English writing instruction in Norwegian upper secondary schools

May Olaug Horverak

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- a linguistic and genre-pedagogical perspective

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May Olaug Horverak
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Sammendrag på norsk

Denne avhandlingen undersøker hvordan engelsk skriveundervisning blir gjennomført i norske videregående skoler og tester om det å anvende lingvistisk teori gjennom en sjanger-pedagogisk tilnærming til skriveundervisning har en positiv effekt på elevers skrivekompetanse. Det er en artikkel-basert avhandling som omfatter fire artikler og et utvidet sammendrag. Sammendraget inneholder en innledning, teoretisk bakgrunn for sjanger-pedagogikk, litteratur-gjennomgang vedrørende en sjanger-basert tilnærming og skriveforskning, metoder og forskningsdesign, oppsummering og diskusjon av de fire artiklene og en konklusjon. Det generelle teoretiske rammeverket for denne avhandlingen er sjanger-pedagogikk som er utviklet i Australia basert på Halliday's systemisk funksjonelle lingvistikk (SFL).

Mer spesifikt er forskningsspørsmålet mitt følgende: *1) Hvordan blir engelsk skriveundervisning gjennomført i videregående skoler i Norge, og 2) Hvilke effekter har det å anvende systemisk funksjonell lingvistikk gjennom en sjanger-pedagogisk tilnærming til skriveundervisning på elevers skriveferdigheter?* De første tre artiklene presentert under (Artikkel I, II og III) diskuterer den første delen av forskningsspørsmålet, mens den fjerde artikkelen (Artikkel IV) diskuterer den andre delen. Grunnen til at jeg har valgt systemisk funksjonell lingvistikk (SFL) er at fokuset på å tilpasse skriving til kontekst i engelsk læreplan for norske skoler er sentralt i funksjonelle teorier som SFL. Det er også en lingvistisk teori som har blitt utviklet i en skolekontekst og integrert i en spesifikk pedagogikk for å undervise skriving, og det er australsk sjanger-pedagogikk. Denne tilnærmingen inkluderer evaluerings-strategier som del av undervisnings-lærings-prosessen, hvilket også samstemmer med krav i norske skoler. Derfor er det teoretiske rammeverket valgt for denne studien SFL og sjanger-pedagogikk, noe som plasserer den både i en lingvistisk og en didaktisk forskningstradisjon.

Artikkel I er en kvalitativ studie som undersøker hvordan engelsk skriveundervisning blir gjennomført i et utvalg norske videregående skoler i følge læreres perspektiver. 8 lærere fra videregående skoler ble intervjuet individuelt og 6 andre lærere deltok i fokusgruppe-intervju, hvilket resulterte i totalt 14 informanter. I tillegg observerte jeg 13 klasseroms-økter fokusert på skriveundervisning, og samlet materiale som ble brukt til å undervise hvordan et 5-avsnitts essay skal skrives. Forskningsspørsmålet var: *Hvordan blir skriveundervisning i engelsk gjennomført i Norge sett fra et sjanger-pedagogisk perspektiv?* For å svare på dette spørsmålet gjennomførte jeg en tematisk analyse basert på stadiene "å sette konteksten" og

"modellering" i Feez sin undervisnings-lærings syklus som presentert i Hylands bok *Genre and Second Language Writing*.

I Artikkel I, fant jeg ut at lærerne generelt fokuserte på å undervise elevene hvordan de skal skrive argumenterende tekster, eller 5-avsnitts essay, for å forberede dem på eksamen og høyere utdanning. Modell-tekster av 5-avsnitts essay ble brukt for å demonstrere hvordan argumenterende tekster blir strukturert, i tråd med en sjanger-pedagogisk tilnærming til skriveundervisning. Lærerne inkluderte også noe undervisning om bruk av sammenbindere og det å tilpasse språket til riktig formalitetsnivå som forventet i konteksten. Det var ulike meninger om hvor detaljert undervisningen skulle være. Noen lærere ga veldig detaljert instruksjon om de ulike elementene som skulle inkluderes i hvert avsnitt. Andre var skeptiske i forhold til å være for detaljert, da de fryktet det ville hindre elevenes kreativitet.

Målet med Artikkel II er å undersøke hva slags evalueringsstrategier engelsklærere i videregående skoler bruker i forhold til engelsk skriveundervisning. Analysen av denne studien er basert på de samme 8 individuelle intervjuene, observasjonsnotater og fokusgruppeintervju som artikkel I. I tillegg ble det gjennomført et intervju med en lærer som også hadde gjennomført forskning på evaluering i engelsk-klasser tidligere. Forskningsspørsmålet for denne artikkelen var: *Hvordan jobber engelsklærere i norske videregående skoler med tilbakemeldinger for å støtte elevene til å forbedre sine skriveferdigheter?* En tematisk analyse ble gjennomført, og noen av temaene som ble identifisert var hva lærer typisk kommenterte i evaluering, hvordan elevene forbedret seg og hva slags type evalueringsstrategier som ble brukt.

I Artikkel II, fant jeg ut at det lærere typisk kommenterte var hvordan argumenterende tekster skulle struktureres, hvordan kilder skal brukes og hvordan språket skal tilpasses til riktig formalitetsnivå. I forhold til evalueringsstrategier, rapporterte mange av informantene at de brukte en type prosess-orientert strategi hvor elevene fikk kommentarer på utkast, og dette inkluderte både kommentarer på språk og hvordan tilpasse teksten til sjanger-krav. Mange av lærerne rapporterte også at elevene ble gitt en karakter på den reviderte versjonen, og de som rapporterte at de ikke gjorde det sa at de gjerne ville ha gjort det dersom de hadde hatt tilstrekkelig kapasitet. Lærerne brukte også selv-evaluerings strategier av ulike slag, men de var mer skeptiske til hverandre-vurdering.

Artikkel III presenterer en kvantitativ studie som undersøker et elevperspektiv på hvordan engelsk skriveundervisning og evalueringspraksiser i norske videregående skoler blir gjennomført, og hvordan de oppfatter deres egen skrivekompetanse i

engelsk. Et spørreskjema kalt English Writing Instruction – Questionnaire (EWI) ble utviklet til dette formålet, og det består av to deler: 1) English Writing Instruction – Teaching og 2) English Writing Instruction – Feedback. Dette spørreskjemaet ble distribuert til engelsk-klasser i 15 tilfeldig utvalgte videregående skoler, hvilket resulterte i 522 elevrespondenter. Forskningsspørsmålet for denne studien var: *Hvordan oppfatter elever i norske videregående skoler at engelsk skriveundervisning blir gjennomført, deres egne engelske skriveferdigheter og hva slags evalueringsstrategier er anvendt i forhold til engelsk skriving sett fra et sjangerpedagogisk perspektiv?*

Hovedfunnene var at et flertall av elevene uttrykket usikkerhet i forhold til om de hadde blitt undervist fortellende og argumenterende skriving, og i formalitetsnivå i språk. Spesielt fortellende skriving så ut til å ha vært lite fokusert på i følge elevenes respons. Flertallet av elevene uttrykte også lite selvtillit i forhold til å kunne skrive disse typene tekster. Videre viste analysen at evalueringsstrategier varierer og blir ikke fullt utnyttet. Funnene i denne studien støtter noen av funnene fra intervjustudien; det er mer fokus på argumenterende skriving enn fortellende skriving, og om lærere anvender ulike evalueringsstrategier varierer.

Artikkel IV undersøker om det å anvende lingvistisk teori i skriveundervisning støtter elevene i å forbedre deres argumenterende skriving i engelsk. Et kvasi-ekseperiment ble gjennomført, hvilket inkluderte en undervisningsintervensjon fokusert på hvordan en skal skrive argumenterende tekster. Undervisningsintervensjonen ble implementert i fire klasser, og det resulterte i at 83 elever deltok. Undervisningsintervensjonen ble basert på systemisk funksjonell lingvistikk (SFL) og sjanger-pedagogikk. Forskningsspørsmålet i denne artikkelen var: *Hvilke effekter har det å anvende systemisk funksjonell lingvistikk gjennom en sjanger-pedagogisk tilnærming til skriveundervisning på elevers skriveferdigheter?* Måleinstrumentene som ble brukt i denne studien var pre- og post-tester hvor elevene skulle diskutere sosiale tema og verdier i det amerikanske samfunn. Den statistiske analysen er basert på evalueringer av hovedkategoriene struktur, språk og innhold, samt totale evalueringer av tekstene i helhet.

Hovedfunnene i Artikkel IV var at elevene som deltok i kvasi-eksperimentet forbedret seg signifikant fra pre- til post-test. De forbedret seg spesielt i forhold til struktur og innhold. Når det gjelder språk, så forbedret de seg mest i forhold til å uttrykke modalitet og tilpasse språk til riktig formalitetsnivå. Dette var elementer som ble fokusert på i undervisningsintervensjonen. Eksempler på elevtekster illustrerer

forbedringen funnet i tekstene. Multippel regresjons-analyse viste at elevene forbedret seg uavhengig av kjønn, førstespråk og nivå.

Basert på funnene i de fire artiklene, så er de viktigste empiriske bidragene i denne avhandlingen økt kunnskap om engelsk skriveundervisningspraksiser i norske videregående skoler (Artikkel I, II og III) og kunnskap om hvordan SFL kan anvendes gjennom sjanger-pedagogikk for å støtte elever til å utvikle sine skriveferdigheter (Artikkel IV). De viktigste teoretiske bidragene til lingvistikk og didaktikk i denne avhandlingen er å relatere et lingvistisk og sjanger-pedagogisk rammeverk til engelsk skriveundervisning i en norsk undervisningskontekst (Artikkel I, II og III), å presentere en tilpasset modell av en undervisnings-lærings syklus (Artikkel IV), og å komplementere skrivehjulet utviklet i en norsk skriveundervisningskontekst med en modell for *Støttende Skriveundervisning*. De viktigste metodiske bidragene i denne avhandlingen er anvendelsen av et flernivås-mixed-methods-design for å undersøke hvordan engelsk skriveundervisning blir gjennomført (Artikkel I, II og III), utviklingen av English Writing Instruction - Questionnaire (Artikkel III), og utviklingen av undervisningsmateriale og evalueringsskjema i kvasi-eksperimentet (Artikkel IV), som kan anvendes også i fremtidige studier.

Det er visse utfordringer med reliabiliteten og validiteten av funnene i denne avhandlingen. Hovedbegrensningen ved mixed-methods designet anvendt i de første stadiene (Artikkel I, II, III), er at det meste av de innsamlede dataene er selv-rapporterte. Kombinasjonen av kvalitative og kvantitative data styrker validiteten av funnene. Hovedbegrensningen ved kvasi-eksperimentet (Artikkel IV) er mangelen på kontroll-gruppe. Inkluderingen av både pre- og post-test gjør det likevel mulig å undersøke endringer for å se om disse reflekterer temaene som ble inkludert i undervisningsintervensjonen. Til tross for metodologiske svakheter, så argumenterer jeg for at denne avhandlingen gir noen nyttige innsikter i forhold til hvordan engelsk skriveundervisning blir gjennomført i norske videregående skoler, og hvordan SFL kan anvendes gjennom sjanger-pedagogikk for å støtte elever til å utvikle sine skriveferdigheter.

Jeg konkluderer avhandlingen med å advokere behovet for å inkludere en mer helhetlig modell for skriveundervisning i programmer for engelsklærerutdanning og videreutdanning av engelsklærere, og jeg anbefaler å implementere den sjanger-pedagogiske tilnærmingen *Støttende Skriveundervisning* presentert i denne avhandlingen. Å anvende denne typen skriveundervisning sikrer en type praksis i tråd med engelsk læreplan med fokus på hvordan en skal skrive og strukturere tekster i forhold til formål og situasjon. Det sikrer også en praksis som møter kravene til å

bruke formative vurderingsstrategier; å bruke evaluering som del av læringsprosessen, som presentert i programmet "Vurdering for læring". Hvis lærere har høy kompetanse i skriveundervisning, tror jeg at det er mulig å anvende en *Støttende Skriveundervisnings*-tilnærming uten å bli for rigid, hvilket er en fare ved en for strikt sjanger-pedagogisk tilnærming. Som noen lærere har uttrykt, så er det viktig å beholde en åpen holdning til elevers kreativitet, men jeg holder fast ved at de trenger å lære basisen for hvordan en skal strukturere tekster også, og at en sjanger-pedagogisk tilnærming kan bidra til det.

Summary in English

This thesis investigates how English writing instruction is carried out in Norwegian upper secondary schools and tests whether applying linguistic theory through a genre-pedagogical approach to teaching writing has a positive effect on students' writing competence. It is an article-based thesis comprising four articles and an extended abstract. The latter includes an introduction, theoretical background of genre-pedagogy, a literature review on genre-based approaches and writing research, methods and research designs, a summary and discussion of the four articles and a conclusion. The general theoretical framing of this thesis is genre-pedagogy as developed in Australia based on Halliday's systemic functional linguistics (SFL).

More specifically, my research question is as follows: *1) How is English writing instruction carried out in upper secondary schools in Norway, and 2) What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The first three articles presented below (Articles I, II and III) discuss the first part of my research question, while the fourth article (Article IV) discusses the second part. The reason I have chosen systemic functional linguistics (SFL) is that the focus on adjusting writing to context in the English curriculum for Norwegian schools is central in functional theories of language, such as SFL. It is also a linguistic theory that has been developed in a school context and integrated in a specific pedagogy for teaching writing, namely the Australian genre-pedagogy. This approach includes assessment strategies as part of the teaching-learning process, which also complies well with requirements in Norwegian schools. Therefore, the theoretical framework chosen for this study is SFL and genre-pedagogy, placing it in the traditions of both linguistic and didactic research.

Article I is a qualitative study which investigates teachers' perspectives on how English writing instruction is carried out in a sample of Norwegian upper secondary schools. 8 upper secondary school teachers were interviewed individually and 6 other teachers participated in a focus group interview, resulting in a total of 14 informants. In addition, I observed 13 classroom sessions focused on writing instruction, and collected material used for instructing how to write 5-paragraph essays. The research question was: *How is writing instruction in English carried out in upper secondary school in Norway seen from a genre-pedagogy perspective?* To answer this question, I conducted a thematic analysis based on the stages, "setting the context" and "modelling", in Feez's teaching-learning cycle as presented in Hyland's book *Genre and Second Language Writing*.

In Article I, I found that the teachers generally focused on teaching the students how to write argumentative texts, or 5-paragraph essays, to prepare them for examinations and for higher education. Model texts of 5-paragraph essays were used to demonstrate how argumentative texts are structured, in line with a genre-pedagogy approach to the teaching of writing. The teachers also included some instruction on using connectors and adjusting language to the formality level required in the context. There were, however, different opinions about how detailed the instruction should be. Some teachers provided very detailed instructions about the different elements that were to be included in each paragraph. Others were sceptical about doing so as they feared this would restrict students' creativity.

The aim of Article II is to investigate what type of feedback strategies English teachers in upper secondary schools use in English writing instruction. The analysis of this study is based on the same 8 individual interviews, observation notes and focus group interview as Article I. In addition, an interview was carried out with a teacher who had done some research on feedback in English classes previously. The research question of this article was: *How do English teachers in Norwegian upper secondary school work with feedback to support students in improving their writing skills?* A thematic analysis was conducted, and some of the main themes identified were what type of issues the teachers comment on in feedback, how students improve and what type of feedback strategies are used.

In Article II, I found that the typical issues the teachers commented on were how to structure argumentative texts, how to use sources and how to adjust the language to the right formality level. In relation to feedback strategies, many of the informants reported that they used a type of process-oriented strategy where the students received comments on drafts, and this included both comments on language issues and on how to adjust the text to genre-requirements. Many of the teachers also reported that the students were given a grade on a revised version, and those who did not reported that they would have done so if they had sufficient capacity. The teachers also used self-assessment strategies of various types, but they were more sceptical concerning peer assessment.

Article III presents a quantitative study investigating a student perspective on how English writing instruction and feedback practices in Norwegian upper secondary schools are carried out, and how students perceive their own English writing competence. A questionnaire called English Writing Instruction – Questionnaire (EWI) was developed for this purpose. It consists of two parts: 1) English Writing Instruction – Teaching and 2) English Writing Instruction – Feedback. This

questionnaire was distributed to English classes in 15 randomly selected upper secondary schools, resulting in 522 student respondents. The research question for this study was: *How do Norwegian upper secondary school students perceive how English writing instruction is carried out, their own English writing skills and what assessment strategies are applied in relation to English writing seen from a genre-pedagogical perspective?*

The main findings were that a majority of the students expressed uncertainty about whether they had been taught narrative and argumentative writing and about formality levels of language. Particularly narrative writing seemed to have been given little focus in the teaching from the students' responses. The majority of the students also expressed little confidence about being able to write these types of texts. Further, the analysis revealed that feedback strategies vary and are not fully exploited. The findings in this study support some of the findings in the interview study; there is more focus on argumentative writing than narrative writing, and there is also variation in the application of different feedback strategies by teachers.

Article IV investigates whether applying linguistic theory in writing instruction may support students in improving their argumentative writing in English. A quasi-experiment was carried out, which included a teaching intervention focused on how to write argumentative texts. The teaching intervention was implemented in four classes, and this resulted in 83 student participants. The teaching intervention was based on systemic functional linguistics (SFL) and genre-pedagogy. The research question of this article was: *What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The measuring instruments used in this study were pre and post-tests where the students were to discuss social issues and values in the American society. The statistical analyses are based on the evaluations of the main categories of structure, language and content, as well as the total evaluation of the text as a whole.

The main finding of Article IV was that the students participating in the quasi-experiment improved significantly from pre to post-test. They improved particularly in terms of structure and content. Regarding language, they improved most in relation to expressing modality and adjusting to the right formality level. These were elements which were focused on in the teaching intervention. Examples of student texts illustrate the improvement found in the texts. Multiple regression analysis revealed that students improved regardless of gender, first language and level.

Based on the findings in the four articles, the main empirical contributions of this thesis are increased knowledge about English writing instruction practices in

Norwegian upper secondary schools (Articles I, II and III) and knowledge about how SFL may be applied through genre-pedagogy to support students in improving their writing skills (Article IV). The main theoretical contributions to linguistics and didactics of this thesis are relating a linguistic and genre-pedagogical framework to English writing instruction in a Norwegian educational context (Articles I, II and III), presenting an adjusted model of a teaching-learning cycle (Article IV), and complementing the writing wheel developed in Norwegian writing research contexts with a model for *Scaffolding Writing Instruction*. The main methodological contributions of this thesis are the application of a multilevel mixed-methods design to investigate how English writing instruction is carried out (Articles I, II and III), the development of the English Writing Instruction Questionnaire (Article III), and the development of the teaching material and the evaluation form for the quasi-experiment (Article IV), which may be replicated in future studies.

There are certain challenges with the reliability and the validity of the findings in this thesis. The main limitation of the mixed-methods design applied in the first stages (Articles I, II and III) is that most of the collected data is self-reported. However, the combination of qualitative and quantitative data strengthens the validity of the findings. The main limitation of the quasi-experiment (Article IV) is the lack of a control group. Still, the inclusion of both pre and post-tests makes it possible to investigate changes to see if these reflect topics that were included in the teaching intervention. In spite of methodological weaknesses, I argue that this thesis yields some useful insights about how English writing instruction is carried out in Norwegian upper secondary schools, and how SFL may be applied through genre-pedagogy to support students in developing their writing skills.

I conclude this thesis by advocating the need to include a more coherent model for writing instruction in English teacher training programmes and in further education of English teachers, and I suggest implementing the genre-pedagogical approach *Scaffolding Writing Instruction* presented in this thesis. Applying this type of writing instruction ensures a type of practice in line with the English curriculum with a focus on how to write and structure texts according to purpose and situation. It also ensures a practice meeting the requirements to use formative assessment strategies, using evaluation as part of the learning process, as presented in the programme "Assessment for Learning". If teachers have a high competence in how to teach writing, I believe it is possible to apply a *Scaffolding Writing Instruction* approach without becoming too rigid, which might be a danger of a too strict genre-pedagogy approach. As some teachers have expressed, it is important to keep an open attitude to students' creativity,

but I contend that they need to learn the basics of how to structure texts as well, and that a genre-pedagogical approach can contribute to this.

Part I: Extended abstract

List of tables

List of figures[1]

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[1] Figures copied from other sources are included with permission from authors.

Part II: Articles

Article I

Horverak, M. O. (2015). English writing instruction in Norwegian upper secondary schools. *Acta Didactica Norge, 9*(1), Art. 11, 20 pages.

Article II

Horverak, M. O. (2015). Feedback practices in English in Norwegian upper secondary schools. *Nordic Journal of Modern Language Methodology, 3*(2), 74-91.

Article III

Horverak, M. O. (not published yet) A national survey of English writing instruction practices in Norwegian upper secondary schools.

Article IV

Horverak, M. O. (to appear in PLM Yearbook in 2016) An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing.

Part I: Extended abstract

1. Introduction

From my experience as an English teacher in upper secondary school in Norway, it has become clear to me that writing well-structured factual texts in English is a challenge for students. Some of the challenges seem to be to write a proper introduction, to organise paragraphs, to include thorough argumentation by referring to source texts and to adjust the language to context. Through cooperation with teachers from different schools, I have also found that quite a few teachers agree that students struggle with the abovementioned issues and to succeed with the type of writing that is expected in English in Norwegian upper secondary school. In addition, it seems like teachers meet these challenges differently from school to school, and from teacher to teacher, and the support students get to learn how to write seems to vary.

These are just some impressions I have after a short career as a teacher, but these impressions have motivated me to investigate further how English writing is taught. With a background as a linguist, I am also interested in finding out how knowledge of language and grammar may contribute to meet some of the challenges that students have with writing in English and to support them in meeting the requirements in the English subject curriculum concerning writing. The competence aims explicitly state that students are to "write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a), and it is my belief that a linguistic theory with a focus on language in context may have something to offer to support students in reaching this aim. This thesis starts out by investigating a) how English writing instruction is carried out in upper secondary schools in Norway, and moves on to explore b) what effects systemic functional linguistics applied through a genre-pedagogy approach has on students' writing skills. All teaching is based on underlying theories, models or practical experience, and in the following I will introduce some of the ideas that have influenced writing instruction and language teaching in the past.

There are different theories describing the complex process of writing and outlining various models of this process. The model proposed by Hayes and Flowers (1980) includes three major processes: planning, translating and reviewing. Planning includes the sub-processes of generating, organising and goal-setting. Translating includes producing language that corresponds to the information the writer wants to present. Reviewing includes reading and editing written texts. This model does not,

however, account for the differences in writing processes between novice and more advanced writers. Scardamalia and Bereiter (1987) have suggested an alternative model accounting for this, where they discriminate between knowledge-telling and knowledge-transformation. Knowledge-telling is a way to generate content without applying all the planning strategies, whereas knowledge-transformation assumes an interaction between the content space and rhetorical space, with more planning involved as in Hayes and Flowers' model. A model similar to the knowledge-transformation model has been proposed by Shaw and Weir (2007) in the context of assessing second language writing. This model describes a cognitive processing framework for second language writing consisting of macro-planning, organisation, micro-planning, translation, monitoring and revising.

Originally, there used to be a strong focus on the structure of written language in foreign language teaching. From the early 19th century to the 1960s, second language instruction in Europe was dominated by the grammar-translation method (Drew & Sørheim, 2009). So, traditionally, grammar instruction of written language has been a central element of second language teaching. This changed when new approaches emerged in the 1960s and later, with the audio-lingual method focusing on listening and speaking, the natural approach based on Krashen's ideas about the importance of comprehensible input (1982, 1985, 1988) and the communicative language teaching focused on communicative competence (Hymes, 1972; Simensen, 1998). These approaches prioritised spoken language rather than the production of texts, and could be said to present a reaction to the neglect of communicative situations and the strong focus on grammar in the grammar-translation method. At the same time, it could be argued that the strong focus on communicative situations led to a neglect of grammatical knowledge needed to produce formal, well-written texts (Lehmann, 1999).

The communicative approach, which has dominated the last decades, builds on the idea that we acquire language through participating in actual communicative contexts, rather than learn it through working with explicit rules (Simensen, 1998). This approach builds on Hymes' idea of communicative competence (1966, 1972), which presents a two-fold understanding of this concept. Linguistic competence, meaning knowledge of language structure, is complemented by linguistic performance, meaning a process of encoding and decoding in specific sociocultural contexts. These theories have influenced curricula in the Norwegian educational system since "Reform 94. Videregående opplæring" (Norwegian Directorate for Church, Education and Research 1993) and" Læreplan for fag i 10-årig grunnskole" (Norwegian Directorate

for Church, Education and Training, 1997). In these and later curricula, as "Læreplanverket for Kunnskapsløftet" of 2006, and the current revised 2013 version of this, we see a focus on understanding and producing language that reflects various genres and situations in the real world when it comes to competence in writing.

The focus on producing various types of texts in the curriculum (Norwegian Directorate for Education and Training, 2013a) places heavy demands on the teachers' competence and writing instruction. A recent study on how newly educated English teachers in Norway perceive their competence revealed that they felt insufficiently prepared for teaching written text production after their English-teacher education (Rødnes, Hellekjær, & Vold, 2014). In this thesis, I argue that there is a need for a writing-pedagogy when teaching students how to write, and I suggest that systemic functional linguistics applied through genre-pedagogy offers a useful approach to the teaching of writing. In the following, I will briefly describe the Norwegian educational environment before I present the overarching aim of my thesis and the structure of this extended abstract.

1.1 The Norwegian educational environment

The Norwegian educational environment for English teaching is perhaps somewhat different from many other English-teaching contexts, both in relation to the status of the English language and the requirements in school. In this section, I will first discuss the current status of English in Norway and in the educational system. Second, I will present how English teaching is implemented in the Norwegian school system and describe the formal requirements concerning writing competence in the English curriculum and what is expected from students in terms of written text production. Finally, I will elaborate on what implications the focus on assessment for learning has for English writing instruction and evaluation

1.1.1. The status of English in Norway

It is unclear whether English in Norway should be regarded a second language (L2) or a foreign language. Traditionally, it has been regarded as a foreign language, but with the increased access to English through various international media sources, the situation has changed (Rindal, 2012) In the educational system, English has recently changed its status from being a foreign to a second language (Norwegian Directorate for Education and Training, 2006). Still, it is not really a second language either, when compared with how English is defined as second language in countries where it is an official language (Graddol, 2006, p. 84). Hence, it could be argued to have an in-

between status: it is neither a foreign nor a second language (Graddol, 1997; Rindal, 2012, p. 23; Rindal & Piercy, 2013).

