece represents the suffering of the Philippines..." – ABM 2</i>  |
|                                  | Discourse Markers          | 7  | <i>"that's why the colonizers kill them." – HUMSS 3</i>  |
|                                  | Vocabulary Range           | 5  | <i>"The scene was so dark and dramatic and the people down the chamber shows so many emotions..." – ABM 3</i>  |
|                                  | Figurative Language Usage  | 9  | <i>"Behind the 'Spoliarium' holds a message to open the eyes of Filipinos..." – HUMSS 5</i>  |
|                                  | Cohesion and Coherence     | 3  | <i>"The title 'Spoliarium' refers to the area in Roman arenas where fallen gladiators..." – STEM 6</i>   |

|   |                            |    |  |
|---|----------------------------|----|--|
| Step 4: Compare with similar artworks or styles | Register and Formality     | 3  | "reflecting themes of oppression, suffering, and for freedom" (inconsistent formality) – STEM 6  |
|   | Lexical Density            | 7  | "The dimly lit and summer atmosphere adds to the dramatic portrayal..." – STEM 6   |
|   | Discourse Markers          | 3  | "This masterpiece is celebrated for its powerful portrayal of human struggle..." – STEM 6  |
|   | Collocation Awareness      | 3  | "dimly lit and summer atmosphere" (incorrect pairing) – STEM 6   |
|   | Collocation Awareness      | 2  | Many Filipino revolutionaries, including Jose Rizal, were inspired by its powerful imagery of Filipino suffering at the hands of Spanish colonizers. – HUMSS 6   |
|   | Rhetorical Strategies      | 1  | The painting's powerful imagery inspired Filipino revolutionaries including Jose Rizal who saw it as a metaphor for the Filipino struggle for freedom. The artwork is a symbol of Filipino resilience and artistic excellence. – HUMSS 7 |
|   | Sentence Structure Variety | 1  | The painting's powerful imagery inspired Filipino revolutionaries, including Jose Rizal, who saw it as a metaphor for the Filipino struggle for freedom. – ABM 1   |
| Move 3: Judgement                               |                            |    |  |
| Step 1: Evaluate artistic success               | Vocabulary Range           | 7  | "Spoliarium by Juan Luna is an award-winning painting..." – ABM 2  |
|   | Rhetorical Strategies      | 3  | "Overall, the painting have shown so much." – ABM 4  |
|   | Register and Formality     | 3  | "Analyzing the painting, we can see how Juan Luna effectively used elements of arts to convey influential message." – STEM 8   |
|   | Lexical Density            | 3  | "Juan Luna painting shows that be kind to each other or give some freedom to people..." – HUMSS 2  |
|   | Collocation Awareness      | 3  | "needed features," "express their real thoughts" – HUMSS 3   |
|   | Cohesion and Coherence     | 4  | "but i still felt the story behind the painting that the artist want to express to the viewers of the painting" – HUMSS 3  |
|   | Discourse Markers          | 2  | "Spoliarium by Juan Luna is a powerful painting that inspired revolutionaries, including Jose Rizal..." – HUMSS 4  |
| Step 2: Discuss impact and relevance            | Lexical Density            | 10 | "Spoliarium represent the mixed-style of Filipino arts. A powerful symbolization of the Philippine history." – STEM 1  |

|  |                            |    |   |
|--|----------------------------|----|---|
|  | Cohesion and Coherence     | 5  | <i>"It not only showcase the artist's creativity, but also symbolize the heroic suffering of Filipino..." – STEM 1</i>  |
|  | Sentence Structure Variety | 9  | <i>"I highly recommend this painting to young Filipino like me..." – STEM 6</i>   |
|  | Discourse Markers          | 2  | <i>"remains relevant today as it continues to inspire discussions about identity and freedom" – STEM 7</i>  |
|  | Register and Formality     | 3  | <i>"The artwork of Juan Luna is now at the National Museum of fine Arts in Manila." – HUMSS 8</i>   |
|  | Figurative Language Usage  | 1  | <i>"It can make us realize how lucky we are not to experience what those people have been through all those years of living with spaniards, and also to give us another reason to live." – HUMSS 1</i>                          |
|  | Vocabulary Range           | 2  | <i>"The contrast between the dead people, and the people who standing at the back looking to the one man who laying in the floor, the emotion symbolize of struggle,s suffering, worrying with hope and sadness." – HUMSS 8</i> |
|  | Rhetorical Strategies      | 4  | <i>"The spoliarium gave me the strength and knowledge about the history of the Philippines..." – ABM 2</i>  |
|  | Sentence Structure Variety | 1  | <i>"...and as we now have the freedom, we need to look back to the bravery of the people who ended up lifeless but became a hero to achieve this present Philippines." – ABM 2</i>  |
| Step 3: Final thoughts or recommendation           | Register and Formality     | 4  | <i>"I recommend viewing this masterpiece not only for its artistic merit but also for its profound message that echoes through time." – STEM 7</i>  |
|  | Vocabulary Range           | 1  | <i>"Juan Luna's mastery of realism and dramatic lighting gives more impact for the viewer..." – STEM 3</i>  |
|  | Rhetorical Strategies      | 10 | <i>"These painting showcasing a dramatic scene is very aspiring as a filipino." – STEM 5</i>  |
| Step 4: Reflect on personal connection or response | Cohesion and Coherence     | 1  | <i>I appreciate how he managed to draw a very detailed scene were Filipinos are treated like a trash before, making me feel pity and sad on what happened in the past. – STEM 5</i>   |