The distinction between foreign and second languages has been discussed by the linguist David Crystal (2012). Mentioning Scandinavia as an example, he argues that this distinction has less contemporary relevance than previously as there is more use of English in some countries where it has been considered a foreign language. Indeed, there is an increased use of English in higher education as well as in business and governance in Norway (Hellekjær, 2007, 2010), as in other Nordic countries like Iceland, Denmark, Sweden and Finland (Ingvarsdóttir & Arnbjörnsdóttir, 2015). Although Norwegians are in general quite proficient in English (Education First, 2012), studies also show that young Norwegian learners struggle more with writing than with understanding and speaking English (Bonnet, 2004). Furthermore, some studies from higher education show that Norwegian students' English writing skills are regarded as inadequate (Lehmann, 1999; Nygaard, 2010). Consequently, even though Norwegians have quite good English skills in general, there is a need to look at what happens in the process of learning how to write, and to investigate possible useful approaches to writing instruction. This is the focus of this thesis.

From a linguistic perspective, L2 is often understood as the second language or any language acquired after the first language, or L1 (Hammarberg, 2010), in which case English would be considered an L2 in a Norwegian context. In research on second language acquisition, this is also how the term L2 is generally applied (Norris & Ortega, 2000; Spada & Tomita, 2010). Whether English is understood as a second or a foreign language is not important for the findings of the current study as the aim is not to compare English writing competence in Norwegian upper secondary schools with other countries. As this study is inspired by a linguistic perspective, the term L2 is in the following used to refer to English to indicate that it is not a first language for the students.

1.1.2. English in the Norwegian school system

In Norway, English is a compulsory common core subject from Year 1 in primary school to Year 11 or 12 in upper secondary school *(*Norwegian Directorate for Education and Training, 2013a, see table 1).

Table 1

English teaching hours in the Norwegian educational system

Elementary school (Years 1-4)		138 teaching hours	
Middle school (Years 5-7)		228 teaching hours	
Lower secondary school (Years 8-10)		222 teaching hours	
Upper secondary school	Year 11, general studies	140 teaching hours	
	Year 11, vocational studies	84 teaching hours	Total:
	Year 12, vocational studies	56 teaching hours	140 teaching hours

Note. Teaching hours are given in 60-minute units.

Primary school (Years 1-7) and lower secondary school (Years 8-10) are obligatory for all children, and most of them move on to upper secondary school (Years 11-13) as everybody has the right to be enrolled in a study programme. They can choose between general studies, to prepare for higher education, or vocational studies, where they prepare for a specific job. English is obligatory every year through primary and lower secondary school (3 years) and in the first year of general studies and the first and second year of vocational studies in upper secondary school.

Often, vocational and general studies are located in the same schools, and English teachers generally teach both types of classes. In general studies, the students have 5 lessons-a-week for one year before a possible exam. In vocational studies, the students have 3 lessons-a-week the first year and 2 lessons-a-week the second year before a possible exam. The students of both types of studies have the same English subject curriculum and take the same English exam, though the subject is to be adjusted to the type of work the students are preparing for.

There are no grades until year 8, the first year of lower secondary school. The students may be elected to take a written or an oral exam after the final year of lower secondary school (Year 10) and the final obligatory year of English in upper secondary school (Year 11/12). Students from general and vocational studies take the same exam. After this, the students doing general studies may choose to continue with English one or two more years, and specialise in either social science studies or literary studies in English. The current study focuses primarily on first year general studies students in upper secondary school. As most upper secondary school teachers have both vocational and general studies classes, the part of this thesis that concerns how teachers perceive their own practices also relates to vocational studies groups.

1.1.3. Writing skills in the national curriculum

Due to deteriorating PISA results, the question whether the Norwegian school system succeeds in fostering the basic competencies that are internationally agreed on as important for young people in a long-term perspective has been raised (Kjærnsli, Lie, Olsen, Roe, & Turmo, 2004). This was in turn addressed in the 2006 Knowledge Promotion curriculum reform, where there is an increased emphasis on the importance of developing basic skills, in line with recommendations put forward by the European Parliament and the Council of the European Union (2006). Among these basic skills we find writing skills, which in the revised English subject curriculum are defined as "being able to express ideas and opinions in an understandable and purposeful manner[…]planning, formulating and working with texts that communicate and that are well structured and coherent" (Norwegian Directorate for Education and Training, 2013a).

It is specified from Year 4 that the students are to produce different types of texts, e.g. texts that narrate or express opinions, and after Year 7, they should be able to produce coherent texts of this kind. Structure is specifically mentioned after Year 10, and after Year 11 or 12, the students are to "write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a). In the exams in lower and upper secondary schools, this is what is tested, that is, the students' ability to write well-structured and coherent texts. In addition, students are allowed to, and in upper secondary school in particular they are expected to, use sources attached to the exam exercise, or other sources they have brought to the exam situation. How to reach the competence aims and prepare for a possible written exam is up to the teacher, and there are no specific requirements about teaching strategies or texts that should be included. This brings us to the aims of the present thesis outlined in details in one of the following sections.

1.1.4. "Assessment for Learning" and English

The Norwegian Directorate for Education and Training has over the last few years run programmes in schools around the country where "Assessment for Learning" has been the heading. This refers to using assessment to help students and apprentices to develop in their learning process (Norwegian Directorate for Education and Training, 2014). With the implementation of this programme, there is an increased emphasis on using formative assessment strategies during the year until the final evaluations in the subjects are given. While the latter is primarily concerned with summing up the achievements of students, formative assessment is concerned with how evaluation can

be used to improve the students' competence (Sadler, 1989, p. 120). Some elements of formative assessment practices have even been made obligatory for Norwegian teachers, such as introducing self-assessment strategies that provide the students with clear criteria, and systematically relating feedback to these criteria.

When it comes to writing instruction, e.g. in English, this implies that assessment should be integrated in the writing instruction process instead of being something that occurs after writing has taken place. It also implies that teachers give students clear guidance on what is expected when writing texts. As learning English also concerns learning ways of making meaning in English-speaking communities, it is important that the teachers are clear in their instruction and feedback on what is expected when writing different types of English texts. Indeed, the implications for writing instruction of the "Assessment for Learning"-programme comply well with the genre-pedagogy approach to teaching writing developed in Australia (Cope & Kalantzis, 2012b), which is the approach advocated in this thesis.

1.2. Overarching aim and research topics

My research question is as follows: *1) How is English writing instruction carried out in upper secondary schools in Norway, and 2) What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The reason I have chosen systemic functional linguistics (SFL) is that the focus on adjusting writing to context in the curriculum referred to above is central in functional theories of language, like SFL (Halliday & Matthiessen, 2014). A genre-pedagogical approach to writing instruction based on SFL has been developed in Australia, (Cope, Kalantzis, Kress, Martin, & Murphy, 2012), and this approach complies well with the English curriculum and the requirements in the "Assessment for Learning" programme introduced in Norwegian schools. The theoretical framework chosen for this study places it in the traditions of both linguistic and didactic research.

To answer my first research question, I have conducted a qualitative study which involved interviews and observations of teachers. As genre-pedagogy constitutes the overall theoretical framework of this thesis, this theory inspired the interview-guides used in this part of the study, as well as the analysis. The findings of this study are presented in Article I, focusing on how writing is taught in English classes, and Article II, focusing on feedback practices in relation to writing instruction in English. The research question for Article I was as follows: *How is writing instruction in English*

carried out in upper secondary school in Norway seen from a genre-pedagogy perspective? Article I has been published in *Acta Didactica Norge*:

> Horverak, M. O. (2015). English writing instruction in Norwegian upper secondary schools. *Acta Didactica Norge, 9*(1), Art. 11, 20 pages.

The research question for Article II was: *How do English teachers in Norwegian upper secondary school work with feedback to support students in improving their writing skills?* Article II has been published in *Nordic Journal of Modern Language Methodology*:

> Horverak, M. O. (2015). Feedback practices in English in Norwegian upper secondary schools. *Nordic Journal of Modern Language Methodology, 3*(2), 74-91.

To follow up on the results from the qualitative study, a quantitative study with a focus on how students perceived writing instruction was conducted. The findings of this study are presented in Article III, and the research question in this article is: *How do Norwegian upper secondary school students perceive how English writing instruction is carried out, their own English writing skills and what assessment strategies are applied in relation to English writing seen from a genre-pedagogical perspective?* To answer this, a questionnaire was distributed to 15 randomly selected schools from a list of all the upper secondary schools in Norway. This resulted in 522 respondents out of a total population of 1471 students in these 15 schools. Article III has not yet been published:

> Horverak, M. O. (…) A survey of students' perceptions of how English writing instruction is carried out in Norwegian upper secondary schools.

To answer my second main research question, namely what effects applying SFL through a genre-pedagogy approach to teaching have on students' writing skills, I used a mixed-methods approach. The findings are presented in Article IV. The research question of this article is: *What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* To answer this question, a quasi-experiment was carried out in four upper secondary school classes. The analysis was mainly based on evaluations of the students' texts in the main categories of structure, language and content, as outlined in

the guidelines for external examiners in English (Norwegian Directorate for Education and Training, 2013b). Article IV has been accepted for publication in the second volume of the Yearbook of the Poznań Linguistic Meeting (PLM) of 2015.

> Horverak, M. O. (Forthcoming) An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing.

Seen together, the first three articles move from the teachers' perspectives on writing instruction and feedback practices to students' perspectives on the same issues. The fourth article moves on to investigating whether SFL applied through genre-pedagogy may contribute when teaching argumentative writing in the context described in the preceding articles. The publishers have given permission to include copies of the articles in this thesis. In the next section, I outline how the extended abstract introducing the four articles is structured.

1.3. The structure of the extended abstract

This thesis comprises two parts, the extended abstract (Part I) and four articles (Part II). Part I, following this introductory chapter, includes five more chapters: chapter 2: "Theoretical background of genre-pedagogy", chapter 3: "Literature review, chapter 4: "Methodology", chapter 5: "Summary and discussion of the articles" and chapter 6: "Conclusion".

Chapter 2 gives the theoretical background of genre-pedagogy, the main framework for this thesis. The three theories genre-pedagogy primarily draws on are presented here: Vygotsky's theory of the zone of proximal development, Bernstein's code theory and Halliday's theory of systemic functional linguistics (SFL). Halliday's SFL is elaborated on in more detail, as investigating whether this theory may contribute in the context of writing instruction is a central concern of this thesis.

Chapter 3 is a literature review of genre-pedagogy and the concept of genre, writing research and research on feedback. In the first section, I elaborate on various understandings of the concept of genre, the development of genre-pedagogy, and how genre-pedagogy has been applied in second and foreign language learning contexts. In the second section, I first present international writing research in contexts where English is L1, and then research on language learning in contexts where English is L2. As this thesis concerns a Norwegian context, and research on L2 here is scarce, I also present writing research in a Norwegian context where the focus is on L1. As feedback is considered to be part of the writing instruction process in the theory of this thesis, I

have also included a short section on findings from research on feedback. The aim of this review chapter is to contextualise the overarching topic of my thesis.

Chapter 4 presents the methodology of the thesis and starts with placing the thesis in a critical realist tradition, and presenting the research design. I also give a detailed presentation of the participants, the data and the analysis of the individual studies. Finally, I discuss some ethical considerations and some reflections on reliability and validity related to each of the studies with a focus on strengths and limitations of each phase of the research design.

Chapter 5 gives a summary of the articles included in this dissertation, followed up by an extensive discussion of the research contributions of my research. I present the empirical, theoretical and methodological contributions of this thesis and discuss these in relation to relevant theory and literature. In addition, I discuss the reliability and validity of the findings of this thesis.

Chapter 6 provides brief concluding remarks with suggestions for future research and implications for education.

2. Theoretical background of genre-pedagogy

The three theories presented here, Vygotsky's sociocultural theory, Bernstein's code theory and Halliday's SFL, complement each other in forming a basis for the teaching practices developed in genre-pedagogy. Whereas the first two theories are focused on learning, Halliday's theory is focused on what language is, and what choices language users have when producing language. As one of the aims of this thesis is to investigate how SFL may contribute in the context of English writing instruction, there is an emphasis on this theory.

2.1. Vygotsky's sociocultural theory

According to Vygotsky's sociocultural theory, learning is most efficient when supported by others in the learning environment. Learning is a social phenomenon, and social interaction is a keyword in this tradition. Through interaction with others, children acquire knowledge and behavioural patterns (Vygotsky, Cole, John-Steiner, Scribner, & Souberman, 1978).

A central concept in Vygotsky's theory is "the zone of proximal development". He defines this as:

> The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (Vygotsky et al., 1978, p. 86)

In this definition, it is explicitly stated that potential development depends on guidance from adults or more capable peers. This is a central concern in genre-pedagogy, where the teacher and peers give guidance to the students. Applying strategies to support children or students in reaching a higher level of development has been termed scaffolding (Bruner, 1986). Scaffolding strategies within genre-pedagogy include modelling key features of texts, providing templates, giving writing support and feedback, among other things.

2.2.   Bernstein's code theory

In his early writings, Bernstein presents an understanding of two linguistic usages, namely a public language and a formal language (1959). He claims that depending on what social group a person belongs to, one may have access to one or both types of language, and that individuals from unskilled and semi-skilled social strata may be limited to a public language. This type of language refers to a common linguistic mode including various forms of communication and dialects, and is characterised by short and simple sentences and a personal style. A formal language, on the other hand, is characterised by more grammatically complex structures and impersonal style. Hence, being limited to a public language is a problem in an educational context as competence aims are focused towards mastering different types of writing.

Later, Bernstein developed his ideas into a code theory to reveal the interrelationship between speech and socialisation. He claimed that there are two types of codes that can be defined on a linguistic level: elaborated and restricted (Bernstein, 1967). These codes are functions of social relationships, as they are learnt in sociocultural environments, first of all in families. Bernstein's claim was that children became limited in their communicative skills when socialised in a restricted code, which he claimed was often the case for lower working class children. Hence, there was a need to support all children to develop an elaborated code in school, and there was a need for an explicit, or visible, pedagogy to do so as not all children had access to an elaborated code in their home environment. However, this notion of a restricted code, or a limited language, has been challenged within sociolinguistic research (Dittmar, 1976; Labov, 1970), and Bernstein's theory has been defined as a deficit

hypothesis, as the child's language is considered inadequate (Dittmar, 1976). It has been argued that "an adult must enter into the right social relation with a child if he wants to find out what a child can do" (Labov, 1970, p. 163). From this viewpoint, the problem is not the child's language, but the teacher's ability to understand the child's language. Still, I would argue in line with Bernstein's ideas that it is important for children to learn the type of language that is required in more formal contexts.

The main idea presented by Bernstein and within genre-pedagogy is that education must support all types of students to succeed, also the underprivileged, so that they gain access to dominant discourses in society through an explicit and visible pedagogy. Bernstein developed a model of different types of pedagogy, further developed by Martin and Rose, as displayed in figure 1 below.
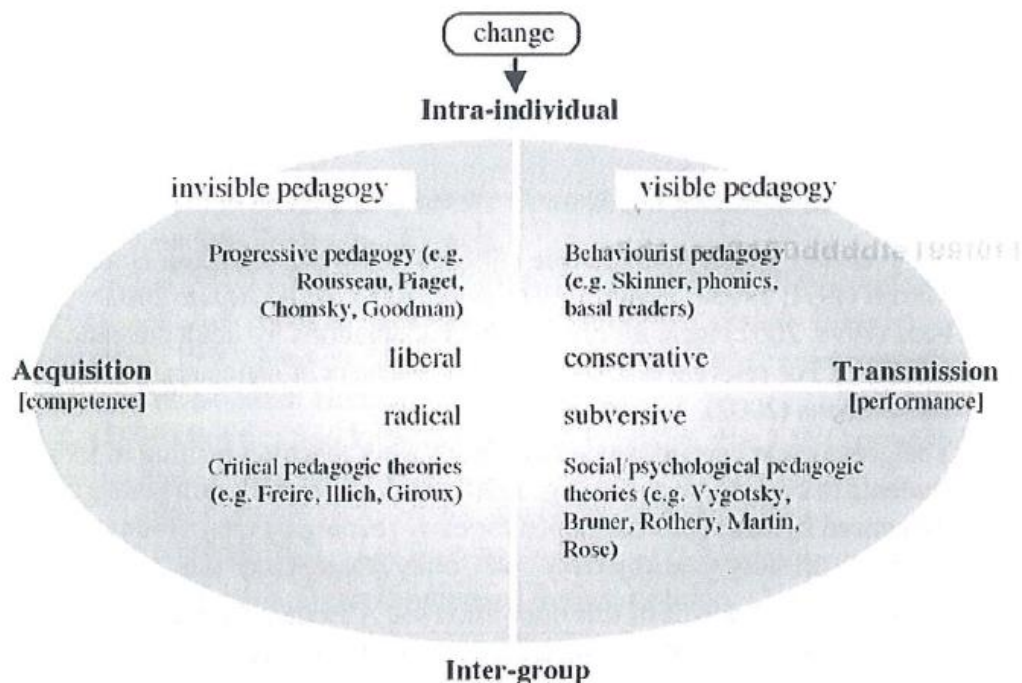
Figure 1. Types of pedagogy (Martin & Rose, 2005, adapted from Bernstein, 1990).

The vertical dimension of this model indicates whether the pedagogical theory focuses on the changes within the individual or the conditions for change in social groups. The horizontal dimension concerns whether the pedagogical theory focuses on the learner as active in regulating the acquisition process, or on the effective ordering of the discourse to be acquired through transmission. The left side constitutes an invisible pedagogy and emphasises what could be called discovery learning. The right side constitutes a visible pedagogy, and emphasises what could be called mentoring (Martin, 2006). In invisible pedagogies, the criteria are more diffuse, whereas in the visible pedagogies, criteria are more specific (Bernstein, 1975). In the adapted version

of Bernstein's figure, genre-pedagogy is placed in the lower right space, indicating that this is a pedagogy that focuses on transmission of knowledge in social groups. The knowledge transferred to students in genre-pedagogy is influenced by Halliday's systemic functional linguistics, which will be elaborated on in the following section.

2.3. Haliday's theory of systemic functional linguistics

In the tradition of SFL, language is seen as consisting of two types of relations, syntagmatic and paradigmatic. Halliday defines the syntagmatic ordering of language as structure, and the paradigmatic ordering of language as system. The difference between the two categories is explained in Halliday and Mathiessen's introduction to SFL:

> Structure is the syntagmatic ordering in language: patterns, or regularities, in what *goes together with* what. System, by contrast, is ordering on the other axis: patterns in what *could go instead of* what. This is the paradigmatic ordering in language. (Halliday & Matthiessen, 2014, p. 22)

Paradigmatic relations present a network of options, and grammar is thus presented as a network of resources that may be put to use when receiving or producing text.

The network of possibilities outlined by Halliday is stratified into context, semantics and lexicogrammar, each of the strata providing a set of variables or options for the language user. These three strata, relevant in the context of writing, as well as explanations and examples, are presented in table 2 below. The table is based on Halliday and Webster (2009), Halliday and Mathiessen's introduction to SFL (2014) and Maagerø's interpretation in the Norwegian presentation of SFL (2005). The table is not exhaustive in terms of systems presented in SFL, but provides some of the main systems relevant in the context of writing.

Table 2

A network of linguistic possibilities as outlined in SFL

Stratification	Instantiation	Explanation and examples
Context	Register variables	
	a. Field	Type of action/topic
	b. Tenor	Social relation
	c. Mode	Role of the language
Semantics	Meanings	
	a. Ideational	Representations of experiences of the world
	b. Interpersonal	Interaction, expressing certainty, necessity and intensity
	c. Textual	Organising information, and creating coherence
Lexico-grammar	The grammatical system and words	a. Choice of verbs (transitivity system) b. Formality of language, vocabulary and modal expressions c. Thematic patterns and cohesive ties

The context comprises the variables of field, tenor and mode, which influence the choices the language user makes on the semantic and the lexicogrammatical strata. The field concerns what type of action or topic the text is about, the tenor concerns what type of social relation there is between the participants, and the mode concerns what role the language plays (Halliday & Matthiessen, 2014, p. 33). Halliday calls the features of field, tenor and mode register variables, and register is defined as "the patterns of instantiation of the overall system associated with a given type of context" (Halliday & Matthiessen, 2014, p. 29). We make choices from the resources in the linguistic system according to what type of register is expected in the context.

The semantic stratum of language comprises choices concerning ideational, interpersonal and textual meanings (Halliday & Webster, 2009, p. 243). The first type of meaning outlined by Halliday is expressed through the ideational metafunction of the language, meaning that language functions as representations of experiences of the world (Halliday & Matthiessen, 2014, p. 30), and this is realised through choices of what type of processes, participants and circumstances should be represented. This is what is called the system of transitivity within SFL (Halliday & Matthiessen, 2014, p. 83).

The second type of meaning described by Halliday fulfils the interpersonal metafunction of language, meaning that language functions as communication or

interaction. A relevant reflection is how the writer's attitudes and evaluations are presented (Maagerø, 2005, p. 155). This is realised through the systems of mood and modality (Halliday & Webster, 2009, p. 55), which offer the writer possible options to express a stance in relation to something. Mood includes the choices concerning whether clauses should be declarative, interrogative or imperative (Halliday & Matthiessen, 2014, p. 21), whereas modality includes the choice of stating a degree of how probable, how common or how necessary something is (Halliday & Matthiessen, 2014, p. 176).

The third type of meaning described by Halliday fulfils the textual metafunction of language, which is a function for organising information and creating coherence in texts so that the message becomes clear and is efficiently presented (Halliday & Matthiessen, 2014, p. 31). SFL presents two main systems of choices that may support learners in creating coherence in texts, one of them being the organisation into thematic patterns, the other using cohesive ties (Maagerø, 2005, p. 159). In terms of thematic patterning, Halliday presents the two components "Theme" and "Rheme", and refers to the structural linguists of the Prague School when defining these terms:

> The Theme is the element which serves as the point of departure of the message; it is that which locates and orients the clause within its context. The remainder of the message, the part in which the Theme is developed, is called in Prague school terminology the Rheme [...] - whatever is chosen as the Theme is put first. (Halliday & Matthiessen, 2004, p. 64)

The second system SFL presents for organising and creating coherence in texts provides cohesive textual resources. Among these are the uses of 1) conjunction, 2) reference, 3) substitution and ellipsis and 4) lexical cohesion (Halliday & Matthiessen, 2004, pp. 532-535). The system of conjunction covers all types of connectors, what is often separated into coordinators, subordinators and conjuncts (Quirk et al., 1985, p. 927), or conjunctive adjuncts, as Halliday defines them (Halliday & Matthiessen, 2004, p. 132). The system of conjunctions is organised according to the possibilities of expansion to include more elements both within and outside of clauses (Halliday & Matthiessen, 2004, p. 541). Expressions like "for example" and "in particular" are used to elaborate on something, expressions like "furthermore" and "alternatively" are used to extend the clause, and expressions like "then", and "therefore" are used to enhance the clause[2]. The system outlined in Halliday and Mathiessen's introduction to

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[2] To see an extensive list of conjunctions, see Halliday and Mathiessen, 2004, p. 541.

functional grammar is based on a previous categorisation of conjunctive relations presented in Halliday and Hasan's *Cohesion in English* (1976, pp. 242-243), where they categorise the semantic relations into additive, adversative, causal and temporal[3].

The second cohesive textual resource presented is reference, which provides means for referring to elements in the text, i.e. endophoric reference, or outside the text, i.e. exophoric reference (Halliday & Matthiessen, 2004, p. 552). Referring to something mentioned previously is called anaphoric reference, which is a quite common resource, used for creating coherence. Another option may be to leave out the pronoun and possibly more of the clause, i.e. ellipsis, or substitute it with something else, like 'so', which Halliday and Mathiessen list as the third cohesive textual resource (Halliday & Matthiessen, 2004, pp. 561-563). The fourth and final cohesive textual resource mentioned is lexical cohesion, where coherence is created through the choice of lexical items, like repetition of words or including synonyms (Halliday & Matthiessen, 2004, pp. 570-576).

To sum up, in SFL, the language system is seen as a system of meaning potential available for the language user to choose from, hence systemic grammar may also be called choice grammar. Several of the systems of choices presented by SFL are relevant to writing instruction, for example the list of cohesive devices, thematic patterning and choice of modality expressions, as presented here. All these may be useful resources when writing a text adjusted to purpose and audience. Consequently, items like these should be dealt with when teaching writing.

2.4.   Short summary

The theories outlined above constitute the theoretical foundation of genre-pedagogy. According to Vygotsky, learning is most efficiently achieved with support in a social context, in the case of genre-pedagogy, when scaffolding strategies are applied to support the development of writing skills. Genre-pedagogy was developed to support underprivileged groups of students. It builds on a notion that they had restricted access to the type of discourse expected in an educational setting, which is in line with Bernstein's code theory. However, this type of approach may be useful also for other

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[3] For more information, see Halliday and Hasan, 1976. The table presented in Halliday and Hasan 1976 has also been further developed in Norwegian, with a categorisation of both semantic relation and syntactic function in one table (Iversen, Solem, & Otnes, 2011, p. 121). A similar model to this was developed in English and Norwegian for an experimental research project on writing instruction carried out in a Norwegian Upper Secondary School 2009-2010 (Horverak, 2011, 2012). For results, see the 2012 article, for the table used, see the 2011 publication.

types of students. Finally, genre-pedagogy focuses on language in context based on the theory of SFL. Focusing on linguistic features of various genres makes students aware of various linguistic choices they have when producing text. This type of instruction functions as a scaffolding strategy to support students in mastering different types of genres.

There are of course other theories and books with a focus on language in context, for example within discourse analysis and text linguistics. However, Halliday and Hasan's *Cohesion in English* (1976) constitutes a landmark in text linguistics. Since then, many books have been published within this branch without reference to or inclusion of the complex language system presented in Halliday's work. The reason why SFL specifically is chosen as framework for the current project is that it outlines relevant linguistic systems of choices for the context of teaching writing, and that a specific pedagogy for writing instruction is developed based on this theory.

3. Literature review

Each of the four articles in this thesis contains review sections, and the reviews presented in this chapter are intended to combine and extend these. The first section elaborates on genre-pedagogy and the concept of "genre". The second section presents findings from writing research, and the third section presents some main findings of research on feedback. This literature review focuses on meta-analyses and reviews within the research fields relevant to my research.

3.1. Genre-pedagogy and the concept of "genre"

This subchapter explores different understandings of the concept of "genre". It compares and contrasts the understandings presented by Martin in the Australian genre-pedagogy tradition (2012), by Kress and the New London Group (Cazden et al., 1996; Kress, 2012), and by Miller in the North American new rhetorical tradition (1994), as well as what implications the different understandings have for teaching. The second part of this subchapter describes the development of genre-pedagogy and explains how this approach was developed as an alternative to the process-writing approach dominating in Australian schools in the 1980s. The third part presents research on the application of SFL and genre-based approaches in second and foreign language contexts.

3.1.1. Understanding the concept of "genre" and its implications for teaching

Within the genre-pedagogy tradition, there are conflicting understandings of the notion of genre. The most common understanding is based on Martin's description of generic staging (Martin, 2012), and genre is generally defined as "a staged, goal-oriented social process" (Martin, 2009, p. 10). There is a systematic development of constructs and themes in a text which can be identified and transferred when writing new texts within the same genre. Another genre-definition that is much referred to within genre-based approaches is presented by Swales:

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style.
> (Swales, 1990, p. 58)

As in Martin's definition, the aspect of structure, or stages, is combined with the aspect of purpose, or goal.

In Martin's understanding, genre represents one of three layers that constitute the context influencing linguistic choices, and these three layers are ideology, genre and register, as illustrated in figure 2 below.
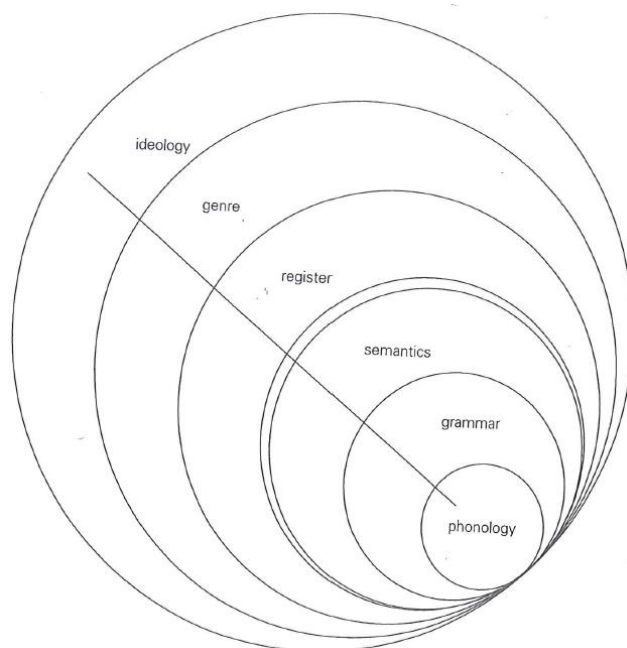
Figure 2. Language and context (Martin, 2012, p. 132).

The ideology of the culture influences genre choices, which influences the register variables, field, tenor and mode. These are the three contextual variables outlined by Halliday in systemic functional linguistics (Martin, 2012, p. 144), which control what type of meaning is expressed and what grammatical choices are made. The field concerns what type of activity we are dealing with, the tenor concerns the interpersonal relationships and the mode concerns what role the language plays and type of channel used.

The three inner layers in the model constitute language, and these are semantics, grammar and phonology. This model illustrates that there are three contextual layers that influence semantical choices, or what meaning is presented, as well as grammatical and phonological choices. In the genre-pedagogy tradition, which is based on SFL among others, it is argued that a grammar which explains relevant language systems and structures and connects this with the social purpose of the text has great potential in the context of teaching (Martin & Rothery, 2012, p. 137).

Whereas Martin focuses on genres as consisting of textual stages, another prominent figure within genre-pedagogy, Kress, focuses on genres as social processes. Kress criticises Martin and Rothery's genre-pedagogy for being too authoritative on the part of the teacher (Kress, 2012, p. 35). The alternative he presents is a more fluid understanding of genre where students produce text types out of their understanding of social categories, where genre is one of these categories. Other social categories that influence the production of texts deal with, among others, what type of discourse this is and whether the text is produced in a spoken or written mode. The emphasis here is on how writers develop text-writing competence through participating in social processes, rather than learning how texts are staged.

The view of genre and the teaching of writing expressed by Kress is further developed in the New London Group's article about a pedagogy of multiliteracies (Cazden et al., 1996, pp. 73-76). Here, genres are defined as "forms of texts or textual organization that arise out of particular social configurations or the particular relationships of the participants in an interaction" (1996, p. 75), and outline three elements of language production: Available Designs, Designing, and the Redesigned. Text patterns exist as available designs in the designing process when the redesigned text is produced. The authors emphasise the dynamic character of text-production and by doing so they argue that they rule out the danger of a static reproduction of existing genres. A redesigned text is not simply a reproduction of available designs, nor is it simply creative: "The Redesigned is founded on historically and culturally received patterns of meaning. At the same time it is the unique product of human agency: a

transformed meaning" (Cazden et al., 1996, p. 76). The redesigned texts become new available designs.

The understanding of genre outlined by the New London Group is much in line with the view of genre in the New Rhetoric tradition, focussing on genre as social action (Miller, 1994). Miller suggests that genre "refers to a conventional category of discourse based in large scale typification of rhetorical action" (Miller, 1994, p. 37). There is an emphasis on how genres are shaped through social processes. In the new rhetorical tradition, the duality of genres is emphasised. On the one hand, genres are constitutive of social structures as we observe existing texts and patterns. On the other hand, they are generative as new texts are created (Lüders, Prøitz, & Rasmussen, 2010, p. 949). In the production of genres, texts and contexts influence each other in a circular way.

Another definition of genre is given in Hyland's introduction to genre-based teaching in L2 contexts. He defines genre as "a term for grouping texts together, representing how writers typically use language to respond to recurring situations" (2009, p. 15). In his book on genre and second language writing, he contrasts the New Rhetoric and the systemic functional linguistic, or genre-pedagogical, understanding of genre, pointing out that the former has a more flexible view than the latter (Hyland, 2004, p. 35). He also points out that the New Rhetoric theory draws on postmodern social and literary theories and not a linguistic theory as genre-pedagogy does. As Hyland himself includes the aspect of how language is used in his definition, it seems to me that he is closer to a genre-pedagogical than a New Rhetoric perspective on genre.

In some traditions, there is a division between the concepts of "genre" and "text-type", where the former refers to external aspects, and the latter to internal aspects. Within the corpus linguistic tradition and Biber's terminology, genre categories are determined by external criteria, as genres are assigned to categories on the basis of their use rather than on the form (Biber, 1988, p. 170). Textual features that co-occur form the basis of text-type categorisation, so here internal criteria decide how texts are categorised. The traditional categories of text-types, also called types of discourses, are narrative, description, exposition and argumentation (Lee, 2001, p. 41), and these text-types may occur across genres, or across purposes.

In the categorisation of genres in the genre-pedagogy tradition (Martin & Rose, 2008), there is no distinction between genre and text-types, as presented by Biber (1988). Here, narratives, expositions and different types of reports, among others, are

all categories listed as genres, as we see in table 3 below, which presents a map of genres as presented in the genre-pedagogy tradition.

Table 3

Genres in the genre-pedagogy tradition

	Genre	**Purpose**
Stories	Recount	Recounting events
	Narrative	Resolving a complication in a story
Text responses	Exemplum	Judging character or behaviour in a story
	Personal response	Reacting emotionally to a text
	Review	Evaluating a literary, visual or musical text
	Interpretation	Interpreting the message of the text
	Critical response	Challenging the message of the text
Arguments	Exposition	Arguing for a point of view
	Discussion	Discussing two or more points of view
Histories	Autobiographical recount	Recounting life events
	Biographical recount	Recounting life stages
	Historical recount	Recounting historical events
Explanations	Sequential explanation	Explaining a sequence
	Factorial explanation	Explaining multiple causes
	Consequential explanation	Explaining multiple effects
Reports	Descriptive report	Classifying and describing a phenomenon
	Classifying report	Classifying and describing types of phenomena
	Compositional report	Describing parts of wholes
Procedures	Procedure	How to do experiments and observations
	Procedural recount	Recounting experiments and observations

Note. The category describing the stages of each genre is included in the original model, but left out here (Rose, 2009, p. 157).

The major genres presented in the table above are stories, text responses, arguments, histories, explanations, reports and procedures, and these have several subgenres. For each genre, a purpose for writing is presented.

There is a parallel between the understanding of genre as presented in the genre-pedagogy tradition and the understanding of writing acts as presented in the writing wheel developed in a Norwegian writing research context (Berge, Evensen, & Thygesen, 2016). This model consists of two sides and focuses on how different

purposes and situations require different types of writing on the front side, and on semiotic resources mediating the text on the reversed side (see figure 3 below).
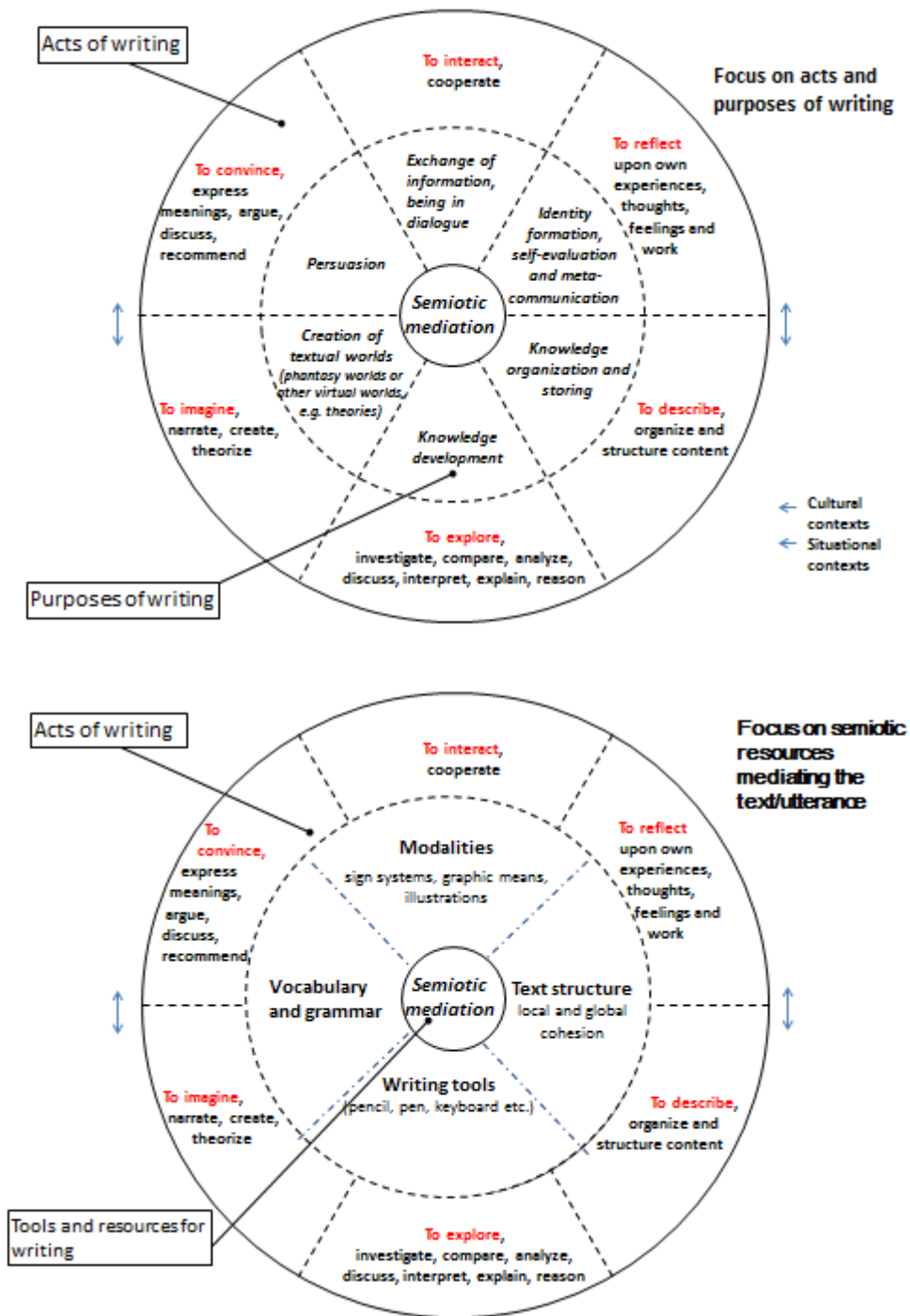
Figure 3. The Writing Wheel (Berge et al., 2016).

The front-side of the writing wheel model includes one inner wheel consisting of culturally decided writing-functions or purposes and an outer wheel including situational acts of writing. The idea of the wheel is that the two circles may turn in

different directions, meaning that to fulfil a certain purpose of writing, like persuasion, different acts of writing could be applied, for example expressing opinions or narrating a story. In my opinion, the idea that writing purposes can be fulfilled by different types of writing is one of the main differences between this model and the map of genres as presented within genre-pedagogy. Another difference is that the writing wheel only maps acts of writing, and does not include information about genres that the writer can produce. The reverse side of the writing wheel model presents various semiotic resources that are available for the language user, such as writing tools, vocabulary and grammar, text structure and modalities

The overview of writing acts presented in the writing wheel overlaps to a certain degree with the map of genres developed within the Australian genre-pedagogy tradition. Within genre-pedagogy, the genre of stories has among others the subgenres of recount, narrative and personal response (Martin & Rose, 2008; Rose, 2009), which could be said to correspond to the category "to imagine" in the writing wheel, where "narrate" is included. The genre of arguments in the genre-pedagogical map of genres has the subgenres of exposition and discussion, which might correspond to the category "to convince" or "to explore" in the writing wheel, two categories which overlap as both include "to discuss". Other genres like "reports" and "procedures" do not have clear parallels in the writing wheel.

Both models discussed above aim at describing what types of writing exist, however, the map of genres presented in the genre-pedagogy tradition is complemented by a teaching approach, whereas the writing wheel is not. Still, the writing wheel model illustrates the important point that different types of writing may fulfil different purposes. This is not apparent from the map of genres presented in table 3 above. However, the same point could easily be revealed by using different types of model texts when applying a genre-pedagogical approach. Using model texts to exemplify the acts of writing in the writing wheel could clarify what types of texts could be written to fulfil different purposes, as well as what criteria are emphasised in the evaluation of the texts. This thesis suggests that genre-pedagogy may complement the writing wheel model as it presents the teacher with pedagogical strategies and the writer with textual and linguistic resources based on the functions and acts of writing outlined in the writing wheel.

3.1.2. The development of genre-pedagogy – a historical background

Genre-pedagogy developed in Australia in the 1980s as an alternative to process-writing, which was the dominant approach to teaching writing at the time (Cope et al.,

2012). The main difference between these two directions is the role of the teacher as either a facilitator or an instructor. In process-writing approaches, the teacher facilitates students' writing, whereas in more traditional and more authoritative approaches, the teacher instructs the students in how to proceed when writing (Pritchard & Honeycutt, 2008, p. 275). A genre-pedagogy approach implies a teacher that gives clear instructions on how to write various genres with a focus on adjusting to different contexts and social purposes, in combination with a type of process writing where the teacher gives feedback to students about how to revise their texts to meet genre requirements (Cope & Kalantzis, 2012a, p. 11).

The conflict between strictly prescriptive approaches and process approaches is not a conflict limited to the Australian context. Until the 1970s, writing instruction in secondary school in American contexts included working with model texts, mostly of expository writing, and typically the focus was on constructing five-paragraph texts with three main points (Nystrand, 2008, p. 12). This approach was sharply critiqued at the Anglo-American Conference on the Teaching of English in 1966 (Nystrand, 2008). The alternative presented was a model which emphasised personal growth, and which viewed both spoken and written language as a process where new experience is related to old elements continually. From the 1980s, the process approach to teaching writing became the primary paradigm in American schools (Pritchard & Honeycutt, 2008, p. 277) and in Australian schools (Cope et al., 2012).

Although genre-pedagogy was developed as an alternative to the process-writing approach, there is an element of process-writing in the teaching-learning cycle developed within the genre-pedagogy tradition, as the final stage includes revision of text based on feedback. The difference is that within the genre-pedagogy approach, students revise their texts based on genre requirements and instructions on how to write different types of texts, whereas in the process-writing approach, there is a focus on individuality and pupils are to produce texts they feel an ownership towards.

In the Australian context, it became evident that a progressive curriculum involving process-writing marginalized certain groups in society, for example children of the working classes, children from migrant families and indigenous people (Cope et al., 2012, p. 237). This was the focus when genre-pedagogy was first developed. There have been three major phases in the Australian genre-pedagogy tradition (Rose, 2009): 1) the initial design in the 1980s with the development of the teaching-learning cycle, 2) the *Write it Right*-project in the 1990s, mapping genres in school curricula and beyond, and 3) the *Reading to Learn*-project in the 1990s onwards, integrating reading

and writing across curricula and levels. These three phases will be elaborated on in the following.

In the initial stages in the 1980s, genre-pedagogy developed as a means to ensure equal opportunities for everybody and to empower marginalized groups (Cope et al., 2012, p. 240). The main idea of this approach is that revealing the key features of genres through working with model texts would help the students learn to master genres necessary to succeed and climb in society. A teaching-learning cycle that included support from the teacher through joint construction, consultation with the teachers and editing of texts was developed to help pupils develop their writing competence (Cope & Kalantzis, 2012a). There are different illustrations of this teaching-learning cycle, and one of the most common versions is presented below in figure 4.
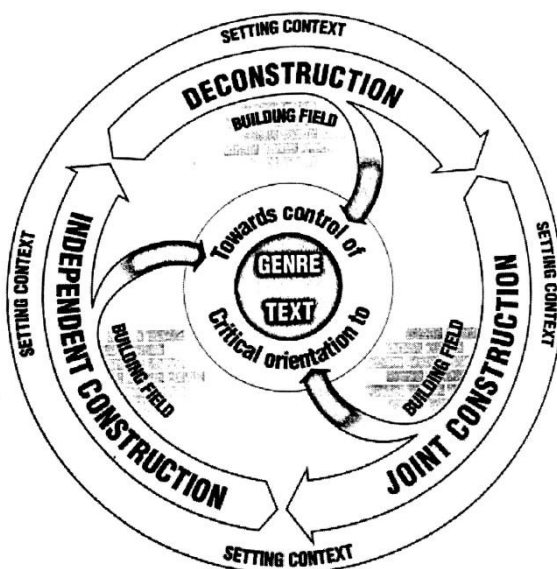
Figure 4. The teaching-learning cycle (adapted in Rose, 2009).

We see from this illustration that the genre or text type is at the centre, and the context surrounds all processes. The first phase of deconstruction includes modelling and revealing the key features and stages of the genre. Within genre-pedagogy, genres are seen as constructed by stages, a kind of set pattern (Martin, 2012; Martin & Rothery, 2012). Knowing these stages is an important step in learning how to produce texts of various genres. This is followed up by a joint construction phase where the teacher constructs texts together with the students. Finally, the students construct texts independently supported by teacher and peer consultations.

The teaching-learning cycle outlined here is the type of approach that was applied in the LERN Project (Literacy and Education Research Network) which also

joined the Language and Social Power Project in the late 80s in Australia (Cope et al., 2012). These projects aimed at supporting all types of children to improve their literacy skills so they could learn to participate in the discourses that dominated in society. The conclusion of the report from the LERN Project was that the programme had generated a very positive response from the participating teachers, and the approach was found particularly useful in the teaching of writing factual texts (Walsh, Hammond, Brindley, & Nunan, 1990). The success of the projects mentioned here convinced the LERN members that genre theory as outlined in this tradition should form a basis for a successful literacy program (Cope et al., 2012). A similar successful outcome is reported from another recent longitudinal study with the same type of genre-pedagogical approach carried out in an Australian upper secondary school with most students from other language backgrounds than English (Humphrey & Macnaught, 2015). This study revealed that growth in writing was related to use of functional meta-language, modelling example texts and feedback on writing.

The teaching-learning cycle developed in the Australian tradition has been presented in different ways, and Feez's presentation of a cycle with five stages (1999) is elaborated on in Hyland's book on *Genre and Second Language Writing* (2004). The five stages included are 1) developing the context 2) modelling and deconstructing the text 3) joint construction of the text 4) independent construction of the text and 5) linking related texts (Hyland, 2004, p. 129). Stage 1 deals with revealing purpose and setting of the text; finding out what the text is about and what the intended audience is. Stage 2 includes revealing the key features of the genre and the specific stages in the text. Stage 3 includes teacher-supported practice of writing a text in a specific genre. Stage 4 includes independent writing with support from others through feedback, followed by rewriting of the text. The final stage includes comparing the text with other texts, reflecting on similarities and differences. This teaching learning-cycle presented by Feez and elaborated on by Hyland is the framework applied in parts of this thesis as it complies well with official guidelines for education in Norway, and with the English subject curriculum (Norwegian Directorate for Education and Training, 2013a, 2014).

In the second phase of genre-pedagogy, in the 1990s, the focus was on mapping genres found in the curriculum and in working life. The aim of this project, named *Write it Right,* was to investigate the literacy demands of society, more specifically of the country's major industrial sectors and related secondary school curriculum subjects (Rose, 2009). The study identified parallels in discourse patterns in the genres, and grouped them on the basis of this, as presented in the previous subchapter. A thorough

description of the different types of texts is presented in Martin and Rose's *Genre Relations: Mapping culture* (2008). The map of genres presented in the previous section is based on this work.

The third phase of genre-pedagogy, from the late 1990s to the present, has been focused on the integration of reading and writing in the development of literacy (Rose, 2009). The methodology developed in this phase is named *Reading to Learn*, and approaches reading from the perspective of genre. The sequence of activities included in the curriculum cycles in this approach consists of the following: 1) prepare before reading, 2) detailed reading, 3) sentence or note making, 4) joint rewriting, 5) individual rewriting and 6) independent writing (Martin & Rose, 2005). This is an adaptation of the original teaching-learning cycle developed within the genre-pedagogy tradition, with an integrated focus on learning to read.

There have been programmes based on the *Reading to Learn* project both in Australia and in other countries. In New South Wales in Australia, there was a four-year teacher in-service training programme implemented across 17 schools of different levels in which Indigenous students often comprised 50% of the population (Koop & Rose, 2008). The purpose of the project was to accelerate the Indigenous students' learning and close the gap between these and other students' outcomes. The conclusion of this project was that it had offered the best opportunity to significantly improve educational outcomes, and particularly for Indigenous students.

Another programme based on the same methodology, named *Learning to Read: Reading to Learn* was implemented over three years with over 1000 students as part of a middle years professional learning project in Melbourne (Rose & Acevedo, 2006). Analysis of scores on various tests showed that the students improved more than expected, more precisely they improved double the expected rate of literacy development within three school terms. Another study carried out on university-level, "Scaffolding academic literacy with indigenous health sciences students: An evaluative study" (Rose, Rose, Farrington & Page, 2008) also shows positive results of the type of approach outlined in the *Reading to Learn* programme. In this study, reading strategies focused on finding keywords and rewriting texts were applied, as well as identifying textual features of language and structure.

In South-Africa too, there has been a genre-teaching project, in a context where many indigenous groups of people are in an underprivileged situation due to the previous apartheid system (Thomson & Hart, 2006). Like in the USA and Australia, there has been a shift from a traditional authoritarian approach with much rote learning and memorisation towards progressivist, learner-centred pedagogies. This change

turned out to be challenging for many of the underprivileged students. In this context, the methodology of *Reading to Learn* was applied in a six-week process in groups of Year 8 students. The teachers in the participating school reported that the students improved their writing, and there was great interest in the approach. However, they generally felt that it was demanding to follow up this work in an already overcrowded curriculum, a challenge relevant across contexts.

The *Reading to Learn* programme has spread around the world, and there is a growing international network of educators from Australia to Sweden, Japan and South-Africa. In Sweden, there is teacher training in the methodology of *Reading to Learn*, and there is a book for teachers in Swedish about genre-pedagogy (Johansson & Ring, 2012). There has also been a project carried out in Stockholm called *Knutebyprojektet*, in which genre-pedagogy was implemented. The report from this project shows that the majority of the participating teachers had an impression that the students achieved goals better after the project than before and that they developed as teachers (Kuyumcu, 2011).

The genre-pedagogy methodology is also well established in teacher training in Denmark, and there is also a Danish book for teachers called *Genreskriving skolen* (Mailand, 2007), which has been widely used in teacher training since it was published. There have also been different projects in Danish schools inspired by genre-pedagogy and the *Reading to Learn* programme. In Silkeborg, a primary school is currently in the 7th project year of developing a genre-pedagogical teaching approach across all subjects (Kompetence Center Integration, 2016), and the participating teachers have generally been enthusiastic about this project (Christensen, Madsen, & Jacobsen, 2011). Another project called READ, which has been inspired by Rose's *Reading to Learn,* has recently been carried out in 2. and 3. grade classes in 29 primary schools in Aarhus (Aarhus kommune, 2016). Another extensive project is *Projekt Uddannelsesløft*, a 5-year long project particularly aimed at increasing the educational level of bilingual students with Danish as a second language. 21 educational institutions in Aalborg participated in this project, including both primary and secondary schools and colleges (Projekt Uddannelsesløft, 2016). The evaluation of this project concludes that bilingual students can be better integrated in the regular teaching, and their knowledge is increased, if the teaching is focused on language in all subjects. Furthermore, the evaluation report concludes that also students with Danish as first language benefit from this approach (Sandgaard, 2015).

In Norway, genre-pedagogy is not so widespread, nor has it been integrated in teacher training. There has long been a focus on genres in teaching as pointed out

previously, but the type of writing instruction approach outlined in the teaching-learning cycles presented here has not been widely known so far. There is, however, a growing interest in the genre-pedagogical methodology at the National Centre for Multicultural Training in Norway, as we can see from their websites (National Center for Multicultural Training, 2015). There is also an ongoing project including three primary schools with many minority students in Trondheim, which is inspired by *Knutebyprojektet.* The establishment of a national writing centre in Norway in 2009 has also led to increased focus on writing in school. What is developed and presented by this centre also seems to comply well with a genre-pedagogical approach to teaching writing with a focus on model texts and use of assessment as part of the writing process (Skrivesenteret: Nasjonalt senter for skriveopplæring og skriveforsking, 2016). In an increasingly multicultural society, there is a need for teaching approaches taking a heterogeneous student group into consideration, like a genre-pedagogical approach does. This suggests an area of further research.

3.1.3. Genre-based approaches in second/foreign language teaching

In a review of genre as tool for developing instruction in L1 and L2 contexts, three different traditions are outlined: a) English for specific purposes, or ESP, b) North American New Rhetoric studies and c) Australian systemic functional linguistics (Hyon, 1996). Hyon points out that the understandings of genre in the different traditions have different advantages when applied in the classroom. The advantage of the Australian genre-pedagogy tradition and ESP is that these types of approaches provide students with insight into the linguistic features of texts and guidelines for presenting these. The advantage of the North American new rhetoric approach is that it provides a fuller perspective on context and function of genres.

In the tradition of teaching English as a second language, there has been an increased interest in how functional language descriptions may be used as a resource for making meaning (Byrnes, 2013; Hyland, 2007; Johns, 2011; Schleppegrell, 2013). At Georgetown University in the USA, Byrnes has implemented a theoretical approach based on the concept of genre and SFL to a foreign language writing programme in German. Many studies conducted in this programme have reported the effectiveness of genre-pedagogical approaches in the context of advanced foreign language learners (Byrnes, 2002, 2005, 2009; Byrnes, Crane, Maxim, & Sprang, 2006; Byrnes & Sinicrope, 2008; Byrnes & Sprang, 2004; Crane, 2009; Ryshina-Pankova, 2006, 2010). Byrnes argues that there is a need for a "long-term curricular trajectory, for researchers

and educators" in contexts with advanced language learning. She suggests that the construct of genre may provide a theoretical foundation for this (2012).