The analysis of 20 critique papers identified nine linguistic factors that shape writing styles: vocabulary range, sentence structure variety, register and formality, cohesion and coherence, lexical density, rhetorical strategies, figurative language, discourse markers, and collocation awareness. These factors influence various styles, such as descriptive, analytical, formal academic, and persuasive. Lexical density, cohesion, and sentence variety were the most frequent factors, contributing to the critique's effectiveness.

In the critique moves, vocabulary and rhetorical strategies played key roles in Description, Analysis, and Judgment, while register and formality helped reinforce academic tone. Despite varied approaches, critiques demonstrated a strong engagement with artistic analysis and historical context, though inconsistencies in tone and grammar were noted.

The findings emphasize the importance of linguistic precision, coherence, and academic tone in critique writing. The analysis suggests that curriculum development should focus on enhancing students' vocabulary, sentence structure, and coherence, as well as improving grammatical accuracy. These insights can guide teachers in refining instruction and feedback, helping students produce more structured and academically rigorous critiques, ultimately contributing to stronger academic writing across educational settings.

### **Part 3 – Research Output: Folio of Critique Paper Writing Style**

The research output, *Write on Point: A Folio of Engaging Activities to Sharpen Writing Skills*, is a compilation of interactive activities aimed at improving Senior High School (SHS) students' writing, particularly in crafting critique papers. The folio provides structured exercises designed to enhance linguistic competencies, critical thinking, and communication skills across various SHS English subjects. It includes activities that foster vocabulary development, sentence complexity, formal academic tone, coherence, rhetorical strategies, and figurative language, all aligned with the SHS curriculum.

### **Conclusions**

Based on the study's findings, it can be concluded:

1. The three obligatory moves provide a structured foundation for critique writing, offering students a clear framework to follow when structuring their papers.
2. Non-obligatory steps add depth to the critique papers but are inconsistently applied, suggesting a need for greater emphasis on these elements in writing instruction.
3. The wide variation in paper length indicates that students demonstrate differing levels of analytical depth and understanding of academic expectations.
4. While students employ rich vocabulary and rhetorical strategies, clarity, coherence, and formal tone need improvement. The inconsistency in cohesion and formality suggests that students would benefit from more focused instruction on improving cohesion and proper use of discourse markers to enhance readability and formal tone.
5. To enhance critique writing skills in L2, a folio should focus on strengthening students' analytical frameworks, improving grammatical accuracy, and developing collocation awareness. Targeted instruction on academic phrasing and discourse would support students in producing more coherent and academically acceptable critique papers.

### **Recommendations**

Based on the findings, the following recommendations are proposed:

#### **For Students**

- Seek feedback from peers and instructors to refine clarity, coherence, and argumentation.
- Utilize writing resources such as grammar guides, style manuals, and academic writing workshops to strengthen grammar, syntax, and tone.
- Engage in self-assessment and revision by reviewing and refining drafts to enhance structure and cohesion.

#### **For Teachers**

- Reinforce instruction on obligatory moves while encouraging non-obligatory steps for depth.
- Enhance academic writing instruction, focusing on grammar, syntax, and formal tone.
- Improve cohesion through targeted training on discourse markers and structured critique frameworks.
- Integrate peer reviews and guided revisions to refine clarity and coherence.
- Expose students to well-written exemplars to model strong analytical writing.
- Integrate the folio of activities from this study to enhance students' writing skills. These activities provide diverse, structured exercises aimed at improving various aspects of writing.

#### **For Book Authors**

- Provide step-by-step guidelines on obligatory moves and non-obligatory steps to help learners structure their critiques effectively.
- Incorporate exercises and practice tasks focused on improving grammar, syntax, and formal tone in academic writing.
- Include structured activities that train students in using discourse markers and critique frameworks to enhance cohesion.
- Design sections for peer review and self-revision to guide students in refining clarity and coherence.



- Feature annotated exemplars that highlight strong analytical writing and critique techniques.

#### For Future Researchers

- Future researchers should examine critique writing across disciplines for instructional refinement.

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