Much research on how genres are learnt by more advanced L2 learners in college or university contexts is undertaken in English for Specific Purposes contexts and is focused on professional settings (Angelova & Riazantseva, 1999; Bhatia, 1993; Gimenez, 2008), and these studies generally claim that support is needed to meet writing expectations in different genres in working life. Another researcher, Swales, is well-known for his work with English in academic and research settings (1990), and provides a model that is applicable to teaching more advanced compositions and the teaching of English for Academic Purposes, drawing on linguistic and sociolinguistic theory. Many studies on genre-based approaches have focused on how raised genre-awareness may help learners to contextualise the genre of their writing (Gosden, 1998; Hammond & Macken-Horarik, 1999; Hanauer, 1998; Henry & Roseberry, 1998; Mustafa, 1995; Pang, 2002; Sengupta, 1999; Tardy, 2009; Yasuda, 2011). These studies argue that when students' genre-awareness increases, this has a positive impact on their writing ability. This is a central aspect in the type of genre-based approach applied in the current study conducted in a Norwegian context, an under-represented context in second language writing research.

3.2. Writing research

This section includes four subchapters: 1) International writing research in contexts where English is L1, 2) The dispute about the efficiency of explicit instruction in L2 contexts, 3) Research on second language learning in contexts where English is L2 and 4) Writing research in a Norwegian context. The focus of the review is partly on research dealing with the efficiency of grammar instruction, and partly on the efficiency of various writing instruction practices. The reason for this is that this thesis investigates whether a linguistic theory applied through a specific type of writing instruction approach may contribute to improved writing instruction practices. As writing in English is not very different from writing in Norwegian, findings from research on Norwegian writing in school are included in one of the subchapters in this review.

3.2.1. International writing research in contexts where English is L1

An overview of the effectiveness of different types of writing instruction is presented in Graham and Perin's "A Meta-Analysis of Writing Instruction for Adolescent Students" (2007). In this meta-analysis, the first three main categories included are 1)

process writing approach, 2) explicit teaching of skills, processes or knowledge and 3) scaffolding students' writing. Some of the strategies investigated in the meta-analysis and relevant to the current study are process writing, text structure instruction and peer assistance. There seems to be some overlap between the categories here, though. Strategy instruction such as planning, revising and editing is categorised as explicit teaching and is reported to have a high effect on students' achievement, whereas the process-writing approach has a low effect. However, a central aspect of process-writing is revising and editing, so it seems like the category of strategy instruction could just as well be defined as a type of process-writing approach. Scaffolding activities that have a high effect on students' writing activities are peer assistance and assigning goals for the writing.

There has been little research on contemporary writing classroom practices of high school students in the USA compared to younger students. However, a national survey conducted in 2009 raises some concerns about the quality of high school writing instruction (Kiuhara, Graham, & Hawken, 2009). It showed that evidence-based practices were only infrequently used by the majority of high school teachers. Further, most teachers did not feel that their teacher education had prepared them adequately to teach writing.

Organising argumentative texts has generally been considered a challenge on various levels in the educational system (Andrews, 1995; Beard, 2000; Freedman & Pringle, 1988). A research review focused on argumentative reading and writing suggests that integrating reading and writing instruction is valuable for acquiring this skill, as well as the use of tutorials with schemata for argumentative writing (Newell, Beach, Smith, & Vanderheide, 2011). Also, students who participated in collaborative reasoning with their peers transferred their arguments to writing. Keeping a focus on both arguments and counterarguments seemed to play a significant role in fostering students' reflective considerations, making them reflect on different aspects of various issues.

Research on grammar instruction has generally shown that this has little effect on writing skills in the first language, with the exception of sentence-combining exercises (Andrews, Torgerson, Beverton, Freeman, et al., 2004; Andrews et al., 2006; Andrews, Torgerson, Beverton, Locke, et al., 2004; Braddock, Lloyd-Jones, & Schoer, 1963; Hillocks, 1986). In the Braddock-report of 1963, there is even a warning against teaching grammar as part of writing instruction: "the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing" (1963, pp. 37-38).

Hillocks claims in his review that almost anything is more effective than grammar teaching (1986). However, the studies referred to in these reviews generally include decontextualized formal grammar teaching.

A couple of more recent studies have shown that grammar instruction may have a positive effect on students' writing. One is an experimental research project in the UK which shows that contextualised grammar instruction may have a positive effect on students writing skills (Jones, Myhill, & Bailey, 2013). Another study demonstrates that grammar teaching may be effective in improving writing skills when it includes grammatical explanations, provides models and engages learners in practice which is monitored by the teacher through feedback (Fogel & Ehri, 2000). In this study, elementary students who spoke Black English Vernacular were taught to write in Standard English. However, even though these studies show some promising results concerning the efficiency of grammar teaching, there is still overwhelming evidence against this in previous research findings in English L1 contexts. The situation is somewhat different in L2-contexts, as we will see from the review in the following, but the debate whether grammar instruction is useful or not is still fierce. Some of the main voices in this debate will be presented in the next chapter.

3.2.2. The dispute about the efficiency of explicit instruction in L2 contexts

Traditionally, explicit instruction has had a central role in second language teaching, but in the 80s, the well-known theorist Krashen rejected the notion that instruction of any kind was necessary when learning a language. He promoted a type of implicit teaching approach and presented a natural input hypothesis and a monitor model (Krashen, 1985). This entailed that extended exposure to comprehensible target language input is all that learners need to acquire that language, and that grammatical knowledge only supports to monitor the output. In his theory, he refers to a level called input + 1 to suggest that the learners need input that is appropriate to challenge them on their current language level.

There has been a great deal of criticism of Krashen's ideas (Gregg, 1984; Lightbown & Spada, 2006; Long & Robinson, 1998; Swain, 2000; White, 1987). White argues against Krashen's hypothesis in an article called "Against Comprehensible Input: the Input Hypothesis and the Development of Second-language Competence" (1987). She criticises Krashen's idea of input + 1 as vague: it is unclear what this concept means, whether it refers to the learner's level of competence or the input, and she argues that he overestimates the role of simplified input and that it is unclear what input is relevant at what stage. Lightbown and Spada (2006) also

challenge Krashen's theory by arguing that focused instruction may help L2 learners when it comes to certain grammatical forms that may be challenging to acquire through input only.

Another aspect of Krashen's input theory that has been challenged is the lack of consideration of "output", the learners' use of the target language (Swain, 2000). Based on research on French-learning students, Swain points out that in spite of several years of immersion, or acquisition-rich input, the French students produced language with numerous errors. She argues that producing output may push learners to process language more deeply than input does, so input is not sufficient to acquire a language.

Long and Robinson point out that learning through exposure is possible, however inefficient, and that there is evidence that older learners do not have the same capacity as young learners who are learning their first language simply from exposure (1998). A review on research on early adult foreign language instruction supports the idea that this is a different context from children learning their first language, and that a different approach which includes grammar instruction is needed (Scheffler, 2011). Not only are the learners older, but they do not come unprepared as they already know one language and know something about what to expect in another language. The following review presenting findings from research on L2 learning supports the idea that learning an L2 is different from learning an L1, as the conclusions concerning the efficacy of grammar teaching do not concur with the conclusions presented in the previous chapter concerning L1 contexts.

3.2.3. Research on second language learning in contexts where English is L2

When it comes to second language learning and writing, explicit grammar instruction has generally been proven to be more efficient than implicit instruction (Norris & Ortega, 2000, p. 417), also in spontaneously written texts (Spada & Tomita, 2010, p. 263). Explicit instructional treatment includes rule explanation, i.e. explicit deduction, or involves students focusing on particular forms and arriving at generalisations themselves, i.e. explicit induction (Norris & Ortega, 2000, p. 437). Implicit instruction includes neither deductive nor inductive treatments of rules. In spite of rather clear conclusions in these two meta-analyses of L2 research, the efficiency of grammar instruction in L2 learning is still a debated issue.

Within second language research, few studies have investigated the effects of instruction on content and structure in written texts on a more global level. Most intervention studies focus on grammatical features like for example relative clauses,

(Ammar & Lightbown, 2005; Izumi, 2002), articles (Master, 1994; Muranoi, 2000), verbs (Benati, 2005; Hashemnezhad & Zangalani, 2012; Kuiken & Vedder, 2002; Shirin & Atefeh, 2012) or question formation (Spada & Lightbown, 1999; Spada, Lightbown, & White, 2005). Whereas these studies focus on formal features of English, and whether learners acquire specific linguistic rules, the current study has a focus on the functional aspect of language, and whether instruction can support students in making language choices in English suitable for a specific context.

In Silva's (1993) research review of understanding the nature of L2 (second language) writing, he compares research on L1 and L2 writing, and his findings suggest that L2 writers have more difficulty with organizing material when they write than L1 writers have. Silva refers to research showing that L2 writers were less effective in linking arguments, and that they used more simple coordinate conjunctions and fewer subordinate conjunctions and lexical ties (1993, p. 665-668). He points out that there is 'a need to include more work on planning- to generate ideas, text structure, and language' (Silva, 1993, p. 671) in the teaching of L2 writers. He also claims that a special theoretical and practical preparation is needed for teachers of L2 to ensure good writing instruction. The present study supports this idea, and proposes that SFL and genre-pedagogy constitute this theoretical and practical preparation.

3.2.4. Writing research in a Norwegian context

Research on first language writing skills in Norway has shown that Norwegian students, like others, face challenges organising content when writing argumentative texts. An extensive project to assure the quality of Norwegian writing instruction concluded that after lower secondary, students are generally good at writing creative texts such as narratives (Berge, Evensen, Hertzberg, & Vagle, 2005, pp. 390-391). They struggle, however, with writing argumentative texts. The main challenges seem to be creating coherence in texts and knowing how to structure the arguments reasonably. Another feature of the pupils' written language is that there is too much informal language (Berge & Hertzberg, 2005; Hundahl, 2010).

Based on the findings of Berge et al.'s project (2005), there seems to be a need to focus on structuring, creating coherence and adjusting language to situation in writing instruction, which are central elements in genre-pedagogy. An approach quite similar to genre-pedagogy has been tried out as a school-development project in an upper secondary school in Norway with positive results (Helstad & Hertzberg, 2013). There was a focus on teaching students how to write five-paragraph essays, how to write texts according to the IMRaD structure, including Introduction, Method, Results

and Discussion, and how to refer to and write sources. A case study from a social science class in this school shows that an assignment that included a high degree of clarity concerning purpose and structure, a fixed text structure through writing frames, and participation in peer collaboration and scaffolding activities with the teacher resulted in successful writing (Øgreid & Hertzberg, 2009). Similar cross-cultural writing projects have developed in other secondary schools in the same region, resulting in a network of 16 schools participating in regular meetings sharing experiences concerning writing and writing instruction (Hertzberg & Roe, 2015). The major effects reported of this are a broader instruction repertoire and more goal-related use of scaffolding strategies, such as use of model texts and templates, prewriting activities and teacher response.

The understanding of genre and writing as presented in the Australian genre-pedagogy tradition, and applied in the projects described above, may be considered to be too rigid. The development of the writing wheel (see figure 3, p. 22) within Norwegian writing research contexts advocates a more dynamic view on writing (Berge et al., 2016). Currently, the traditional Norwegian genre concepts are even excluded from exam exercises in both English and Norwegian. However, as pointed out by Hertzberg, the students still have to learn which genres they can choose from to fulfil the writing acts and purposes that are described in the exam exercises (2015). In the following, I will look into what role feedback plays in the learning process, and more specifically in the process of learning to write.

3.3. Research on feedback and learning

Good feedback depends on three important factors that have been identified by researchers (Black & Wiliam, 2009; Hattie, 2009; Hattie & Timperley, 2007), which are all relevant in the context of writing instruction. These three factors are "feed up", answering the question "where am I going", "feed back", answering the question "how am I going" and "feed forward", answering the question "where to next". What distinguishes formative assessment from feedback is that in the former, the information provided by any type of agent is followed up in the ensuing learning process. Black and Wiliam put this as follows:

> Practice in a classroom is formative to the extent that evidence about student achievement is elicited, interpreted, and used by teachers, learners, or their peers, to make decisions about the next steps in instruction that are likely to be better, or better

founded, than the decisions they would have taken in the absence of the evidence that was elicited. (Black & Wiliam, 2009, p. 9)

Two meta-analyses of feedback, Black and Wiliam (1998) and Hattie and Timperley (2007), support the idea that feedback generally has a positive effect on learning. Formative assessment is the consistent feature that Black and Wiliam consider central in achieving significant learning gains (1998, p. 17). In a genre-pedagogical approach to the teaching of writing, formative assessment strategies such as teacher assessment, peer assessment and self-assessment are included as part of the writing process before a final product is handed in (Cope & Kalantzis, 2012a).

One of the strategies Black and Wiliam (1998) highlight is self-assessment that includes a focus on understanding assessment criteria and the opportunity to reflect on one's own work. Students who were taught to monitor or regulate their own work improved more than those who were not. Indeed, there is extensive empirical evidence demonstrating that self-regulated learners are more efficient than others as they generally are more persistent, resourceful, confident and higher achievers (Hattie & Timperley, 2007; Pintrich, 1995; Zimmerman & Schunk, 2001). Research also emphasises enhancing students' learning through a type of partnership between teacher and students (Black, McCormick, James, & Pedder, 2006; Gardner, 2006; Hawe, Dixon, & Watson, 2008). There is also some evidence that peer feedback generally has a positive effect on learning (Black & Wiliam, 1998; Graham & Perin, 2007; Nicol & Macfarlane-dick, 2006; Toppings, 2003). Self-assessment and peer assessment are both strategies that are relevant in a genre-pedagogical approach to the teaching of writing.

In the following, I present findings from research concerning feedback on writing in L2 contexts, with a focus on the debate whether error correction is useful or not, and whether peer assessment is a useful strategy in this type of context. Finally, I present some studies concerning feedback in a Norwegian setting, investigating feedback strategies applied in Norwegian and English writing instruction.

3.3.1. Research on feedback on writing in L2 contexts
To what extent written teacher feedback on texts contributes to students' writing development in ESL (English as a second language) contexts is unclear, even though surveys of students' preferences indicate that they value this (Hyland & Hyland, 2006). It has been argued that feedback on student errors could be rather discouraging and unhelpful (Zamel, 1985), that it has few positive effects on student writing

(Kepner, 1991; Polio & Fleck, 1998; Robb, Ross, & Shortreed, 1986; Semke, 1984; Sheppard, 1992) and that teachers should adopt a "correction-free approach" in their classrooms (Truscott, 1996, 1999). Other researchers disagree with this, and argue that form-focused feedback can be effective (Master, 1995; White, Spada, Lightbown, & Ranta, 1991). Longitudinal studies have provided evidence that error feedback given over a period of time can result in improved language accuracy for L2 writers (Chandler, 2003; Fathman & Whalley, 1990; Ferris & Roberts, 2001; Ferris, 2013).

In the context of second language learning, the evidence for peer assessment being beneficial is not clear (Hyland, 2000; Hyland & Hyland, 2006). Peer feedback has shown little effect on students' second language writing. One of the explanations for this could be that the language competence of the students is not good enough to address underlying problems, so any correction will be of random surface errors (Horowitz, 1986). Affective factors are also important in relation to peer feedback. Students might either appreciate getting some support from their peers, or they may mistrust them and react negatively to critical comments (Amores, 1997). Whether peer feedback has a direct positive effect on learning or not, it can be argued that peer response supports the student in developing an awareness of their own learning, and contributes to establishing a socio-cultural learning environment (Rijlaarsdam et al., 2008). According to this, one could claim that this strategy may contribute to developing self-regulated learners.

3.3.2. Research on feedback on writing in a Norwegian context

There is little research in the Norwegian context about feedback practices in relation to writing, only a couple of case studies exist. A study from lower secondary school in an L1 context concludes that comments given in the margins of the text are better followed up than comments placed at the end, and that the students changed their texts more efficiently when they had teacher support than when working independently (Igland, 2008). Another case study examines the transition from lower to upper secondary school. This study claims that the focus of the feedback shifts in this transition from making the individuals produce their own personal texts to making the students adjust to genre requirements given by teachers (Smidt, 2009). In both contexts, a process-oriented approach with revision of drafts was applied.

There is also little research in the Norwegian context about feedback in relation to writing in English. A small-scale study carried out in English classes in an upper secondary school confirms that using a process writing approach with focus on both language and text structure has a positive influence on students' ability to write texts

(Askland, 2010). There have been some recent case-studies on feedback-practices in English in upper secondary schools. One of these studies shows that in English, some teachers give feedback to students before they hand in a final product (Vik, 2013), another study shows contradictory findings to this (Nyvoll Bø, 2014). These two case studies, both carried out in the western region of Norway, show that practices may vary considerably in Norwegian upper secondary schools concerning feedback practices in the context of English writing, which is confirmed by an ongoing study in the Eastern region of Norway (Saliu-Abdulahi, forthcoming) as well as in the current study.

3.4. Short summary

To sum up, the present review of national and international research has identified and contextualised a need for L2 writing research in Norway. There is a need for research on what writing instruction practices exist in L2 contexts in Norway, as well as research on what might improve the current situation. Based on the preceding review, I have chosen to investigate the potential of a genre-based approach such as the Australian genre-pedagogy in an increasingly multicultural and heterogeneous society, as an approach to support all types of students to succeed with writing regardless of background.

4. Methodology

> …whenever we speak of things or of events etc. in science we must always speak of them and know them under particular descriptions, descriptions which will always be to a greater or lesser extent theoretically determined, which are not neutral reflections of a given world. (Bhaskar, 1978, p. 249)

The fact that knowledge is socially contextualized is one of the basic assumptions in the contemporary epistemological and methodological situation of social science (Strydom & Delanty, 2003, p. 366). As pointed out within the critical realist tradition, all knowledge is also conceptually mediated, as we formulate knowledge by constructing concepts, which again influences our observations (Danermark, 2002, p. 41). Hence, all observations of reality are theory-laden. In the current context, this relates to how the understanding of writing instruction is influenced by current official regulations, and how SFL and genre-pedagogy are applied as theoretical frameworks for this thesis. This does not rule out that other potential frameworks could have been

applied, but it is rather the point of view from which I as systemic functional linguist regard the teaching situation. The purpose of this thesis is not to discover universal truths, but rather to find out something about how English writing instruction is carried out in Norwegian upper secondary school, as well as whether linguistic theory applied through a genre-pedagogy approach to teaching writing may support students in improving their writing skills.

To fulfil this purpose, I have carried out a research project which has included a three-phased mixed-methods research design. The first and second phases (Articles I, II and III) intended to answer the question of how writing instruction is carried out, the third (Article IV) to examine the effects of a specific teaching approach. Mixed methods research has been defined as "a type of research in design in which QUAL and QUAN approaches are used in types of questions, research methods, data collection and analysis procedures, and/or inferences" (Teddlie & Tashakkori, 2009, p. 7). The research design of this study could be categorized as mainly a sequential mixed design, as the mixing of methodological approaches occurs "across chronological phases of the study" (Teddlie & Tashakkori, 2009, p. 151). The findings in the first phase of the design influenced the procedure in the following phases. In the following, a more detailed description of the research design of each phase of the study is presented. This is followed up by a detailed description of participants, data, analysis and reliability and validity issues for each phase of the thesis.

4.1. A mixed-methods research design

In the first two phases of the research design, I investigated the first part of my research question: *How is English writing instruction carried out in upper secondary schools in Norway*. As the data analysed to answer this question was collected on two different levels, qualitative data from teachers, and quantitative data from students, this could be defined as a multilevel mixed design (Teddlie & Tashakkori, 2009, p. 151). In the third phase of the research design, I investigated the second part of my research question: *What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The main data collected in this phase was student texts, which constitute qualitative data, and this was converted to quantitative data through an evaluation process. Hence, the design of this phase could be defined as a conversion mixed design (Teddlie & Tashakkori, 2009, p. 332), where data is transformed and analysed qualitatively and quantitatively. The phases of the research design are illustrated in figure 5 below.

1	• A qualitative study on teachers' perceptions of writing instruction (Articles I and II)
	• Data collection: Interviews + observations + teaching material
2	• A quantitative study on students' perceptions of writing instruction (Article III)
	• Data collection: Survey
3	• A qualitative and quantitative study on the effect of genre-pedagogy (Article IV)
	• Data collection: A quasi-experimental study with pre- and post-tests

Figure 5. Research design.

In phase 1 (Articles I and II), I tried to capture the teachers' writing instruction practices. I used the field notes from the classroom observations and teaching material I collected to supplement the data from the interviews. In phase 2 (Article III), I investigated the students' perceptions of the same issue, as well as their confidence level of writing competence. In phase 3 (Article IV), I investigated what effect SFL applied through genre-pedagogy had on students' writing competence.

I collected the data sequentially. The interviews and classroom observations in phase 1 (Articles I and II) were carried out in December 2013 and the spring semester of 2014. The questionnaire used in phase 2 (Article III) was piloted in April-May 2014, and distributed to randomly selected schools the spring semester 2015. Phase 3 (Article IV) was conducted in the autumn of 2014 from the very beginning of the semester. This timeframe provided the potential for influence between the phases. The data from the qualitative interview-study investigating current writing instruction and feedback practices from a teacher perspective (Articles I and II) influenced the development of the questionnaire used to investigate students' perception of the same issues. Both data from the qualitative study (Articles I and II) and from the quantitative pilot study (Article III) were analysed before starting the teaching experiment (Article IV), and influenced the choice of elements to focus on in the teaching intervention in the quasi-experiment.

4.1.1. Research design in phase 1: A qualitative study (Articles I and II)

The first phase of the study included a triangulation of the qualitative approaches of interviews with teachers, classroom observations and collection of teaching material. Both individual interviews and one focus group interview were conducted. The overall aim was to investigate how writing instruction was carried out in upper secondary school. The use of multiple methods through triangulation was used to study the phenomena under question from different aspects (Teddlie & Tashakkori, 2009, p. 27).

4.1.2. Research design in phase 2: A quantitative study (Article III)

The findings of phase 1 were followed up by developing a questionnaire piloted in 6 groups of students. The suggested model in the questionnaire was generally confirmed through factor analyses (Horverak & Haugen, 2016). The survey was distributed to randomly selected general studies groups in upper secondary schools to give a representative account of writing instruction practices in this population. The questionnaire was developed together with other researchers. The focus of this study was on whether different types of writing were taught, and whether the students felt confident about their writing competence, as well as whether various feedback practices central in a genre-pedagogy approach were applied to the teaching of writing.

4.1.3. Research design in phase 3: A quasi-experimental study (Article IV)

The third phase of the study included a quasi-experiment with four experimental groups of students exposed to a teaching intervention. It is defined as a quasi-experiment as the students were not randomly selected or assigned to conditions (Shadish et al., 2002, p. 511), and the study also lacked a control-group (Shadish et al., 2002, p. 106). The reason why there is no control group is that much of what is included in the teaching intervention is already part of the existing practices of English writing instruction in upper secondary school, as revealed in the first two phases of the research process. Therefore, it would be difficult to find a true control-group in the context of this study. Background elements were mapped including information about gender, first language, grade in lower secondary school and self-confidence level, to see whether these factors could explain the results.

4.1.4. Overview of phases and articles in the research design

Data from the three phases are for the most part reported separately; Articles I and II report from phase 1, Article III reports from phase 2 and Article IV reports from phase 3. As the mixed-methods design suggests, the different phases in the research project influenced each other. Table 4 provides an overview of the phases and the articles in the thesis. In the following sections, I describe the aspects presented in this table in more detail, namely the participants (4.2.), the data (4.3.), the analyses (4.4.), ethical considerations (4.5.) and research validity and reliability (4.6.). The main findings will be presented more thoroughly in chapter 5.

Table 4

Overview of articles.

	Phase 1 – Article I Interview-study	Phase 1 – article II Interview-study	Phase 2 – article III Survey	Phase 3 – article IV Quasi-experiment
Title of article	English writing instruction in Norwegian upper secondary schools	Feedback practices in English in Norwegian upper secondary schools	A survey of English writing instruction practices in Norwegian upper secondary schools.	An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing
Methods	Qualitative	Qualitative	Quantitative	Mixed methods
Main research question	How is writing instruction in English carried out in upper secondary school in Norway seen from a genre-pedagogy perspective?	How do English teachers in Norwegian upper secondary school work with feedback to support students in improving their writing skills?	How do Norwegian upper secondary school students perceive how English writing instruction is carried out, their own English writing skills and what assessment strategies are applied in relation to English writing seen from a genre-pedagogical perspective?	What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?
Participants (Section 4.2.)	Sample 1: 14 upper secondary school teachers (local region)	Sample 1 + one teacher who is a researcher on feedback (local region)	Sample 2: 522 general studies students from 15 upper secondary schools	Sample 3: 83 general studies students from 2 upper secondary schools (local region)
Data (Section 4.3.)	Individual interviews + Focus group interview + observation + teaching material	Individual interviews + Focus group interview + observation + teaching material	Questionnaire responses on various scales	Pre and post-tests: answers to an essay exercise + teachers' evaluations of texts

Analysis (Section 4.4.)	Thematic analysis	Thematic analysis	Distribution of responses presented as percentages + correlational analyses	Significance testing of improvement + background variables + examples from texts
Ethical considerations (Section 4.5.)	Method of analysis, role of researcher	Similar to Article I + anonymity of researcher	Questionnaire distributed by teachers	Including a comparison group without explicit instruction
Reliability and validity (Section 4.6.)	Triangulation: combination of different data	Triangulation: combination of different data	Factor analysis + Internal consistency: Chronbach's alpha + Random sample	Triangulation of quantitative and qualitative data
Main findings (Section 5.1.)	Most focus on writing argumentative texts in English writing instruction + choosing the correct formality level of language and using connectors.	Feedback strategies vary in relation to giving new evaluations after revisions of texts and peer assessment + all teachers use self-assessment strategies.	English writing instruction practices vary, both in relation to teaching and feedback + uncertain attitude expressed concerning self-confidence of perceived writing competence.	SFL applied through genre-pedagogy can support students to improve their ability to write argumentative texts in English + significant improvement regardless of gender, first language and level.

4.2. Participants

As teachers and students may have different perceptions of teaching practices, this study includes participants from both these groups. The sample generally includes teachers and students of general studies programmes. However, most teachers in this study also teach English to vocational studies students as most of the participating schools are combined schools with both branches.

4.2.1. Participants in phase 1: A qualitative study (Articles I and II)

The informants in this study were teachers who were contacted via acquaintances in the southern region of Norway. Although I used a convenience sampling strategy, the selection of participants was strategic to a certain degree (Cohen et al., 2011, pp. 229-230), as I tried to get a varied sample in terms of gender, age, educational background and teaching experience. The criteria for the selection of the individual interviews was

that the teachers taught English to first-year general studies students. 8 teachers were interviewed individually. The focus group interview was conducted in an already established group of teachers from different schools meeting on a regular basis. The participating teachers in this study came from 7 different upper secondary schools in total.

In the feedback-study (Article II), the sample includes one additional interview with a teacher and researcher on feedback. This teacher had some years ago carried out an experiment with a teaching intervention investigating whether formative assessment strategies had a positive effect on students' writing skills. The interview with this teacher focused only on feedback, and not on the teaching of writing, therefore, it was not included in the first study (Article I) on writing instruction practices (for an overview of the participants, see Articles I and II, table 1).

4.2.2. Participants in phase 2: A quantitative study (Article III)

Whereas the sample in phase 1 included teachers, the sample in phase 2 included first-year general studies students attending upper secondary school. The sample was collected through a systematic sampling procedure. Schools were chosen at a fixed interval from a comprehensive list of upper secondary schools in Norway to recruit students to participate for the study (Langdridge & Hagger-Johnson, 2013, p. 54). 16 schools participated in the survey, but due to technical problems, only 15 of the schools were included. This resulted in 522 student respondents when respondents with missing values were excluded (see table 5 below). The participating schools were distributed across the country, covering different regions.

Table 5

Respondents and non-respondents in participating schools

School number	Classes in total	Students in total	Classes that participated	Students that completed	Students with missing values
School 1	1	32	1	28	
School 2	5	108	2	44	
School 3	3	86	1	23	
School 4	2	56	2	42	
School 5	1	18	1	11	
School 6	7	182	1	23	3
School 7	3	64	2	44	1
School 8	9	210	1	26	
School 9	5	150	3	68	1
School 10	2	42	1	18	1
School 11	3	48	1	19	3
School 12	5	136	1	16	1
School 13	2	65	1	26	
School 14	8	198	4	113	2
School 15	3	76	1	21	
Total	59	1471	23	522	12

Note. Missing values: 2 %. School 6 and 11 had technical problems with the link to the survey, so school 6 filled in the survey in a Word-document, school 11 on paper. The respondents with missing data are excluded in the analyses.

Of the total number of 59 general studies classes in the 15 schools, 23 classes responded to the survey. This resulted in a sample size of 522 respondents out of a total population of 1471 students in the 15 participating schools after excluding those with missing values. This constitutes a response rate of 36% in the 15 participating schools.

4.2.3. Participants in phase 3: A quasi-experimental study (Article IV)

The student groups who participated in the teaching intervention were selected through a kind of convenience sampling. Hence, the participants constitute a non-probability sample (Cohen et al., 2011, p. 155). Four English teachers with one class each of upper secondary school students participated in the experiment. This resulted in 83 student participants, about 20 from each class, on different levels and with different language backgrounds.

The sample consisted of 28 males (33.7%) and 55 females (66.3%). Of these 76 (91.6%) had Norwegian as a first language, whereas 7 (8.4%) had another first language. Their final grades in written English from lower secondary school ranged

from 3 to 6, with the majority getting the grades 4 and 5, as illustrated in the box-and-whisker plot in figure 6 below.
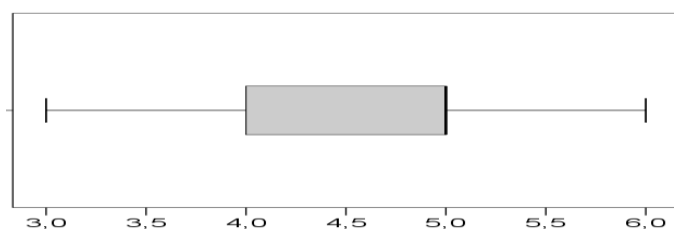
Figure 6. The participants' grades in written English.

4.3. Data

This section presents the data on which the analysis of each article was based. The data included in Article I and Article II is presented together. The questionnaire used to collect data in phase 2 (Article III) went through different stages of piloting before the final questionnaire was decided on. This process is presented in a separate article not included in this thesis (Horverak & Haugen, 2016). The quasi-experiment conducted in phase 3 of the research design (Article IV) was followed up by a qualitative study comprising interviews with participating teachers and students and notes from observations of the teaching intervention. As this follow-up study does not answer the overall research question of the thesis dealt with in phase 3, namely, what effect SFL applied through genre-pedagogy may have on students' writing skills, it is not included here, but presented in a separate article not included in the thesis (Horverak, 2016).

4.3.1. Data in phase 1: A qualitative study (Articles I and II)

In this phase, interview data is combined with classroom observation notes and collected teaching material. The interview data comprised both individual interviews and one focus group interview, which investigated writing instruction practices, including teaching and feedback. The interviews could be defined as semi-structured, as these were based on some pre-formulated questions and keywords (Silverman, 2011, p. 162). The interview-guide used for both individual and focus-group interviews included questions related to elements that are central in SFL and genre-pedagogy (see appendices 1 and 2), such as the structuring of texts, adjusting writing to purpose and situation and the use of various feedback strategies.

The material from the interviews was complemented with notes from 13 observations of writing instruction lessons, three of which included different types of

feedback situations. The focus of the observations was the same as the interviews, i.e. how teachers carried out writing instruction, including feedback strategies. In addition, teaching material used to teach the five-paragraph essay and connectors, and material used for teacher, self- and peer assessment was collected from some of the informants.

4.3.2. Data in phase 2: A quantitative study (Article III)

In this phase, a questionnaire for English writing instruction was developed (the EWI-questionnaire), including questions about the same issues that were investigated qualitatively in phase 1. The questionnaire consisted of two main parts: 1) EWIT – English Writing Instruction Questionnaire – Teaching and 2) EWIF – English Writing Instruction Questionnaire – Feedback (see appendix 3). The questionnaire includes statements in both English and Norwegian, and all the statements have been translated and back-translated by experienced Norwegian and English teachers, both with a Master's degree in English.

This questionnaire was piloted through several stages. First two students of the target group, upper secondary school students, filled out the questionnaire with me present. Then I tested the questionnaire in a general studies class of 30 students and observed how the students dealt with the different parts of the questionnaire, and made some minor revisions based on this. Eventually, the questionnaire was piloted with 6 groups of students recruited by contacting acquaintances, which resulted in 142 respondents. The factor structure developed in the pilot study[4] was confirmed through factor analyses of the collected data in the current study (see appendix 4). All the piloting was carried out with a paper version of the questionnaire, so I included a final pilot of the digital version applied in the study in a class of about 20 students.

Table 6 below presents the categories included in this thesis from the EWI-questionnaire. In addition, some background variables concerning gender, first language and grade obtained were included, as well as questions concerning what types of texts the students had written and frequency of writing.

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[4] For a detailed description of the factor analysis in the piloting stage, see (Horverak & Haugen, 2016)

Table 6

Categories in the EWI-questionnaire

Part 1 - EWIT	Part 2 - EWIF
Narrative texts	Teacher's follow-up of feedback
Self-confidence and narrative texts	Working to improve
Argumentative texts	Self-assessment
Self-confidence and argumentative texts	Peer assessment
Formality level	

Note. EWIT = English Writing Instruction – Teaching, EWIF = English Writing Instruction - Feedback

In part 1, the students marked on a Likert scale anchored from (1) "totally disagree" to (7) "totally agree" on statements about whether they had been taught how to write narrative texts, argumentative texts, and to adjust to the correct formality level of language. Various aspects of each category were included in the statements. For example, there were items concerning whether they had been taught how to start, build up suspense or argue, and conclude a text and what is typical of formal and informal language. Two categories included questions about how the students considered their own competence in writing narrative and argumentative texts, and the items here mirrored the items in the categories dealing with whether these types of texts had been taught (see appendix 3).

In part 2 of the questionnaire, the students first ticked off a frequency scale concerning whether teachers made students revise texts based on feedback, and whether they followed this up with new evaluations. This was followed by several categories answered on the same Likert scale as in part 1. The first category included here concerned whether students worked with revising their texts. The self-assessment items concerned whether students worked with assessing their own texts when writing. The part of the peer assessment section included here consisted of yes/no-questions concerning whether they had participated in peer assessment, and whether they had received training. A complete overview of the Likert scale items is included in Article III.

4.3.3. Data in phase 3: A quasi-experimental study (Article IV)

Whereas the questionnaire applied in phase 2 included data on how students perceived their own writing skills, this phase included data consisting of students' writing. Phase 3 of the research design included a quasi-experiment, and the data consists of tests

collected before and after a teaching intervention. This teaching intervention is described in detail in Article IV (see also appendices 5 and 6). In these tests, the students were asked to write a text where they discussed American values and social issues in the American society, and include relevant sources attached to the exercise (see appendix 7). The attached sources were rap lyrics by Tupac and Coolio, and official speeches by Barack Obama and Martin Luther King. The wording and sources in the pre and post-test were somewhat different, but the main topic was similar.

The collected material from the tests consisted of qualitative data, which was converted into quantitative data through content analysis by scoring the tests (Cohen et al., 2011, p. 564). All the tests were scored by two teachers and by myself. There was an overall scoring of the tests based on evaluation criteria for structure, language and content in accordance with criteria used in examination evaluation guidelines (Norwegian Directorate for Education and Training, 2013b). We gave scores between 1 (lowest) and 6 (highest) in each of the three main categories of structure, language and content, as well as a total score on the test. In addition, we scored various items included under the three main categories in the evaluation form (see appendix 8). The inter-rater reliability was sufficiently high (see Article IV, table 3).

Furthermore, background variables were mapped; gender, first language, grade and self-confidence level (see appendix 9). The last variable was measured by using the items from the EWI-questionnaire concerning self-confidence and argumentative writing from the version of this questionnaire used in the pilot study. This included items investigating whether they could write an introduction, discuss topics, build paragraphs, write arguments, write a conclusion, organize content, use connectors to create coherence and use sources.

4.4.   Analysis

In all the four articles, genre-pedagogy constitutes a framework for the analysis. This theory has influenced how data has been collected, and the analysis and presentation of results in each article is also related to this framework. The following is a short summary of the analysis procedure in each phase of the thesis.

4.4.1. Analysis in phase 1: A qualitative study (Articles I and II)

The data collected in this phase was categorised according to various stages of Feez' teaching-learning cycle (1999) as elaborated on in Hyland (2004). This means that the analysis was driven by theoretical or analytic interests, defined as a deductive or a theoretical thematic analysis (Braun & Clarke, 2006). The three stages of the teaching-

learning cycle that influenced the choice of three main themes in the analysis were 1) setting the context, 2) modelling and 4) independent writing monitored by the teacher through feedback. The analysis of the two first themes were presented in Article I concerning how writing instruction is carried out, and the analysis of the third theme, focused on feedback, was presented in Article II.

The subthemes under each main theme were developed through a coding process carried out in Nvivo, a software for qualitative analyses (see figure 7). This process was influenced by the theoretical aspects of genre-pedagogy and of SFL. Hence, the subthemes were developed partly as a result of predefined categories central in these theories, and partly as a result of the process of analysis.
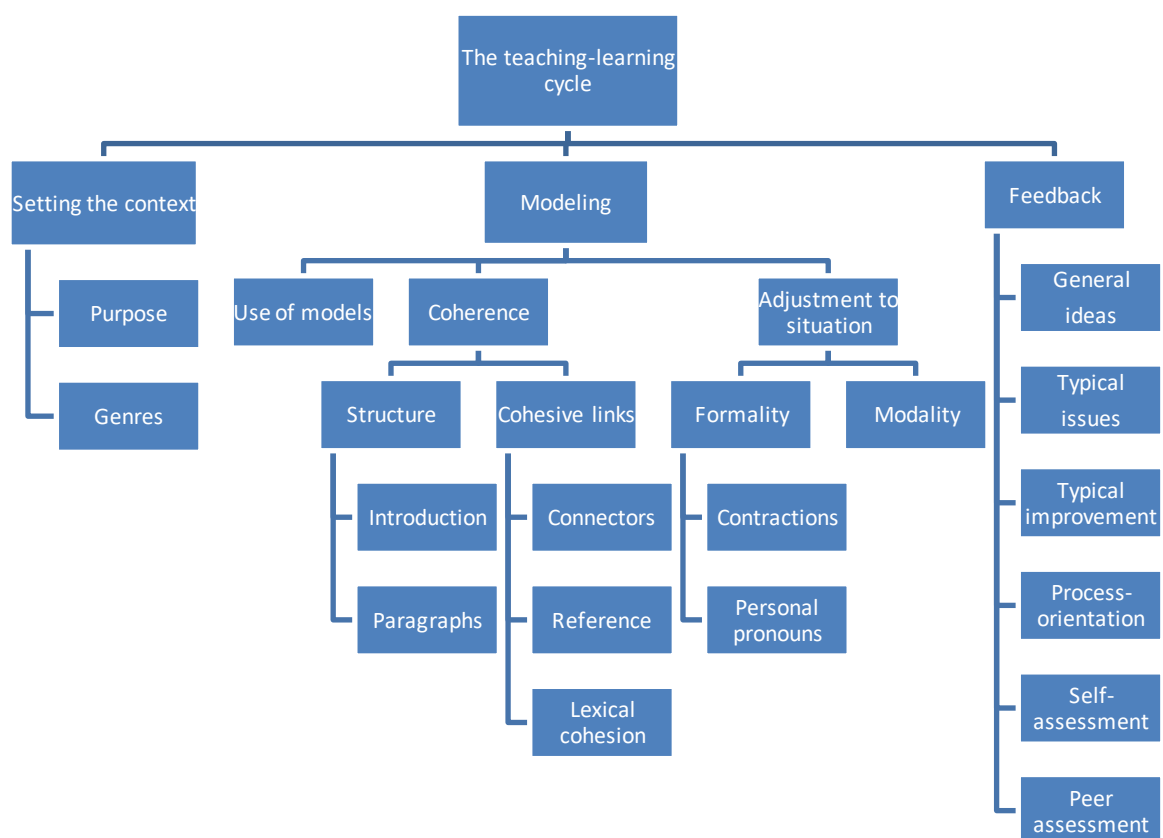
Figure 7. Thematic patterning in the analysis.

In the article concerning how writing is taught (Article I), the first main theme, "setting the context", had the subthemes "purpose" and "genres". The first subtheme includes comments about what the informants present as the purpose of various writing exercises. The second includes comments about types of genres that are included in the teaching. The second main theme, "modelling", includes the three subthemes: "use of models", "coherence" and "adjustment to situation", central

aspects from a genre-pedagogical and systemic functional perspective (Cope & Kalantzis, 2012a; Halliday & Matthiessen, 2014). The first subtheme, "use of models" includes comments and observations on whether and how teachers use models in school. The second subtheme, "coherence" includes the two categories "structure" and "cohesive links". Comments and observations regarding structure in general are placed in the category of "coherence - structure". As the teachers commented on how to write introductions and how to build paragraphs in particular, the two subthemes "introduction" and "paragraphs" were included. Comments and observations regarding cohesive links are generally quite specific, and sorted under the subthemes "connectors", "reference" and "lexical cohesion", which overlaps with the list of cohesive links presented in SFL (Halliday & Matthiessen, 2004, pp. 532-535).

In the article concerning feedback practices (Article II), the themes developed in the analysis were the following: 1) general ideas about feedback 2) typical issues of evaluation 3) typical areas of improvement 4) process-oriented practices 5) self-assessment and 6) peer assessment. This study (Article II) deals with aspects that are central in stage four of the teaching-learning cycle as presented in Hyland, "independent construction monitored by the teacher", whereas the former study (Article I) deals with aspects relevant in the first two stages of the teaching-learning cycle, "setting the context" and "modelling".

4.4.2. Analysis in phase 2: A quantitative study (Article III)

In the analysis of the survey data from the students, background information about whether students had written 1) argumentative texts, 2) narrative texts and 3) other types of texts was presented in percentages. Following this, the frequency of writing was presented for the categories 1) written tests at school, 2) written home assignments that are graded and 3) written exercises as homework. This was presented as percentages of responses for each point on the frequency scale including the five categories: never, less than once every semester, once every semester, several times a semester, several times a month.

The main categories in the analysis of part 1 included 1) teaching of narrative writing, 2) self-confidence and narrative writing, 3) teaching of argumentative writing, 4) self-confidence and argumentative writing and 5) teaching of formality level of languages. The responses on all items in each category were added for each score on the scale from 1 to 7. The analysis presented the total responses on each score in percentages for all the five main categories. In addition, medians were reported to give

indications about central tendencies. Medians were reported instead of means as the data was based on ordinal scales, and therefore non-parametric.

In the analysis of the data from part 2 of the questionnaire, the results concerning teachers' follow-up of feedback were reported for each item based on a frequency scale that included the five categories; never, seldom, sometimes, often, always. The selected categories of part 2 with Likert-scale items were presented in the same way as the main categories in part 1. Percentages for total responses on each score on the Likert-scales in each category, as well as medians, were presented. The results of yes-no questions concerning peer assessment were reported in percentages.

4.4.3. Analysis in phase 3: A quasi-experimental study (Article IV)

In this phase, a quantitative and a qualitative analysis were combined to investigate how students improved from pre to post-test. Averages of the total evaluations of the tests as well as evaluations in the three main categories of structure, language and content were used in the statistical analyses of the data. A one-way random intraclass-correlation was computed to check for inter-rater reliability (Thomas, Nelson, & Silverman, 2011, p. 200).

The gain from pre to post-test was measured, and paired t-tests were used to check whether the students had improved significantly from pre to post-test. Cohen's d was calculated to measure the size of the effect of the teaching intervention. In addition, a multiple regression analysis was performed to see whether the background factors, i.e. gender, first language, grade or self-confidence-level, may explain some of the variance in the results. Even though the data could be considered non-parametric as it is based on scales, parametric analyses were applied as this has been done in similar studies where students' writing performance has been scored (Jones, Myhill & Bailey, 2013; Hashemnezhad & Zangalani, 2012), and the data was normally distributed. The quantitative analysis was complemented by examples from students' texts that reflected the development from pre to post-test.

4.5. Ethical considerations

Each phase of the design has been approved by the Data Protection Official for Research (NSD). All data collection has been conducted in line with their ethical guidelines concerning giving information and guaranteeing anonymity. Still, there are some ethical challenges with the research design, which will be discussed below for each phase of the study.

4.5.1. Ethical considerations in phase 1: A qualitative study (Articles I and II)

In this phase, a challenge was that as a researcher, I analysed teachers' reflections in detail, splitting them up into smaller chunks of text, and when presented as quotes, the context is sometimes left out. Another challenge was that as a researcher, one of my aims was to investigate how the status quo was in order to find out what needs improvement, and this implies a certain degree of criticism towards teachers who have kindly participated in my research project. A final challenge with the feedback-study was that I included an interview with a teacher who is also a researcher, and referring to this person may hamper anonymity. Nevertheless, I chose to include this teacher, as she was able to give some interesting insights into the topic being investigated.

4.5.2. Ethical considerations in phase 2: A quantitative study (Article III)

In phase 2, the main ethical challenge was that the questionnaire was distributed by the teachers, and the students answered questions about these same teachers' practices. This could be problematic for the students, as they may have feared negative consequences if they did not answer positively. This may also affect the reliability and validity of this study, which will be discussed below. It would, however, probably be difficult to recruit schools to participate if it was done differently, particularly since the aim was to recruit schools from randomly selected schools from all over the country.

4.5.3. Ethical considerations in phase 3: A quasi-experimental study (Article IV)

In experimental research, it is an ethical challenge that participating groups get different treatments. As my interview study had shown that many of the elements I wanted to test in the teaching intervention were already included by many teachers, it would be problematic to ask some teachers to avoid using these strategies when teaching, just to get a control group. For example, many teachers reported using model texts and writing frames to teach text structure, and lists of connectors to teach how to create coherence, central elements in the type of genre-pedagogy approach that I wanted to test.

Still, I tried to develop two different sets of teaching materials with the purpose of comparing groups, but both of them represented a genre-pedagogical approach with use of model texts and inclusion of relevant grammatical features. The difference was that one of the versions of the teaching material was more explicit than the other, e.g. details about how each paragraph was structured were left out in the less explicit material, only the global structure of the text was included. However, when implemented, the teachers with the less explicit material filled in the missing details,

so the teaching interventions did not differ much. I could have interfered and asked the teachers to be less explicit, but I felt that this would have been unethical, as the teachers expressed a need for more details in the material due to confusion among the students. As a consequence, I have no control or comparison group in my experiment, and hence define it as a quasi-experiment. This has consequences for the reliability and validity of the findings of this study, which will be elaborated on in the next chapter.

4.6.   Research reliability and validity

There are various challenges concerning validity and reliability of the methods applied in each of the phases in the research process. Reliability is defined as "the consistency of a measure of a concept" (Bryman, 2012, p. 169), meaning to what degree a measurement will be the same if a methodological procedure is repeated. Validity refers to "whether an indicator (or set of indicators) that is devised to gauge a concept really measures that concept" (Bryman, 2012). This means to what degree a research instrument measures what it is supposed to measure. The strengths and limitations of the methods of each phase of the research design, as well as the consequences of these, are presented in table 7 below, and related to the concepts of reliability and validity.

Table 7

Strengths and limitations of methods and consequences for findings

			Consequences
Phase 1 Interviews, observations and teaching material	**Strengths:**	In-depth data	A detailed description of the situation.
		Triangulation of interviews, observations and teaching material	Various data sources contributes to robustness of data and increased validity
	Limitations:	Limited sample	Threat to validity, difficult to generalise
		Self-reported data	What the teachers report may not correspond to reality.
Phase 2 Survey	**Strengths:**	Random, large sample	Increased validity, possible to generalise.
		Factor structure confirmed through factor analysis and Chronbach's alpha	Increased reliability
	Limitations:	Voluntary participation	Threat to validity, as some students and schools chose not to participate for unknown reasons.
		Self-reported data	What is reported may not correspond to reality
Phase 3 Quasi-experiment	**Strengths:**	Pre and post-tests	Possible to measure improvement
		Several raters	Increased reliability of scores due to inter-rater agreement
	Limitations:	Subjective measurements as basis for statistical analysis	Threat to reliability, may be measured differently by others
		Lack of control group	Threat to validity, difficult to generalise as improvement may be caused by something else than the teaching intervention

4.6.1. Reliability and validity in phase 1: A qualitative study (Articles I and II)

The strengths in this phase were that the qualitative approach chosen yielded in-depth data, and that data from various sources complemented each other to give a better account of the situation of English writing instruction. The consequences were a

detailed description of the situation and robustness of the data resulting in increased validity. The limitations in this phase were that the sample was limited in number and geographical distribution, and the data was self-reported. The consequence of the former is that it is difficult to generalise from this study to the population of English teachers in upper secondary schools as a whole, and the consequence of the latter is that what is reported in the data may not correspond to reality. Both limitations are threats to the validity of the data. Still, this study yields useful insights into practices of writing instruction in some upper secondary schools in the southern region of Norway.

4.6.2. Reliability and validity in phase 2: A quantitative study (Article III)

The main strength of the data collected in this phase is that it is collected from a random and rather large sample of students. In terms of reliability, factor analysis and Cronbach's alpha values (see appendix 4) revealed that there was a high internal consistency within the categories in the questionnaire used to collect data. One of the limitations is that participation was voluntary, and some students may have chosen not to participate for reasons I do not know, as this is not reported. Also in the case of surveys, the validity of the data relies on the respondents being honest, and that they understand what they are being asked about, so again, the fact that the data is self-reported constitutes a threat to the validity of the data. Perhaps the students were uncertain what the separate items meant, or had different understandings of concepts used, like "narrative" and "argumentative" writing. However, explanations were included at the start of each category (see appendix 3), and the students were informed that the survey was totally anonymous, so there was no reason for them not to be honest in their responses.

4.6.3. Reliability and validity in phase 3: A quasi-experimental study (Article IV)

One of the strengths in the quasi-experiment was that both pre and post-tests were included, so that it was possible to measure improvement. Another strength was that there were several raters for all the texts. Even though it is a limitation that the statistical analysis is based on subjective measurement, and other raters could have evaluated differently, the intra-class correlation showed a rather high degree of agreement between the raters (see Article IV, table 3). The main challenge in this phase is the lack of a control group. This is a threat to the validity of the findings. It is difficult to generalise as there might be other reasons why the students improved than the actual teaching intervention. Nevertheless, the study yields insight into a pedagogy

that seems to have a similar influence on students' writing skills regardless of their background concerning gender, first language and level.

4.7. Short summary

In this chapter, I have presented the methods used in each of the articles included in this thesis, and reflected on limitations and strengths of the methods applied in each phase. In-depth studies of parts of a whole are perhaps not generalizable, but they may present knowledge that can be transferred to similar contexts. Even though there are limitations of the methodology applied in this study, and some ethical challenges, I would contend that it is sufficiently reliable and valid to yield some useful insight into the field of English writing instruction.

5. Summary and discussion of the articles

This chapter starts with a summary of each of the four articles included in this thesis, and discusses the findings of each article. Following this, I discuss the contributions of my thesis in terms of 1) empirical contributions, 2) theoretical contributions to linguistics and didactics and 3) methodological contributions to research. Finally, I elaborate on challenges with the validity and reliability of the findings of this thesis.

5.1. Summary of the articles

As mentioned above, the aim of my thesis has been to investigate *1) How is English writing instruction carried out in upper secondary schools in Norway, and 2) What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The first three articles presented below (Articles I, II and III) answer the first part of my research question. The fourth article presented (Article IV) answers the second part of my research question.

5.1.1. Article I
English writing instruction in Norwegian upper secondary schools

As the title suggests, the aim of this article was to investigate how English writing instruction is carried out in Norwegian upper secondary schools. As accounted for in section 4.2.1, the sample comprised interviews with 14 upper secondary school teachers, and the interview material was collected partly through individual interviews and partly through a focus group interview. In addition, I observed 13 classroom

sessions focused on writing instruction, and collected material used for instructing how to write 5-paragraph essays and for feedback purposes. The research question of Article I was: *How is writing instruction in English carried out in upper secondary school in Norway seen from a genre-pedagogy perspective?* I conducted a thematic analysis based on the two first stages in Feez's teaching-learning cycle (1999) as presented in Hyland's book *Genre and Second Language Writing* (2004), setting the context and modelling[5].

In this article, I found that the teachers generally focus on teaching the students how to write argumentative texts, or 5-paragraph essays, to prepare them for the exam and for higher education. Model texts of 5-paragraph essays were used to demonstrate how argumentative texts are structured. The teachers also included some instruction on using connectors and adjusting language to the formality level required in the context. There were, however, different opinions about how detailed the instruction should be. Some teachers provided very detailed instructions about the different elements that were to be included in each paragraph. Others were sceptical about supplying too detailed instructions as they feared this would restrict the students' creativity.

The findings of this study suggested that writing instruction practices in the participating upper secondary schools complied well with the requirements in the English curriculum, namely that the students should learn to "write different types of texts (…) suited to the purpose and situation"(Norwegian Directorate for Education and Training, 2013a). The findings also suggested that the practices were in line with a genre-pedagogy approach to the teaching of writing, as most teachers reported outlining the stages of essays to the students, and focused on using correct formality level of language and appropriate connectors.

As pointed out in the interviews, the danger of including very detailed descriptions of text structure is that it may prevent creativity. This has also been pointed out in the literature on genre-pedagogy, (Hyland, 2004; Kress, 2012). Kress criticises such an approach to genre as it emphasises form and shows a "tendency towards authoritarian modes of transmission" (2012, p. 35). Still, I argue, as does another teacher, that they have to learn the basic structure first. When the students know how to write a text, then they can be creative and develop.

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[5] The full thematic analysis will be made available upon request.

5.1.2. Article II
Feedback practices in English in Norwegian upper secondary schools

The aim of this article was to investigate what type of feedback strategies English teachers in upper secondary schools use in the context of English writing instruction. The material on which the study was based consisted of the same 8 individual interviews, observation notes and a focus group interview as in article I. In addition, an interview was carried out with a teacher who had done some research on feedback in English classes previously. The research question of this article was: *How do English teachers in Norwegian upper secondary school work with feedback to support students in improving their writing skills?* A thematic analysis was conducted, and some of the main themes identified were what type of issues the teachers commented on in feedback and what type of feedback strategies were used[6].

In this article, I found that the typical issues the teachers commented on were how to structure argumentative texts, how to use sources and how to adjust the language to the right formality level. When it came to feedback strategies, many of the respondents reported that they used a type of process-orientated strategy where the students received comments on drafts, and this included both comments on language issues and on how to adjust the text to genre-requirements. Many teachers also reported that the students were given a grade on a revised version, and those who did not reported that they would have done so if they had sufficient capacity. The teachers also used self-assessment strategies of various types, as this is required in Norwegian schools, though they were more sceptical about peer assessment as they worried about how students would feel if they were asked to show others their written texts.

The findings of the current study show that feedback practices vary from classroom to classroom, something that is corroborated by other studies. A study carried out in Oslo at the same time as my study reports that when teachers let the students revise their texts, the focus was on correcting language mistakes, even though the focus of the feedback was on textual features (Saliu-Abdulahi, forthcoming). This study also reports that some of the teachers expressed a rather negative attitude towards using multiple drafts, and only a few teachers reported doing so. That practice differs in various schools is also revealed in two recent studies from the western region of Norway (Nyvoll Bø, 2014; Vik, 2013), one reporting that formative assessment strategies, like multiple drafting, are used, and one reporting the opposite, that only one draft is written and evaluated. As pointed out by Black and Wiliam in their meta-

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[6] The full thematic analysis will be made available upon request.

analysis (Black & Wiliam, 1998), formative assessment strategies generally support learning. Therefore, I argue that this is something that needs to be taken seriously in the educational system.

Even though self-assessment strategies were applied, most teachers reported that they had not really had time to develop systematic strategies for this. Developing efficient self-assessment strategies contributes to developing self-regulated learners, who generally are more efficient learners (Hattie & Timperley, 2007; Pintrich & Zusho, 2007; Zimmerman & Schunk, 2001). Hence, I argue that developing systematic and sensible self-assessment strategies is an important priority. Using peer assessment is one strategy that may support students in learning how to evaluate texts and become more self-regulated learners, even though it is unclear whether this strategy actually supports students in improving their writing competence in an L2 context (Hyland & Hyland, 2006).

Based on the findings presented here, this article advocates implementing a genre-pedagogy approach to the teaching of writing to ensure a feedback practice in line with official guidelines in the educational system. This would ensure a practice with formative assessment strategies, as required in the programme "Assessment for Learning" (Norwegian Directorate for Education and Training, 2014). For example, peer assessment and teacher feedback could be given before a final product is handed in. It would also ensure a focus in the feedback on adjusting the language and structure of the text according to purpose and situation, as required in the English curriculum (Norwegian Directorate for Education and Training, 2013a). Some advantages of this type of approach is that students get feedback when they are prepared to do something about it, and they are supported in the process of finding out what is required of the writing in each situation.

5.1.3. Article III
A survey of students' perceptions of how English writing instruction is carried out in Norwegian upper secondary schools

The aim of this study was to investigate the student perspective on English writing instruction and feedback practices in Norwegian upper secondary schools to complement the findings of Articles I and II. The findings of the previous articles influenced the development of the English Writing-Instruction-Questionnaire (EWI) used in the current study (see appendix 3). The first part of the questionnaire dealt with the teaching of English writing, and the second part dealt with feedback practices in relation to English writing. As accounted for in section 4.2.1, the survey was

distributed in 16 schools, and after excluding one school due to technical problems, and respondents with missing data, the result was 522 student respondents. The research question for this study was: *How do Norwegian upper secondary school students perceive how English writing instruction is carried out, their own English writing skills and what assessment strategies are applied in relation to English writing seen from a genre-pedagogical perspective?* As the collected data was ordinal, non-parametric analyses were applied.

The main findings based on the data from the first part of the questionnaire were that the majority of the students expressed uncertainty about whether they agreed or not that they had been taught narrative and argumentative writing and about formality levels of language. The scores were lower in the questions concerning narrative writing than in the other two. The majority of the students also expressed little confidence about being able to write both argumentative and narrative texts. However, they were somewhat more confident that they could write argumentative texts. Whether or not text structure instruction is efficient is still unclear (Graham & Perin, 2007). What seems clear from the literature is that writing argumentative texts is generally challenging (Andrews, 1995; Beard, 2000; Berge et al., 2005; Freedman & Pringle, 1988), so the fact that the students participating in the current study felt more confident concerning writing argumentative texts than narrative texts may be somewhat surprising. However, the reason for this may be that they have had more instruction the last year in how to teach argumentative texts.

The main findings based on the data from the second part of the questionnaire reveal that feedback strategies vary and are not fully exploited in English teaching according to the students. Some students report that they revise texts and get new evaluations after revisions, and others report that they do not. Regarding self-assessment and peer assessment, the answers also differ. Even though formative assessment practices have generally been demonstrated to have a positive effect on writing skills (Black & Wiliam, 1998; Hattie & Timperley, 2007), these are not necessarily applied. The findings from this study confirm findings from Article II in this thesis as well as other studies showing that feedback practices vary from classroom to classroom (Nyvoll Bø, 2014; Saliu-Abdulahi, forthcoming; Vik, 2013). The current article advocates applying a genre-pedagogy to the teaching of writing to ensure writing instruction and feedback practices in line with official guidelines for the Norwegian educational system (Norwegian Directorate for Education and Training, 2013a, 2014).

5.1.4. Article IV

An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing

This article investigated how a specific linguistic theory, SFL, may be applied to support students to improve their argumentative writing in English. A quasi-experiment was carried out, including a teaching intervention in four classes focused on how to write argumentative texts. There were 83 student participants. The teaching intervention was based on systemic functional linguistics and genre-pedagogy. The research question of this article was: *What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* The measuring instruments used in this study were pre and post-tests where the students were to discuss social issues and values in the American society (appendix 7). The texts the students wrote were scored from 1 as the lowest to 6 as the highest on different features of the texts (the full evaluation form is included in appendix 8). The statistical analyses are based on the scores of the main categories of structure, language and content, as well as the total score of the text as a whole[7].

The main finding of this article was that the students participating in the quasi-experiment improved significantly from pre to post-test in all the three main categories of structure, language and content. They improved particularly in terms of structure and content. Examples of student texts illustrate the improvement found in the texts. Multiple regression analysis revealed that students improved regardless of gender, first language and level. Hence, the type of genre-pedagogy applied in the current study is an approach that supports different types of students in improving their writing skills.

In the category of language, the students improved most in the use of modal expressions and correct formality level, which were both topics that were focused on in the teaching intervention. These findings support the conclusions from previous studies on grammar instruction in L2 contexts (Norris & Ortega, 2000; Spada & Tomita, 2010), namely that explicit grammar instruction has a positive effect on students' writing skills.

In the article, I point out that even though the findings in this study are in favour of applying a genre-pedagogy approach to the teaching of writing, it is important to remember that instructing students to follow templates too rigidly may restrict students' creativity and individuality (Moss, 2002; Rorschach, 2004; Wesley, 2000). Still, students need to learn how to write argumentative texts, and this has generally

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[7] The full teaching material and the students' texts will be made available upon request.

been shown to be difficult (Andrews, 1995; Beard, 2000; Berge et al., 2005; Freedman & Pringle, 1988). The findings in this study suggest that SFL applied through genre-pedagogy offers a useful approach for the teaching of argumentative writing, and advocates implementing this in L2 writing instruction.

5.2. Discussion of research contributions

Using a mixed-methods approach to investigate how English writing instruction is carried out in Norwegian upper secondary schools has enabled me to analyse data both at a local (Articles I and II) and a national level (Article III). The qualitative data, which focused on teachers' perceptions of writing instruction practices, provided a basis for developing a questionnaire, and collecting quantitative data focused on students' perceptions of the issues. The qualitative study also provided a basis for the quasi-experiment investigating how linguistic theory applied through genre-pedagogy may contribute to support students in developing their writing skills (Article IV). This final study (Article IV) could arguably be on a local level as well, since the participating schools were not selected randomly but recruited in the local region. In order to elaborate on the findings, I will in the following discuss the empirical, theoretical and methodological contributions of this thesis. The main contributions are perhaps in the empirical and methodological domains, as the thesis presents new insights about English writing instruction practices in a Norwegian context and methodology that has been developed to investigate these. In contrast, the section on theoretical contributions does not really present a new theory, but rather describes how existing theories have been applied, and adjusted in the context of this thesis.

5.2.1. Empirical contributions

One main contribution of this thesis is increased knowledge about how teachers and students in Norwegian upper secondary schools perceive English writing instruction practices including the use of feedback strategies. Another main contribution is increased knowledge about how SFL (systemic functional linguistics) applied through a genre-pedagogy approach to the teaching of writing may support Norwegian students in developing their English writing skills. There seems to be a potential in using meta-language in writing instruction, and applying strategies from the teaching-learning cycle developed in the genre-pedagogy tradition.

First, the thesis has found evidence that teachers use model texts and writing frames when teaching writing and that there is a focus on how to structure argumentative texts, or five-paragraph essays (Article I). Further, as the findings reveal

that there is a focus on what elements to include in a text, and also in the different paragraphs of the text, this contribution indicates that a type of staging approach is applied, as developed within genre-pedagogy (Martin, 2012; Martin & Rothery, 2012). There is, however, disagreement about how detailed the instruction should be, and some teachers fear that giving too detailed instruction would be too rigid and limit the students' creativity. This type of criticism has also been voiced by others in relation to the teaching of essay-writing (Moss, 2002; Rorschach, 2004; Wesley, 2000). On the other hand, using detailed instruction with model texts and writing frames is an example of visible pedagogy (Bernstein, 1975) where the criteria for writing are clear to the students. It also includes a type of mentoring where the knowledge about what constitutes good writing is transmitted from teacher to student (Martin, 2006). In a context where students are to learn a language, as well as to adjust to genre-requirements within a language-culture, I would argue that this type of visible pedagogy is needed. It is particularly important when dealing with a type of writing that is generally difficult for students to master, such as argumentative writing (Andrews, 1995; Beard, 2000; Berge et al., 2005; Freedman & Pringle, 1988). Still, it is important to keep in mind that students should develop their individual voices and that there should be openness for alternative solutions.

Second, this thesis reveals that some teachers include a focus on linguistic features in their writing instruction (Article I). More specifically, some teachers include a focus on how to use connectors to create coherence, how to adjust language to the correct formality level and how to express modality. These are linguistic elements that are relevant when making meaning with language in context, a central aspect in Halliday's systemic functional linguistics (Halliday & Matthiessen, 2014). Making students aware of how to make choices when writing in English, and what type of linguistic features are preferred in different types of texts, could be argued to be a way of giving adult guidance or scaffolding the students to help them reach their zone of proximal development (Bruner, 1986; Vygotsky et al., 1978). All students may not have the same access to the formal type of language required in academic contexts (Bernstein, 1959). Research on grammar teaching in L2 contexts has shown that explicit instruction facilitates learning specific linguistic features (Norris & Ortega, 2000; Spada & Lightbown, 1999). Creating coherence seems to be a challenge for second language writers (Leki, Cumming, & Silva, 2008; Silva, 1993). This and using the right formality level of language are also challenges for Norwegian writers in an L1 context (Berge et al., 2005; Hundahl, 2010). Hence, I would argue that it is important that the teachers give access to the type of formal language required in

academic contexts, as well as knowledge of how to structure texts and create coherence, through explicit instruction.

A third empirical contribution is knowledge about how teachers' feedback practices vary (Article II), e.g. that some teachers use feedback strategies in the writing process before a final evaluation is given, and some do not. Using formative assessment strategies, such as giving feedback before a final product is handed in, has been considered central in achieving significant learning gains (Black & Wiliam, 1998; Hattie & Timperley, 2007). Implementing feedback as part of a writing instruction process is an important element of the teaching-learning cycles developed in the genre-pedagogy tradition (Cope & Kalantzis, 2012a; Hyland, 2004), and it constitutes a scaffolding approach that may help students reach their potential (Bruner, 1986; Vygotsky et al., 1978). As this study reveals, there is a positive attitude towards using formative assessment strategies, but as shown by this and other studies, the practices seem to vary in Norwegian upper secondary schools (Nyvoll Bø, 2014; Saliu-Abdulahi, forthcoming; Vik, 2013).

To sum up the empirical contributions of the first phase of this study (Articles I and II), I conclude that English writing instruction practices comply quite well with a genre-pedagogy approach to teaching, as teachers report among others that they use model texts, writing frames and feedback strategies in the writing instruction process. They also report that they include a focus on linguistic issues such as adjusting language to a correct formality level and using cohesive links to create cohesion, issues that are central from a systemic functional linguistic perspective. However, it is perhaps not surprising that the English teaching practices comply well with a genre-pedagogy approach to teaching writing, as this approach meets requirements in official Norwegian regulations concerning what students are supposed to learn (Norwegian Directorate for Education and Training, 2013a), and how assessment should be applied to support students in learning (Norwegian Directorate for Education and Training, 2014). Perhaps the curriculum has even been influenced by SFL as there is such a strong focus on for example learning to adjust language to purpose and situation, rather than learning traditional grammatical categories. The students are to learn to "use patterns for orthography, word inflection and varied sentence and text construction" and "write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a). These aims comply well with the focus in SFL as applied through genre-pedagogy, and it is obligatory for all English teachers in Norwegian upper secondary schools to focus on supporting students in reaching these aims.

The fourth empirical contribution of this thesis is that it reveals that students' perception of writing instruction practices and their own writing skills vary (Article III). As the interview-study revealed (Article I), the students perceive argumentative writing to be more in focus than other types of writing in English. Like the teachers, the students report differently concerning what practices are applied, as the interview-study in this thesis (Article II), as well as other studies, have revealed (Nyvoll Bø, 2014; Saliu-Abdulahi, forthcoming; Vik, 2013). Some say that feedback strategies such as teacher, peer and self-assessment are applied during the writing process, which is in line with a genre-pedagogy approach to the teaching of writing (Cope & Kalantzis, 2012a; Hyland, 2004), whereas some say that they are not. A majority expresses an uncertain attitude to whether or not they agree to this. The majority of the students also express an uncertain attitude as to whether they can write argumentative and narrative texts. They express a slightly more confident attitude concerning writing argumentative texts than narrative texts, which is perhaps surprising as argumentative writing has generally been considered very challenging (Andrews, 1995; Beard, 2000; Berge et al., 2005; Freedman & Pringle, 1988). As the teachers in the interview-study reported that they mainly focused on argumentative writing (Article I), something that is supported in this study, one may assume that the students feel more confident writing argumentative texts in English because the teaching has focused on this type of genre.

The fifth and final empirical contribution of this thesis is to illustrate how SFL applied through genre-pedagogy may provide a useful framework for English writing instruction in L2 contexts (Article IV). In this study, a quasi-experiment including a teaching intervention was applied based on the teaching-learning cycle as presented in Feez (1999) and elaborated on in Hyland (2004), including grammar teaching of linguistic features central in SFL. The use of SFL to describe and support language development has been important in language learning research the last decades (Byrnes, 2006, 2012; Christie, 2012; Schleppegrell, 2004; 2013). The teaching intervention in the current study (Article IV) did not apply the full framework for language studies offered in the SFL tradition, but the focus of the grammar instruction was influenced by SFL. Hence, this study illustrates how SFL applied through genre-pedagogy may support L2 students, regardless of gender, first language and level, in developing their writing skills.

5.2.2. Theoretical contributions to linguistics and didactics

A theoretical contribution of this thesis concerns the application of a linguistic and genre-pedagogical framework to English writing instruction in a Norwegian educational context (Articles I, II and III). I have illustrated how the teaching-learning cycle developed within the genre-pedagogy tradition includes elements that are central in Norwegian official guidelines, both the English curriculum and the requirements from the programme "Assessment for Learning" (Norwegian Directorate for Education and Training, 2014) being run in Norwegian schools. According to the English curriculum for Norwegian upper secondary schools, students are supposed to learn how to "write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a), something that is at the core of genre-pedagogy and includes a focus on language as a meaning-making resource, which is central in SFL. In line with Byrnes (2006), I believe that the emphasis on the meaning-making properties of language in SFL makes this theory particularly useful in contexts of language teaching. The focus on language in context in the curriculum goes back to previous curricula from 1997, 1994 and 1987, and is also in line with international guidelines for language learning (Council of Europe, 2003; European Parliament, 2006). I would argue that combining instruction on language in context with instruction on structure in model texts and a formative assessment practice, which is required according to the "Assessment for Learning"-programme, results in a genre-pedagogical approach in which students are scaffolded by teacher and peers to succeed in developing their full potential (Bruner, 1986; Vygotsky et al., 1978).

Another theoretical contribution of this thesis is the adjusted model for teaching argumentative writing on an advanced ESL-level (English as a Second Language) outlined in the quasi-experimental study (Article IV). The model for instruction included the following stages: 1) setting the context, 2) modelling, revealing key features of genre, 3) Writing practice and grammar instruction, 4) Independent construction supported by the teacher and 5) Comparing to other genres and contexts (see Article IV or Appendix 5). Compared with Feez's teaching learning cycle as elaborated on by Hyland (2004), the third stage is changed from "joint construction" to "writing practice and grammar instruction", and this stage includes pre-writing exercises such as studying relevant source texts to include in the writing, instruction in how to use and refer to sources and grammar instruction.

The grammatical topics included in the teaching-learning cycle model applied in this study (Article IV) were the following: 1) how to create coherence by using

connectors and certain types of pronouns, 2) how to use modality expressions to express possibility, uncertainty and obligation, 3) formal and informal language and 4) vocabulary work focused on finding synonyms and antonyms by using dictionaries (See appendix 5). These grammatical elements have been chosen as they are relevant in the context of writing argumentative texts, and they realise the interpersonal and the textual metafunctions, or meanings of language (Halliday & Matthiessen, 2014). Modality and formality realise interpersonal meanings, and cohesive elements such as connectors, pronouns and synonyms realise textual meanings. As the time-frame of the teaching intervention in the current study was limited, many aspects of SFL were left out, like the systems of thematic patterning and information structure, and many central concepts in SFL, such as "field", "tenor" and "mode", were not included. Still, the grammar instruction included in this study has been influenced by SFL and the systems outlined there. I would argue that the teaching-learning cycle model as developed in this study (Article IV) presents a theoretical contribution to linguistics, as it applies linguistic theory in practice, and it presents a theoretical contribution to didactics as it presents an adjusted teaching-learning cycle model for teaching writing.

The inclusion of grammar teaching influenced by SFL as a central element instead of joint construction is one of the main differences between the teaching-learning cycle as applied in this study (Article IV) and the original teaching-learning cycle. The reason why I chose to make this change to a rather strong focus on grammar is a belief that there is a need for a meta-language in contexts with advanced L2-learners rather than practice in the form of joint construction, and in line with other researchers, I believe that SFL provides a useful framework that is suitable for integrating content and language in an educational context (Byrnes, 2006; Schleppegrell, 2013). As pointed out by Byrnes, "among the major theoretical frameworks in linguistics, Halliday's SFL is surely the most explicitly education-oriented" (2006, p. 3). Schleppegrell also emphasises that SFL offers a meta-language that provides a meaningful framework for learners to talk explicitly about language to support academic language development (2013). Teaching English to students of general studies classes in Norwegian upper secondary schools means teaching on a rather advanced level, and I would therefore contend that there is a need for a meta-language to make the students aware of the grammatical possibilities we find in the English language.

The teaching-learning cycle outlined in this study (Article IV) is clearly influenced by the Australian genre-pedagogy, but as there are some rather significant differences, I will suggest defining the teaching approach outlined here as *Scaffolding*

Writing Instruction. This genre-pedagogical approach includes explicit instruction of textual and linguistic features which applies a meta-language influenced by SFL in combination with traditional grammatical terms. Applying the model suggested in this thesis (Appendix 5) provides a type of *Scaffolding Writing Instruction* which involves a focus on context, working with model texts, as well as relevant source texts, the teaching of certain grammatical topics, and application of various feedback strategies such as teacher, peer and self-assessment.

Finally, I would argue that *Scaffolding Writing Instruction* as applied in this study (Article IV) is a complement to the writing wheel as developed in Norwegian writing research contexts (Fasting et al., 2009; Berge et al., 2016). The writing wheel offers a theoretical construct describing various writing purposes and writing acts, however, it does not offer an approach for teaching students how to learn the different acts of writing. We see from the front-side of the wheel that the purpose of persuasion could be fulfilled by convincing through arguing and discussing, and as illustrated by the backside of the wheel, there is a need to consider text structure, vocabulary and grammar (Berge et al., 2016). A didactic theory for how the teachers are to actually teach students how to write argumentative texts is not included. I would argue that the teaching-learning cycle presented in this study (Appendix 5) complements the writing wheel by providing a framework for writing instruction focused on purposes and acts of writing, more specifically in this study, focused on how to write argumentative texts that include discussions. Furthermore, it meets the requirements in official guidelines for the Norwegian educational system (Norwegian Directorate for Education and Training, 2013a, 2014).

5.2.3. Methodological contributions

There is an increase in educational research in the use of mixed-methods design, and one of the methodological contributions of this thesis is to present a mixed-methods model for investigating teachers' and students perceptions of writing instruction practices. The first two phases of this thesis (Articles I, II and III) comprise a multilevel mixed design (Teddlie & Tashakkori, 2009, p. 151) with qualitative data on the level of the teachers and quantitative data on the level of students. When complementing the interview-study with the survey investigating writing instruction practices from another perspective, we see that there is some consensus between the findings of the qualitative study and the quantitative study. According to students' perceptions, writing instruction practices seem to vary, but there is generally more focus on argumentative writing than other types of writing.

A second methodological contribution of this thesis is the development of the English Writing Instruction Questionnaire, the EWI-Questionnaire (Article III, see appendix 3). This questionnaire includes items about the teaching of narrative and argumentative writing, items about the students' self-confidence concerning narrative and argumentative writing, and items concerning various feedback strategies, such as teachers' follow up of feedback, students' follow up of feedback and self and peer assessment. As the development of this questionnaire was based on a genre-pedagogical framework and an interview-study carried out in a Norwegian context (Articles I and II), there may be other elements relevant in the context of writing instruction left out. As Norwegians have quite a high proficiency in English (Education First, 2012), what is relevant in English writing instruction in a Norwegian upper secondary school context may be different from what is relevant in other national contexts. For example, there is little focus on specific grammatical features in the questionnaire, except for features relevant in the context of writing different type of texts, such as adjusting language to the correct formality level and using connectors to create coherence. Another element that is not included in the final version of the questionnaire is the teaching of how to use sources when writing, which is a relevant aspect that could be included in future developments of this questionnaire. There are other aspects as well that could be criticised; for example, that there are perhaps too few items in some categories, and that all the items are positively worded. Still, the EWI-Questionnaire developed in this study showed to be a useful tool for the purpose of this thesis, and future studies may further develop and improve this research instrument.

A third methodological contribution is the development of material, both for teaching and evaluation (Article IV), that may be replicated in future studies. The teaching material contains presentations on how to write argumentative texts in the form of five-paragraph essays, writing exercises related to relevant sources concerning the topic of American values and social issues in the USA and presentations of grammatical features. The evaluation form (see appendix 8) is divided into three main categories: structure, language and content. Each of these main categories consists of 6 or 7 items describing what is included in each category. The category "structure" includes items concerning the introduction, paragraph-division, topic sentence, coherence of arguments, conclusion and cohesive links such as connectors and pronouns. The category "language" includes items concerning spelling, grammar, sentence complexity, vocabulary, formality level and modality. The category "content" includes items concerning the appropriateness of the answer in relation to the exercise,

the clarity of the topic, relevance, thoroughness, discussion, use of sources and literature list. This evaluation form is based on criteria set in the official censor guidelines (Norwegian Directorate for Education and Training, 2013b).

5.2.4. Validity and reliability of research findings

One of the major challenges of the first two phases of this research project (Articles I, II and III) is that most of the data here is self-reported. In addition, the qualitative data in the interview-study (Articles I and II) is collected in a limited region in Norway, so it is problematic to generalise from these findings. Still, I would argue that the findings are transferrable to other similar contexts as the context described in this study (Lincoln & Guba, 1985). The sample of the survey-study (Article III) could be argued to be a non-probability sample, and representative of the total population. Hence, the findings could be argued to be generalizable. Still, it is a challenge that the data is self-reported and perhaps not completely reliable. The students may give false answers, they may remember incorrectly, and they may find surveys tiresome and tick off randomly in boxes. What students report concerning writing instruction practices and their own writing skills may not present a true picture of the situation. Still, the triangulation of qualitative and quantitative methods, as pointed out previously (see chapter 4.5), reveals a certain consensus between the students' and the teachers' perceptions of writing instruction practices, which arguably strengthen the validity of the findings of these studies.

Another challenge with the interview-study (Articles I and II) and the survey-study (Article III) is that the collection of data is influenced by SFL and genre-pedagogy, and this theoretical perspective is also applied in the interpretations of the data. It could be argued that when taking this perspective, some relevant aspects may be left out, and what I present as findings is not neutral. However, from a critical realist viewpoint, I would argue that knowledge about the social world is not directly observable in any case (Alvesson & Sköldberg, 2009), and that applying theories to understand observations is an important element of social sciences (Danermark, 2002). As pointed out by Bhaskar, we always speak of things or events in science under particular descriptions that are theoretically determined rather than give neutral reflections (1978). Even though the results of the studies discussed here (Articles I, II and III) do not give a neutral, and perhaps not a completely true, description of English writing instruction practices in Norwegian upper secondary school, I would still argue, in line with Bachman (2009), that studies like these may yield some useful insights for

those concerned, or for various groups of stakeholders such as teachers, teacher educators and perhaps politicians.

The main weakness of the methodology applied in this thesis is the lack of a control group in the quasi-experimental study (Article IV). This is a serious threat to the reliability and validity of this study, as it is difficult to draw any certain conclusions about what caused the improvement in the students' texts, and to generalise the findings to other settings. However, as I have placed the current study in the tradition of critical realism, the aim of this thesis is not to discover universal laws, but to find out something about concrete causal relationships (Weber, 2003), and more specifically whether SFL applied through genre-pedagogy has an effect on students' writing skills. The excerpts from the students' texts included in the quasi-experimental study (Article IV) illustrate improvement of elements that were covered in the teaching intervention, such as how to write introductions and conclusions, how to include sources, how to use connectors to create coherence and how to modify opinions. These illustrations support the findings presented based on the statistical analyses that students improved in all the three categories of structure, language and content.

Generalising from educational research is problematic in general, as we are dealing with open systems (Danermark, 2002). As Danermark states, it is impossible to create artificial, closed systems when investigating human societies, meaning to isolate and study human beings without interference from uncontrolled mechanisms. Hence, it is impossible to make definite predictions, but the research could still be useful for other purposes, such as convincing or persuading people (Bachman, 2009). In line with Eisenhart (2009), I would argue that findings from educational research may be transferable to similar contexts when detailed descriptions of the contexts are given and the participants could be said to be typical of a larger population. Even though limitations apply to all the studies in this thesis, I have provided descriptions of the participants and the contexts, which makes it possible to transfer the findings of this thesis to similar contexts. I hope that the strengths of the methodology in this thesis, particularly the combinations of qualitative and quantitative data, outweigh the limitations and that the methodological contributions may be further developed and improved in future research.

5.2.5. Short summary of research contributions

The main empirical contributions of this thesis are increased knowledge about English writing instruction practices in Norwegian upper secondary schools (Articles I, II and III) and knowledge about what effects SFL applied through genre-pedagogy has on

students' writing skills in English (Article IV). The teachers participating in the interview-study focused on teaching argumentative writing and used model texts and text-structure instruction including a focus on how to create coherence and adjust the language to the correct formality level (Article I). These are features that are central in genre-pedagogy. Some of the teachers also applied various feedback strategies as an integrated part of the writing instruction (Article II) in line with the teaching-learning cycles developed within the genre-pedagogy tradition. The students' perceptions of writing instruction practices supported findings from the interview study, namely that argumentative texts are in focus, and that there are different practices (Article III). The majority of the students expressed a rather uncertain attitude concerning their English writing competence. Finally, this thesis illustrated that SFL applied through genre-pedagogy supported students in improving their ability to write argumentative texts regardless of gender, first language and level (Article IV).

The main theoretical contributions of this thesis are relating a linguistic and genre-pedagogical framework to English writing instruction in a Norwegian educational context (Article I, II and III), presenting an adjusted model of a teaching-learning cycle (Article IV), and complementing the writing wheel developed in Norwegian writing research contexts with a model for *Scaffolding Writing Instruction*, the teaching-learning cycle applied in the quasi-experiment. First, I have illustrated how the focus on language in context in genre-pedagogy, and the teaching-learning cycles developed in this tradition are in line with official guidelines in the Norwegian educational system. Second, I have presented an alternative teaching-learning cycle where the stage "joint construction" is exchanged with "writing practice and grammar instruction". Third, I have suggested that the *Scaffolding Writing Instruction* – approach applied in this thesis complements the writing wheel as it outlines a strategy for teaching the "act" of argumentative writing with the "purpose" to convince the reader.

The main methodological contributions of this thesis are the application of a multilevel mixed-methods research design to investigate how English writing instruction is carried out (Articles I, II and III), the development of the English Writing Instruction Questionnaire (Horverak and Haugen, 2016; Article III), and the development of the teaching material and the evaluation form in the quasi-experiment (Article IV). The main limitation of the mixed-methods design applied in the first stages of this thesis (Articles I, II and III) is that most of the collected data is self-reported. The main strength is the combination of qualitative and quantitative data. The main limitation of the quasi-experiment (Article IV) is the lack of control group.

The main strength is the inclusion of both pre and post-tests and several raters to measure the improvement. In spite of methodological weaknesses, I argue that this thesis yields some useful insights about how English writing instruction is carried out in Norwegian upper secondary schools, and how SFL may be applied through genre-pedagogy to support students in developing their writing skills.

6.   Conclusion

The findings in this thesis reveal that English writing instruction practices in Norwegian upper secondary schools are to a certain degree in line with a genre-pedagogical approach. There is a focus on adjusting writing to purpose and situation, and various feedback strategies are applied as an integrated part of writing instruction in some cases. The findings from the interview-study revealed that writing instruction practices vary, which is confirmed in the following survey-study investigating students' perceptions. The results of the survey also reveal that most students do not feel confident about their writing skills. The final experimental study explores how SFL applied through genre-pedagogy may support students in developing their argumentative writing skills in English, and the findings show that this type of approach has a positive effect on students' writing regardless of first language, gender and level.

6.1. Suggestions for future research

There is a need to follow up the findings of this thesis in future research, e.g. to investigate writing instruction practices from a teacher's perspective on a larger scale, and to investigate more in depth how students perceive these practices. Furthermore, there is a need for research on how English writing instruction is carried out on lower levels, as this is scarce in a Norwegian context, such as what type of texts are written in lower secondary school to prepare for further education, and what type of strategies for teaching writing are applied.

Finally, there is a need to investigate whether SFL applied through genre-pedagogy may result in significant improvement when compared with other approaches. Teaching material for a control group needs to be developed as the material for the control groups in the current study turned out to be too similar to the material developed for the experimental groups. In order to establish the efficiency of a genre-pedagogy approach in the teaching of writing based on SFL, there is a need to

investigate how students exposed to this type of treatment improve when compared to students exposed to other types of treatments.

6.2. Implications for education

I urge central educational authorities to consider the need to prioritise writing in English in schools. With the establishment of the National Writing Centre in Norway, there has been increased focus on writing in Norwegian schools, but there has not been much focus on writing in English. There is a need for resources to further educate current English teachers in strategies for writing instruction and to give room for teachers to apply teaching strategies that have been proven to be useful, such as formative assessment strategies. There is also a need to include a more coherent model for writing instruction in the English teacher education, and this thesis suggests implementing the genre-pedagogical approach *Scaffolding Writing Instruction* presented here in English teacher training programmes and in further education of English teachers. Applying this type of writing instruction ensures a type of practice in line with the English curriculum and the good intentions of the programme run in Norwegian schools named "Assessment for Learning".

Still, I think it is important that teachers keep an open attitude to creativity and to writing texts in different ways. As some of the critical voices of genre-pedagogy express, there is a certain danger of writing instruction becoming too rigid when applying the type of staging-approach outlined in this tradition. The Norwegian school system has to a certain extent succeeded in developing young people who make their individual voices heard when they write, and this is something valuable that we should not lose. We do not want students and teachers that follow templates rigidly without engaging in what they write. I believe that if teachers have a high competence in how to teach writing, it is possible to combine a *Scaffolding Writing Instruction* approach with an open attitude to students' individual voices and creativity. Finally, I will end by quoting one of the teachers in my interviews:

They have to know the basic structure first.
Then they can be creative and develop, learn the basics first.

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Appendix 1: Interview guide for individual interviews

(translated from Norwegian)

1. What do you think about writing instruction in general?
   a. How central it is
   b. Students' writing competence
2. How do you teach writing?
   a. Differensiation
      i. Weak/strong
      ii. Vocational studies/general studies
   b. Work with student texts
3. How do you teach students how to construct texts?
   a. Genres and genre requirements: purpose and audience
      i. Article? Essay?
      ii. Structure, topic sentences, paragraph structure, development of topic
   b. Clear genre-requirements/predictability in relation to the exam
   c. Material – textbooks
   d. Modality (modal verbs)
   e. Connectors
   f. Reference - pronouns
   g. Synonyms / repetition
   h. Integration of content/curriculum
4. How do you work with tests and feedback?
   a. Types of exercises;
      i. Longer writing exercises?
      ii. Differensiation?
      iii. Exercises until now?
   b. Focus
   c. Evaluation criteria
      i. Structure
      ii. Content
      iii. Language: vocabulary, formality level, contracted forms», use of «I»
   d. Clarity in relation to exam criteria?
   e. Student assessment (self and peer)

5. To what extent do you cooperate, or work in teams in English?
   a. Planning
   b. Tests
   c. Feedback
6. In what ways can you see that the students have developed their writing skills during a school year?
   a. Language
   b. Content
   c. Structure / mastering genres
7. Do the students seem well prepared to meet the writing requirements in upper secondary school when they come from lower secondary?
   a. Main challenges?
   b. Type of exercises - expectations
   c. Length
   d. Content
        i. Detail level
        ii. Refering to texts

For those who are both English and Norwegian teachers:
8. How do you teach writing in Norwegian compared to English?
   a. Genres and genre requirements
   b. Text structure
   c. Fedback
9. Do the students seem well prepared to meet the writing requirements in Norwegian in upper secondary school when they come from lower secondary?
   a. Main challenges?
   b. Type of exercises – expectations - feedback

Appendix 2: Interview guide for focus group interview

(Translated from Norwegian)

1. What do you think about writing instruction in general?

2. What type of genres do you think should be taught?

3. How do you teach students how to structure texts?
   a. Genres and genre-requirements; purpose and audience
   b. Grammatical features included in the writing instruction

4. How do you work with tests and feedback?
   a. Type of exercises
   b. Feedback – process?
   c. Student-evaluations/self-assessment

5. What do you think about the written exam; predictability and form
   a. Type of exercise
   b. Evaluation

6. To what degree do you cooperate or work in teams in English?

7. In what ways can you see that the students have improved their writing competence during a school year?

8. Do the students seem well prepared to meet the requirements in English in upper secondary school when they come from lower secondary?

Appendix 3: English Writing Instruction Questionnaire
- **Teaching and Feedback Practices in the Context of Writing.**

(Engelsk skrive-instruksjon spørreskjema
- **Undervisning og tilbakemeldingspraksiser i en skrive-kontekst.)**

1. **Background variables (Bakgrunnsvariabler):**

1.1. Gender (kjønn):
Male (Mann) ☐   Female (Kvinne) ☐

1.2. Grade for Christmas in English (karakter til jul i engelsk)
1   2   3   4   5   6   IV   (IV = Ikke evaluering/no evaluation)

1.3. Grade I usually get on written work in English
(karakter jeg vanligvis får på skriftlig arbeid i engelsk)
1   2   3   4   5   6   IV   (IV = Ikke evaluering/no evaluation)

1.4. First language (førstespråk)
Norwegian (norsk) ☐   English (engelsk) ☐   Other (annet) ☐

2. **What type of texts have you written in English this school year?**
(Hva slags tekster har du skrevet i engelsk dette skoleåret?)

TEXT-TYPE (TEKST-TYPE)	YES (JA)	NO (NEI)
2.1. Argumentative texts like f.ex. essay or article, (argumenterende tekst som f.eks. essay eller artikkel)		
2.2. Narrative texts like short stories or personal stories (fortellende tekster som noveller eller personlige historier)		
2.3. Other types of texts like applications, letters, presentations (Andre slags tekster som søknad, brev, presentasjoner)		

3. **Frequency of writing practice (hyppighet av skriveøving)**

Scale (skala):
1 = Never (aldri)
2 = Less than once every semester (mindre enn en gang hvert semester)
3 = Once every semester (en gang hvert semester)
4 = Several times a semester (flere ganger hvert semester)
5 = Several times a month (flere ganger hver måned)

TYPE OF WRITING (TYPE SKRIVING)	1	2	3	4	5
3.1. Written tests at school (Skriftlige prøver på skolen)					
3.2. Written home assignments that are graded (Skriftlige innleveringer som blir karaktergitt)					
3.3. Written exercises as homework (Skriftlige oppgaver som hjemmelekse)					

Part 1: Teaching and self-efficacy (Del 1: undervisning og mestringstro)

Cross out on the scale (Kryss av på skalaen):
1= Totally disagree (helt uenig)
2 = Disagree (uenig)
3 = Disagree more than agree (mer uenig enn enig)
4 = Neither disagree nor agree (verken uenig eller enig)
5 = Agree more than disagree (mer enig enn uenig)
6 = Agree (enig)
7= Totally agree (helt enig)

4. *To what degree have you been **taught how to write narrative texts or stories <u>this school year</u>**, like how to start, how to describe characters, how to build suspense, etc.?*
(I hvilken grad har du fått undervisning i å skrive fortellende tekster eller fortellinger dette skoleåret, som hvordan en kan begynne, hvordan en kan beskrive karakterer, hvordan en kan bygge opp spenning, etc.?)

Scale (skala):   *1= Totally disagree(helt uenig)*   *7 = Totally agree (helt enig)*

4.1. I have been taught how to **write narrative texts**.
(Jeg har blitt undervist i hvordan jeg skal skrive fortellende tekster.)

1	2	3	4	5	6	7

4.2. I have been taught how to **start a narrative text**.
(Jeg har blitt undervist i hvordan en kan begynne fortellende tekster.)

1	2	3	4	5	6	7

4.3. I have been taught how one can **build up suspense** in narrative texts.
(Jeg har blitt undervist i hvordan en kan bygge opp spenning i fortellende tekst.)

1	2	3	4	5	6	7

4.4. I have been taught how to **write a conclusion** to a narrative text.
(Jeg har blitt undervist i hvordan en kan skrive en avslutning til en fortellende tekst.)

1	2	3	4	5	6	7

5. *To what degree do you think **you can write narrative texts**, like writing a good start, building tension, etc.?*
(I hvilken grad tror du at du kan skrive fortellende tekster, som å skrive en god begynnelse, bygge spenning etc.?)

Scale (skala):   *1= Totally disagree (helt uenig)*   *7 = Totally agree (helt enig)*

5.1. I can **write a good narrative text**.
(Jeg kan skrive en god fortellende tekst.)

1	2	3	4	5	6	7

5.2. I can **write the beginning** of a narrative text.
(Jeg kan skrive begynnelsen på en fortellende tekst.)

1	2	3	4	5	6	7

5.3. I can **build up the tension** in a narrative text.
(Jeg kan bygge opp spenning i en fortellende tekst.)

1	2	3	4	5	6	7

5.4. I can **write a conclusion** to a narrative text.
(Jeg kan skrive en avslutning på en fortellende tekst.)

1	2	3	4	5	6	7

6. *To what degree have you been **taught how to write argumentative texts** this school year, like how to write the introduction, how to discuss and how to build paragraphs in argumentative texts like essays/ articles?*
(I hvilken grad har du fått undervisning i å skrive argumenterende tekster dette skoleåret, som hvordan skrive innledning, hvordan diskutere og hvordan bygge avsnitt i argumenterende tekster som essays/artikler?)

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

6.1. I have been taught **how to write the introduction** to an argumentative text.
(Jeg har blitt undervist i hvordan en kan skrive innledningen i argumenterende tekster.)

1	2	3	4	5	6	7

6.2. I have been taught **how I can discuss a topic or an issue** in an argumentative text.
(Jeg har blitt undervist i hvordan jeg kan diskutere et tema eller en sak i argumenterende tekster)

1	2	3	4	5	6	7

6.3. I have been taught **how one can build up paragraphs** in argumentative texts.
(Jeg har blitt undervist i hvordan en kan bygge opp avsnitt i argumenterende tekster.)

1	2	3	4	5	6	7

6.4. I have been **taught how to argue** in an argumentative text.
(Jeg har blitt undervist i hvordan en kan argumentere i argumenterende tekster.)

1	2	3	4	5	6	7

6.5. I have been **taught how to create coherence** in argumentative texts.
(Jeg har blitt undervist i hvordan en kan skape sammenheng i argumenterende tekster.)

1	2	3	4	5	6	7

6.6. I have been taught **how to organise and structure** an argumentative text.
(Jeg har blitt undervist i hvordan jeg kan organisere og strukturere en argumenterende tekst.)

1	2	3	4	5	6	7

7. *To what degree do you think **you can write argumentative texts**, like writing an introduction, writing arguments and building paragraphs, etc.?*
(I hvilken grad tror du at du kan skrive argumenterende tekster, som å skrive innledning, å skrive argumenter, bygge avsnitt, etc.?)

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

7.1. I can **write the introduction** to an argumentative text.
(Jeg kan skrive innledningen til en argumenterende tekst.)

1	2	3	4	5	6	7

7.2. I can **discuss different topics or issues** in argumentative texts.
(Jeg kan diskutere ulike tema eller saker i argumenterende tekster.)

1	2	3	4	5	6	7

7.3. I can **build paragraphs** in an argumentative text.
(Jeg kan bygge avsnitt i en argumenterende tekst.)

1	2	3	4	5	6	7

7.4. I can **write arguments** for my opinions.
(Jeg kan skrive argumenter for mine meninger.)

1	2	3	4	5	6	7

7.5. I can **write a conclusion** to an argumentative text.
(Jeg kan skrive en konklusjon på en argumenterende.)

1	2	3	4	5	6	7

7.6. I can **use connectors to create coherence** in argumentative texts.
(Jeg kan bruke sammenbindere for å skape sammenheng i argumenterende tekster.)

1	2	3	4	5	6	7

8. *To what degree have you been **taught about different genres or text-types**, and the **difference between formal and informal language** and when to use which style <u>this school year</u>?*
(I hvilken grad har du blitt undervist i ulike sjangere eller tekst-typer, og forskjellen mellom formelt og uformelt språk og når hvilken stil skal brukes dette skoleåret?)

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

8.1. I have been taught **how to adjust my language to the genre or type of text** I am writing.
(Jeg har blitt undervist i hvordan jeg skal tilpasse språket mitt til sjanger eller type tekst jeg skriver.)

1	2	3	4	5	6	7

8.2. I have been taught **what is typical of informal language**.
(Jeg har blitt undervist i hva som er typisk for uformelt språk.)

1	2	3	4	5	6	7

8.3. I have been taught **what is typical of formal language**.
(Jeg har blitt undervist i hva som er typisk for formelt språk.)

1	2	3	4	5	6	7

8.4. I have been taught how to **change the language in an informal text so it becomes more formal**.
(Jeg har blitt undervist i å forandre språket i en uformell tekst så det blir mer formelt.)

1	2	3	4	5	6	7

Part 2: Evaluation criteria and feedback practices (Del 2: evalueringskriterier og tilbakemeldings-praksiser)

9. **Background variables (Bakgrunnsvariabler)**

9.1.

Frequency of feedback: How often do you get feedback from the teacher on written texts like essays/articles, short stories etc.
(Hyppighet av tilbakemelding: hvor ofte får du tilbakemelding fra læreren på skriftlige tekster som essay/artikler, noveller, etc.)

Scale (skala):
1 = Once every semester (en gang i semesteret)
2 = Several times a semester (flere ganger i semesteret)
3 = Every month (hver måned)
4 = Several times a month (flere ganger i måneden)
5 = Every week (hver uke)

1	2	3	4	5

9.2. How **long does it take** from the time you have written the texts till you get feedback from the teacher?
 (Hvor lang tid tar det fra du har skrevet tekstene til du får tilbakemelding fra læreren.)

Scale(skala):
1 = On the day of writing (samme dag som det skrives)
2 = Next time the class meets (neste gang klassen møtes)
3 = After a week or so (etter omtrent en uke)
4 = After 2-3 weeks (etter 2-3 uker)
5 = After a month or more (etter en måned eller mer)

1	2	3	4	5

9.3. The teacher **makes sure that we work with revising and improving our texts** in lectures at school. (Læreren sørger for at vi jobber med å revidere og forbedre tekstene våre i timer på skolen)

Scale (skala):
1 = Never (aldri)
2 = Seldomly (sjelden)
3 = Sometimes (Noen ganger)
4 = Often (ofte)
5 = Always (alltid)

1	2	3	4	5

9.4. The teacher gives us **new evaluations** on texts handed in a second time after working with improving the texts based on feedback from the teacher.
(Læreren gir oss ny vurdering på tekster som blir levert inn på nytt etter at vi har jobbet med å forbedre tekstene basert på tilbakemeldinger fra læreren.)

Scale (skala):
1 = Never (aldri)
2 = Seldomly (sjelden)
3 = Sometimes (Noen ganger)
4 = Often (ofte)
5 = Always (alltid)

1	2	3	4	5

*10. To what degree are **the evaluation criteria for written assignments clear and known?** Do you know what it takes to get different grades when writing for example an essay/an article, a letter, a story etc.? (I hvilken grad er evalueringskriteriene for skriftlige innleveringer klare og kjente? Vet du hva som skal til for å oppnå de ulike karakterene når du skriver for eksempel et essay/en artikkel, et brev, en historie etc.?)*

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

10.1.   I understand **what is important** for producing a good text.
(Jeg forstår hva som er viktig for å produsere en god skriftlig tekst.)

1	2	3	4	5	6	7

10.2.   I understand **what is important to improve in the language** of a text to get a good grade.
(Jeg forstår hva som er viktig å forbedre i språket i en tekst for å få en god karakter.)

1	2	3	4	5	6	7

10.3.   I understand **what is important when constructing and structuring** a text.
(Jeg forstår hva som er viktig når det gjelder å bygge opp og strukturere tekster.)

1	2	3	4	5	6	7

10.4.   I understand **how to include relevant content** when writing a text.
(Jeg forstår hvordan jeg kan inkludere relevant innhold når jeg skriver en tekst.)

1	2	3	4	5	6	7

*11. To what degree is the **feedback related to the criteria** given for the assignment?
(I hvilken grad er tilbakemeldinger knyttet til kriteria som er gitt i oppgaven?)*

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

11.1.   The feedback I receive is **related to the criteria** for the assignment.
(Tilbakemeldingene jeg får er relatert til kriteriene på oppgaven)

1	2	3	4	5	6	7

11.2.   I understand how the **comments I get on language** are relevant in relation to the evaluation criteria.
(Jeg forstår hvordan kommentarene jeg får på språk er relevante i forhold til evalueringskriteriene)

1	2	3	4	5	6	7

11.3.   I understand how the **comments I get on structure** are relevant in relation to the evaluation criteria.
(Jeg forstår at kommentarene jeg får på struktur er relevante i forhold til evalueringskriteriene.)

1	2	3	4	5	6	7

11.4.   I understand the **comments I get on content** in relation to the evaluation criteria.
(Jeg forstår kommentarene jeg får på innhold i forhold til evalueringskriteriene)

1	2	3	4	5	6	7

*12. To what extent do you **work with improving the texts** you have written on the basis of feedback?*
   (I hvilken grad jobber du med å forbedre tekstene du har skrevet på bakgrunn av tilbakemeldinger?)

12.1.   I work with **improving the language** in the texts we have received feedback on.
   (Jeg arbeider med å forbedre språket i tekstene vi har fått tilbakemelding på.)

1	2	3	4	5	6	7

12.2.   I work with **improving the structure** in the texts we have received feedback on.
   (Jeg jobber med å forbedre strukturen i tekstene vi har fått tilbakemelding på.)

1	2	3	4	5	6	7

12.3.   I work with **improving the content** in the texts we have received feedback on.
   (Jeg jobber med å forbedre innholdet i tekster vi har fått tilbakemelding på.)

1	2	3	4	5	6	7

*13. To what extent can **feedback given on written texts make you believe you can improve** your writing in relation to language, structure and content?*
   (I hvilken grad kan tilbakemelding gitt på skriftlige tekster få deg til å tro at du kan forbedre skrivingen din i forhold til språk, struktur og innhold?)

13.1.   Reading the feedback from the teacher **makes me think I can improve my writing**.
   (Å lese tilbakemeldinger fra læreren får meg til å tro at jeg kan forbedre skrivingen min.)

1	2	3	4	5	6	7

13.2.   The feedback I receive makes me **think I can improve the structure** in my texts.
   (Tilbakemeldingene jeg får gjør at jeg tror jeg kan forbedre strukturen i tekstene mine.)

1	2	3	4	5	6	7

13.3.   The feedback I receive makes me **think I can improve the content** of my texts.
   (Tilbakemeldingene jeg får gjør at jeg tror jeg kan forbedre innholdet i tekstene mine.)

1	2	3	4	5	6	7

13.4.   Working with the feedback I get from the teacher makes me **think I can do better** next time.
   (Å arbeide med tilbakemeldingene jeg får fra læreren gjør at jeg tror jeg kan gjøre det bedre neste gang.)

1	2	3	4	5	6	7

*14. Focus of feedback on argumentative texts: What **elements** are included in the feedback as **important when writing an argumentative text** like essay or article, for example language, content, structure and coherence?*

(Fokus i tilbakemeldinger på argumenterende tekster: Hvilke elementer er inkludert i tilbakemeldingen som viktige når en skriver en argumenterende tekst som essay eller artikkel, for eksempel språk, innhold, struktur og sammenheng?)

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

14.1.   In the feedback I get from the teacher, I receive comments on **the use of verbs**.
(I tilbakemelding jeg får fra lærer får jeg kommentarer på bruk av verb.)

1	2	3	4	5	6	7

14.2.   In the feedback I get from the teacher, I receive comments on **the use of articles** (the, a/an).
(I tilbakemelding jeg får fra lærer får jeg kommentarer på bruk av artikler (the, a/an).

1	2	3	4	5	6	7

14.3.   In the feedback I get from the teacher, I receive comments on **text structure** and organisation.
(I tilbakemelding jeg får fra lærer får jeg kommentarer på tekst-struktur og organisering.)

1	2	3	4	5	6	7

14.4.   In the feedback I get from the teacher, I receive comments on **how I structure the text into paragraphs**.
(I tilbakemelding jeg får fra lærer får jeg kommentarer på hvordan jeg strukturerer teksten i avsnitt.)

1	2	3	4	5	6	7

14.5.   In the feedback I get from the teacher, I receive comments on **how I have linked the ideas** in the text by using for example connectors (and, but, however).
(I tilbakemelding jeg får fra lærer får jeg kommentarer om hvordan jeg har bundet sammen ideene i teksten ved for eksempel å bruke sammenbindere (og, men)).

1	2	3	4	5	6	7

14.6.   In the feedback I get from the teacher, I receive comments on **how the arguments are presented** and supported.
(I tilbakemelding jeg får fra lærer får jeg kommentarer på hvordan argumentene blir presentert og bygd opp under.)

1	2	3	4	5	6	7

*15. To what extent do you use **self-assessment strategies** when writing in English?*
(I hvilken grad bruker du selv-evaluerings-strategier når du skriver i engelsk?)

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

15.1.   When writing a text, I **try to evaluate it in relation to evaluation criteria** set for that particular type of text.
(Når jeg skriver en tekst, prøver jeg å evaluere den i forhold til evalueringskriterier for den type tekster.)

1	2	3	4	5	6	7

15.2.   When working with writing texts**, I evaluate my language** in relation to what the teacher says is important.

(Når jeg jobber med skriftlige tekster, evaluerer jeg språket mitt i forhold til det læreren sier er viktig.)

1	2	3	4	5	6	7

15.3. When working with writing texts, **I evaluate how well I manage to include relevant content** according to the requirements in the exercise.
(Når jeg jobber med å skrive tekster, evaluerer jeg hvor godt jeg klarer å inkludere relevant innhold i forhold til krav i oppgaven.)

1	2	3	4	5	6	7

15.4. Working with **evaluating my own text is an important part** of the writing process.
(Å arbeide med å evaluere min egen tekst er en viktig del av skriveprosessen.)

1	2	3	4	5	6	7

*16. To what extent do you find it **useful to work with your class-mates with giving and receiving feedback** on written work?*
(I hvilken grad synes du det er nyttig å jobbe med klassekameratene dine for å gi og ta imot tilbakemeldinger på skriftlig arbeid?)

16.1. It would be **okay for me to have my classmates evaluate** my written work.
(Det hadde vært greit for meg å ha klassekameratene mine til å evaluere mitt skriftlige arbeid.)

YES/JA ☐   N NEI ☐

16.2. It would be **okay for me to evaluate my classmates'** written work.
(Det hadde vært greit for meg å vurdere mine klassekameraters skriftlige arbeid.)

YES/JA ☐   N NEI ☐

16.3. I have **participated in evaluating my classmates'** written work.
(Jeg har deltatt i å vurdere mine klassekameraters skriftlige arbeid.)

YES/JA ☐   N NEI ☐

If you answer NO on 17.3., skip the following part.
(Hvis du svarer NEI på 17.3., dropp den følgende delen).

16.4. I have received **training in evaluating my classmates' texts.**
(Jeg har fått opplæring i å evaluere mine klassekameraters tekster.)

YES/JA ☐   N NEI ☐

Scale (skala):   1= Totally disagree (helt uenig)   7 = Totally agree (helt enig)

16.5. When I get evaluation from my peers on written work, I find this **useful**.
(Når jeg får tilbakemelding fra mine medelever på skriftlig arbeid, opplever jeg dette som nyttig.)

1	2	3	4	5	6	7

16.6.   Getting feedback from other students **means much to me.**
          (Å få tilbakemelding fra andre elever betyr mye for meg.)

1	2	3	4	5	6	7

16.7.   I think my peers are **good at giving useful feedback** to me.
          (Jeg syns mine medelever er flinke til å gi nyttige tilbakemeldinger til meg.)

1	2	3	4	5	6	7

16.8.   I **learn by giving feedback** to others on their written work.
          (Jeg lærer av å gi tilbakemelding til andre på deres skriftlige arbeid.)

1	2	3	4	5	6	7

Appendix 4: Factor analysis and Chronbach's alpha of survey results

Factor analysis and Chronbach's alpha, English Writing Instruction - Teaching

	Factor loadings				
	1	2	3	4	5
4.1. I have been taught how to write narrative texts	.90				
4.2. I have been taught how to start a narrative text	.93				
4.3. I have been taught how to build up suspense in a narrative text	.91				
4.4. I have taught how to write a conclusion to a narrative text	.91				
5.1. I can write a good narrative text		.84			
5.2. I can write the beginning of a narrative text		.86			
5.3. I can build up the tension in a narrative text		.82			
5.4. I can write a conclusion to a narrative text		.84			
6.1. I have been taught how to write the introduction to a argumentative t6xt			.78		
6.2. I have been taught how I can discuss a topic or an issue in a argumentative text			.85		
6.3. I have been taught how one can build up paragraphs in an argumentative texts			.82		
6.4. I have been taught how to argue in a argumentative text			.84		
6.5. I have been taught how to create coherence in argumentative texts			.81		
6.6. I have been taught how to organise and structure a argumentative text			.81		
7.1. I can write the introduction to a argumentative text				.79	
7.2. I can discuss different topics or issues in argumentative texts				.82	
7.3. I can build paragraphs in a argumentative text				.79	
7.4. I can write arguments for my opinions				.82	
7.5. I can write a conclusion to a argumentative text				.83	
7.6. I can use connectors to create coherence in argumentative texts				.73	
8.1. I have been taught how to adjust my language to the genre or type of text I am writing					.75
8.2. I have been taught what is typical of informal language					.84
8.3. I have been taught what is typical of formal language					.84
8.4. I have been taught how to change the language in an informal text so it becomes more formal					.78
Eigenvalue		3.52	3.32	4.83	4.61	3.13
% of variance		14.7	13.8	20.1	19.2	13.0
Chronbach's alpha		.95	.93	.95	.94	.91

*Note: Factor loadings below 0.4 are not shown for clarity purposes.
Cut-off for factor loading was set at 0.5.

Factor analysis and Chronbach's alpha, English Writing Instruction - Feedback

	Factor loadings						
	1	2	3	4	5	6	7
10.1. I understand what is important for producing a good text.	.76						
10.2. I understand what is important to improve in the language of a text to get a good grade.	.74						
10.3. I understand what is important when constructing and structuring a text.	.76						
10.4. I understand how to include relevant content when writing a text.	.82						
11.1. The feedback I receive is related to the criteria for the assignment.		.76					
11.2. I understand how the comments I get on language are relevant in relation to the evaluation criteria.		.83					
11.3. I understand how the comments I get on structure are relevant in relation to the evaluation criteria.		.80					
11.4. I understand the comments I get on content in relation to the evaluation criteria.		.81					
12.1. I work with improving the language in the texts we have received feedback on.			.88				
12.2. I work with improving the structure in the texts we have received feedback on.			.89				
12.3. I work with improving the content in the texts we have received feedback on.			.91				
13.1. Reading the feedback makes me think I can improve my writing.				.77			
13.2. The feedback I receive makes me think I can improve the structure in my texts.				.78			
13.3. The feedback I receive makes me think I can improve the content of my texts.				.78			
13.4. Working with the feedback I get from the teacher makes me think I can do better next time.				.76			
14.1. In the feedback I get from the teacher, I receive comments on the use of verbs.					.65		
14.2. In the feedback I get from the teacher, I receive comments on the use of articles (the, a/an).					.75		
14.3. In the feedback I get from the teacher, I receive comments on text structure and organisation.					.77		
14.4. In the feedback I get from the teacher, I receive comments on how I structure the text into paragraphs.					.77		
14.5. In the feedback I get from the teacher, I receive comments on how I have linked the ideas in the text by using for example connectors (and, but, however).					.65		
14.6. In the feedback I get from the teacher, I receive comments on how the arguments are presented and supported.					.67		
15.1. When writing a text, I try to evaluate it in relation to evaluation criteria set for that particular type of text						.83	

15.2. When working with writing texts, I evaluate my language in relation to what the teacher says is important.						.77	
15.3. When working with writing texts, I evaluate how well I manage to include relevant content according to the requirements in the exercise.						.79	
15.4. Working with evaluating my own text is an important part of the writing process.						.70	
16.5. When I get evaluation from my peers on written work, I find this useful.							.84
16.6. Getting feedback from other students means much to me.							.86
16.7. I think my peers are good at giving useful feedback to me.							.86
16.8. I learn by giving feedback to others on their written work.							.82
Eigenvalue	3.08	3.33	2.77	3.04	3.52	2.96	3.25
% of variance	10.6	11.5	9.6	10.5	12.1	10.2	11.2
Chronbach's alpha	.90	.92	.94	.94	.85	.87	.90

*Note: Factor loadings below 0.4 are not shown for clarity purposes.
Cut-off for factor loading was set at 0.5.

Appendix 5: Overview of teaching material – quasi-experiment

Stages	Power-point	Title	Content
Setting the context	1AB	Essay-writing - purpose and context	Different types of genres and purposes with a focus on the essay
Modelling, revealing key features of genre	2A, 2B	Essay-example - modelling of how to write an essay	Global structure of essays/argumentative texts - Introduction with a question for discussion - Body, main arguments - Conclusion, summing up **In the more explicit A-material:** Structure of introduction - General statement - Question for discussion - Lead-in sentence Structure of main paragraphs: - Topic sentence - Supporting details - Counter-arguments - Closing comment Structure of final paragraph: - Summary of main points - Conclusion
Writing preparation and practice	3AB	Writing practice - with teacher support	Exercises about values and social issues in the USA, sources given: - "Brenda's Got a Baby" by Tupac - Obama's Victory Speech of 2012
	4A, 4B	Writing practice - using sources	Exercises concerning finding examples and arguments from the source texts presented in the previous lecture. **Difference between A and B material** In the A-material, the students were asked to sort main arguments into paragraphs and find relevant excerpts from the source texts and relate these to paragraphs. In the B-material the students were asked to list main arguments, and they were to answer questions concerning the content of the two

			source texts.
	5A, 5B	Writing practice - referring to sources	How to refer to sources in running text and how to write a literature list. A writing exercise were the students are asked to use previous notes to construct an essay. **Difference between A and B material:** In the A material, the students were given detailed instruction and a template about how to write each paragraph in the essay. In the B-material, they were only given instruction to include the main elements of an essay on a global level
Grammar instruction	6A, 6B	Cohesive links - connectors: conjunctions	Different types of connectors with a focus on subordinating and coordinating conjunctions, including their functions: additive, adversative, causal, temporal, conditional **Difference between A and B material:** A deductive approach in the A-material and an inductive approach in the B-material
	7A, 7B	Cohesive links - Connectors: conjuncts	Conjuncts with a focus on functions. **Difference between A and B material:** Deductive (A) versus inductive approach (B)
	8A, 8B	Cohesive links - pronouns	Demonstrative and relative pronouns **Difference between A and B material:** Deductive (A) versus inductive approach (B)
	9A, 9B	Modality – using modal verbs and expressions	Use of modal verbs, adjectives and adverbs to express possibility, uncertainty, obligation **Difference between A and B material:** Deductive (A) versus inductive approach (B)
	10A, 10B	Formality level of language – features of formal and informal language	Contraction of forms, abbreviations, informal and slang expressions, personal style, punctuation and sentence fragments **Difference between A and B material:** Deductive (A) versus inductive approach (B)
	11AB	Vocabulary work	Practice on using dictionaries and thesauruses, working with vocabulary from source texts

Independent construction	12-13AB	Revision exercise – improving the text	Revision of pre-test with - self-assessment - peer assessment - teacher comments and teacher support
Comparing to other genres and contexts	14AB	Comparing genres – informal and formal written text	Examples of formal and informal texts, and typical features of these. Writing exercise: e-mail to a friend and report to a police department about Brenda's story (Tupac's lyrics)
Revision	15AB	Summing up – essay writing	Purpose and context, global structure of essay, use of sources, cohesive links, modal verbs, formality level of language, digital tools like dictionary, summing up American values and social issues, final discussion about the topic

Note. Powerpoints marked AB were similar for both groups. The A-material was the more explicit material

Appendix 6: Essay template – quasi-experiment

Introduction	General introduction	
	Question for discussion/thesis statement	
	Lead-in sentence(s)	
Main Part 1	Topic sentence	
	Development of argument – exemplification/ evidence	
	Discussion/coun ter-arguments	
	Closing comment	
Main Part 2	Topic sentence	
	Development of argument – exemplification/ evidence	
	Discussion/coun ter-arguments	
	Closing comment	
Main Part 3	Topic sentence	
	Development of argument – exemplification/ evidence	
	Discussion/coun ter-arguments	
	Closing comment	
Conclusion	Summary of main points	
	Conclusion	

Appendix 7: Pre and post-tests – quasi-experiment

EXERCISE

Describe some important values in the USA and discuss these in relation to the situation of various people in the modern American society.

Your text should include:

- An introduction to the topic
- A description of important values
- A discussion of social issues
- A conclusion with your personal opinion

Attachments:

- Excerpt from the speech "I have a dream" by Martin Luther King, 1964
- Excerpt from the rap lyrics "Gangsta's Paradise" by Coolio,

EVALUATION CRITERIA:

(adapted from the guidelines for exam censors in English, 2013)

Level	Low (1-2)		Medium (3-4)	High (5-6)
Structure	1	2	Write a text adjusted to communication situation. Write a coherent text with correct use of paragraphs and, quite good structure and reasonable use of connectors.	Write a text well-adjusted to the communication situation. Write a coherent text with clear, reasonable and logical structure and varied and reasonable use of connectors
	Lower than level 2	Write a simple text with some adjustment to communication situation. Use paragraphs. Use connectors.		
Language	Lower than level 2	Simple vocabulary. Simple sentences. Text communicates in spite of some mistakes in grammar, orthography and punctuation.	Varied vocabulary. Vary sentence structure. Use quite correct grammar, orthography and punctuation	Wide range of vocabulary. Vary sentence structure in a reasonable way Mostly correct grammar, orthography and punctuation
Content	Lower than level 2	Mostly relevant content. Present a simple message with certain independence and clarity. Present a topic.	Relevant content. Present a message in an independent and quite clear way. Present and discuss a topic.	Relevant and elaborate content. Present a message in an independent, reflected and clear way. Present and discuss a topic thoroughly.

Excerpt of the speech «I have a dream» by Martin Luther King of 1964

'I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.'

http://www.usconstitution.net/dream.html 02.01.2010.

Excerpt from Coolio's «Gangsta's paradise"

As I walk through the valley of the shadow of death
I take a look at my life and realize there's notin left
Cause I've been blastin' and laughin so long that
Even my ma'ma thinks that my mind is gone
But I ain't never crossed a man that didn't deserve it
Me, be treated like a punk, you know that's unheard of
You better watch how you talkin, and where you walkin
Or you and your homies might be lined in chalk
I really hate to trip, but I gotta loc'-
As they croak I see myself in the pistol smoke, fool
I'm the kinda G the little homies wanna be like
On my knees in the night
Sayin' prayers in the street light

Been spending most their lives living in the Gangsta's Paradise
Been spending most their lives living in the Gangsta's Paradise
Keep spending most our lives living in the Gangsta's Paradise
Keep spending most our lives living in the Gangsta's Paradise

EXERCISE

Describe some relevant social issues in the USA and discuss these in relation to important values for the American people.

Your text should include:

-   An introduction to the topic
-   A description of social issues
-   A discussion of important values
-   A conclusion with your personal opinion

Attachments:

-   Excerpt from Obama's inauguration speech of 8. Jaunuary 2009
-   Excerpt from the rap lyrics "Ghetto Gospel" by Tupac,

EVALUATION CRITERIA:

(adapted from the guidelines for exam censors in English, 2013)

Level	Low (1-2)		Medium (3-4)	High (5-6)
Structure	1	2	Write a text adjusted to communication situation. Write a coherent text with correct use of paragraphs and, quite good structure and reasonable use of connectors.	Write a text well-adjusted to the communication situation. Write a coherent text with clear, reasonable and logical structure and varied and reasonable use of connectors
	Lower than level 2	Write a simple text with some adjustment to communication situation. Use paragraphs. Use connectors.		
Language	Lower than level 2	Simple vocabulary. Simple sentences. Text communicates in spite of some mistakes in grammar, orthography and punctuation.	Varied vocabulary. Vary sentence structure. Use quite correct grammar, orthography and punctuation	Wide range of vocabulary. Vary sentence structure in a reasonable way Mostly correct grammar, orthography and punctuation
Content	Lower than level 2	Mostly relevant content. Present a simple message with certain independence and clarity. Present a topic.	Relevant content. Present a message in an independent and quite clear way. Present and discuss a topic.	Relevant and elaborate content. Present a message in an independent, reflected and clear way. Present and discuss a topic thoroughly.

Excerpt from Obama's inauguration speech 8. January 2009

But in the unlikely story that is America, there has never been anything false about hope. For when we have faced down impossible odds; when we've been told that we're not ready, or that we shouldn't try, or that we can't, generations of Americans have responded with a simple creed that sums up the spirit of a people.

Yes we can.

It was a creed written into the founding documents that declared the destiny of a nation.

Yes we can.

It was whispered by slaves and abolitionists as they blazed a trail toward freedom through the darkest of nights.

Yes we can.

It was sung by immigrants as they struck out from distant shores and pioneers who pushed westward against an unforgiving wilderness.

Yes we can.

It was the call of workers who organized; women who reached for the ballot; a President who chose the moon as our new frontier; and a King who took us to the mountaintop and pointed the way to the Promised Land.

Yes we can to justice and equality. Yes we can to opportunity and prosperity. Yes we can heal this nation. Yes we can repair this world. Yes we can.

Excerpt from the rap lyrics "Ghetto Gospel" by Tupac,

Those who wish to follow me
My ghetto gospel
I welcome with my hands
And the red sun sinks at last
Into the hills of gold
And peace to this young warrior
Without the sound of guns

[Verse 2]
Tell me do you see that old lady
Ain't it sad
Living out of bags
Plus she's glad for the little things she has
And over there there's a lady
Crack got her crazy
Guess who's giving birth to a baby
I don't trip or let it fade me
From out of the fryin pan
We jump into another form of slavery
Even now I get discouraged
Wonder if they take it all back
Will I still keep the courage
I refuse to be a role model
I set goals, take control, drink out my own bottles
I make mistakes but learn from every one
And when it's said and done
I bet this brother be a better one
If I upset you don't stress never forget
That God isn't finished with me yet
I feel his hand on my brain
When I write rhymes I go blind and let the Lord do his thing
But am I less holy
Cause I chose to puff a blunt and drink a beer with my homies
Before we find world peace
We gotta find peace and end the war in the streets
My ghetto gospel

Appendix 8: Evaluation form – quasi-experiment

Structure	Grade 1-6
Introduction: How well is the topic and question for discussion/thesis statement presented?	
Paragraph-division: How well are the ideas sorted into paragraphs?	
Topic sentences: How well are the arguments in the paragraphs presented through the topic sentences in the paragraphs?	
Coherence of arguments: How clear is the writer's opinion throughout the discussion?	
Conclusion: How well does the final paragraph sum up the arguments and give a clear conclusion/answer to the question for discussion?	
Cohesive links: How well is the content logically linked by the use of connectors?	
Cohesive links: How well is the content logically linked by the use of pronouns?	
Total evaluation of structure	

Language	Grade 1-6
Spelling: To what extent is the spelling correct?	
Grammar: To what extent is the grammar correct?	
Sentence complexity: To what degree does the student use complex sentence structure?	
Vocabulary: To what extent does the student show an advanced and varied vocabulary?	
Formality level: To what degree does the student use the appropriate formality level of language?	
Modality: To what extent does the student express degrees of possibility and uncertainty in a good way?	
Total evaluation of language	

Content	Grade 1-6
Exercise – topic: How well does the text answer the question in the exercise given?	
Topic: How clear is the topic for discussion in the text?	
Relevance: To what degree are the arguments included relevant to the topic?	
Thoroughness: How detailed and thorough is the argumentation?	
Discussion: To what degree does the text show different opinions or counter-arguments?	
Sources: How well does the student use sources in a sensible and independent way?	
Literature: How well are the sources referred to in the running text and in a literature list?	
Total evaluation of content	

TOTAL EVALUATION:………………..

Appendix 9: Background information – quasi-experiment

Name: ……………………….………..………..……

1. Background variables (Bakgrunnsvariabler):

1.1. Gender (kjønn):

Male (Mann) ☐   Female (Kvinne) ☐

1.2. First language (førstespråk)

Norwegian (norsk) ☐   English (engelsk) ☐   Other (annet) ☐

1.3. Final grade in written English in lower secondary
(Standpunktkarakter i skriftlig engelsk i ungdomsskolen))

1   2   3   4   5   6   IV   (IV = Ikke evaluering/no evaluation)

2. *Self-efficacy in relation to writing (mestringstro i forhold til skriving)*
*To what degree do you think **you can write factual texts**, like writing an introduction, writing arguments and building paragraphs, etc.?*
(I hvilken grad tror du at du kan skrive saktekster, som å skrive innledning, å skrive argumenter, bygge avsnitt, etc.?)

Scale (skala):   1= Totally disagree (totalt uenig)   7 = Totally agree (totalt enig)

2.1. I can **write a good factual text.**
(Jeg kan skrive en god saktekst.)

1	2	3	4	5	6	7

2.2. I can **write the introduction** to a factual text.
(Jeg kan skrive innledningen til en saktekst.)

1	2	3	4	5	6	7

2.3. I can **discuss different topics or issues** in factual texts.
(Jeg kan diskutere ulike tema eller saker i en saktekst.)

1	2	3	4	5	6	7

2.4. I can **build paragraphs** in a factual text in a good way.
(Jeg kan bygge avsnitt i en saktekst på en god måte.)

1	2	3	4	5	6	7

2.5. I can **write arguments** for my opinions.

(Jeg kan skrive argumenter for mine meninger.)

1	2	3	4	5	6	7

2.6. I can **write a conclusion** to a factual text.

(Jeg kan skrive en konklusjon på en saktekst.)

1	2	3	4	5	6	7

2.7. I can **organize the content** of a factual text.

(Jeg kan organisere innholdet i en saktekst.)

1	2	3	4	5	6	7

2.8. I can **use connectors to create coherence** in a factual text.

(Jeg kan bruke sammenbindere for å skape sammenheng i saktekster.)

1	2	3	4	5	6	7

2.9. I can **use sources** when writing a factual text.

(Jeg kan bruke kilder når jeg skriver en saktekst.)

1	2	3	4	5	6	7

Part II

Articles

Article I

English writing instruction in Norwegian upper secondary schools. (2015)
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English writing instruction in Norwegian upper secondary schools

Abstract

This article presents a study of current English writing instruction practices in a selection of Norwegian upper secondary schools and discusses how this draws upon ideas within genre-pedagogy. The data comprises individual and focus-group interviews, observation reports and some teaching material. The study shows that English teachers focus on teaching genre requirements and adjustment of language to task and context. However, despite agreeing on the importance of teaching how to write specific text-types and to adjust to the situation at hand, there seems to be different opinions about how detailed instruction should be. Some teachers fear that too explicit instruction may hinder creativity, while others emphasise the need to learn how to structure a text, and to open up for creativity within certain writing frames. In spite of the differences, the practices revealed in this study comply quite well with genre-pedagogy. From the findings in this article, it seems like there is a need to develop and make available teaching material in English to be used in writing instruction, and also to improve the English teacher education with regard to the teaching of writing.

Keywords: Writing instruction, genre-pedagogy, teaching-learning cycle, context and modelling

Sammendrag

Denne artikkelen presenterer en studie av engelsk skriveundervisning i et utvalg norske videregående skoler, og diskuterer hvordan disse praksisene samsvarer med sjangerpedagogikk. Innsamlet data består av individuelle og fokusgruppe-intervjuer, observasjonsrapporter og undervisningsmateriale, og studien viser at engelsklærere fokuserer på å undervise sjangerkrav og det å tilpasse språk til oppgave og kontekst. Til tross for at det er enighet om at det er viktig å undervise i spesifikke tekst typer, og det å tilpasse skriving til situasjon, er det ulike meninger om hvor detaljert skriveundervisningen bør være. Noen lærere frykter at for eksplisitt instruksjon kan hindre kreativitet, mens andre understreker behovet for å lære å strukturere tekster i detalj, og åpner opp for kreativitet innen bestemte skriverammer. Til tross for ulikheter, så samsvarer praksisene presentert i denne studien i stor grad med sjangerpedagogikken. Ut fra funnene i denne artikkelen, kan en konkludere at det er et behov for å utvikle

og gjøre tilgjengelig undervisningsmateriale for skriveundervisning i engelsk, samt at det er et behov for å forbedre engelsklærerutdanningen når det gjelder opplæring i skriveundervisning.

Nøkkelord: Skriveundervisning, sjangerpedagogikk, undervisnings-lærings syklus, kontekst og modellering

Introduction

English has become a world language, and young people in particular are extensively exposed to the English language through various types of media. However, even though many of today's students in Europe speak and understand English very well, this does not mean that their writing skills are equally well developed. This is because writing a language entails something else than speaking it. Indeed, written text needs to be more precise than most types of spoken texts, which in turn requires paying attention to structure, forms and meaning of language in a different way when producing written texts. This means that students also need to learn about solving tasks in terms of content, audience, register and set goals (Hyland, 2009). This process is generally referred to as "knowledge transforming", and includes planning, organising, monitoring and revising language (Scardamalia & Bereiter, 1987; Shaw & Weir, 2007). One approach to this is offered by Australian genre-pedagogy with its focus on adjusting structure and language to purpose and situation of writing (Cope & Kalantzis, 2012). Although this is an approach developed in the context of first-language instruction, it is transferrable to the teaching of English in a Norwegian context as the writing process is much the same across contexts.

Norwegians generally have a quite high proficiency in English (Education First, 2012), which is reflected in the Knowledge Promotion curriculum reform of 2006, in which English is no longer defined as a foreign language. However, it is not really a second language when compared with how English is defined as L2 in countries where it is an official language (Graddol, 2006). Instead, it can be argued that English in Norway has an in-between status: it is neither a foreign nor a second language (Graddol, 1997; Rindal, 2012; Rindal & Piercy, 2013). In addition, with an increased use of English in higher education as well as in business and governance (Hellekjær, 2007, 2010), the need for advanced English skills in Norway is already high and still increasing. A recent study on higher educated government staff in Norway also reveals that there is a mismatch between the need and supply of occupational English skills (Hellekjær & Fairway, 2015). This study points out that the students' need for advanced occupational English skills needs to be systematically addressed in Norwegian universities.

As a result of declining PISA results, it was questioned whether the Norwegian school system succeeds in fostering the basic competencies that are internationally agreed on as important for young people in a long-term perspective (Kjærnsli, Lie, Olsen, Roe, & Turmo, 2004). This was addressed in the 2006 Knowledge Promotion curriculum reform, where there is an increased emphasis on the importance of developing basic skills, among these writing skills, and was even more strongly emphasised in the 2013 revision. In the revised 2013 English subject curriculum, writing competence is specified as "being able to express ideas and opinions in an understandable and purposeful manner … planning, formulating and working with texts that communicate and that are well structured and coherent" (Norwegian Directorate for Education and Training, 2013). Some of the features of written language described in this part about basic skills are repeated in the English syllabus. "The aims of the studies are to enable students to write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013). This formulation requires a type of teaching approach for writing instruction that focuses on genres or text-types, which is reflected in the material of this study. Genre-pedagogy offers such an approach to the teaching of writing.

Genre-pedagogy is based on Halliday's tradition of systemic functional linguistics (SFL) (Cope, Kalantzis, Kress, Martin, & Murphy, 2012), which outlines systems of language choices and emphasises the functional aspects of language (Halliday & Matthiessen, 2004). An example would be how to create coherence in a text by choosing from cohesive links as pronouns and connectors. Another would be to choose either formal or informal language forms according to the situation in which the language is produced. Central in genre-pedagogy is a focus on setting the context and modelling genre features (Cope & Kalantzis, 2012; Hyland, 2004). These are the two first steps in the teaching-learning cycle presented by Hyland (2004, p. 128), and will be the main focus of this article.

This brings us to the research question of this article: *How is writing instruction in English carried out in upper secondary school in Norway seen from a genre-pedagogy perspective?* To answer this question, I have carried out individual interviews, as well as a focus group interview, and translated quotes that are included in this article. In addition, I have observed lessons dealing with writing instruction and investigated some teaching material the participating teachers were using. Genre-pedagogy and SFL is the basis for the interview guide, the observation notes and the analysis in this article. The material collected to answer this question is mainly from teachers of first year, upper secondary school students, as this is the last year of compulsory English teaching in Norway following 10 years of English teaching at the primary and lower secondary levels. This course is the minimum requirement in English to qualify for admission to higher education.

Writing in the L2

Worldwide, there have been quite many studies on second language writing in English, and one of the main findings of these is that L2 writers (second language) have more difficulty with organising material than L1 (first language) writers have. They also use more simple coordinate conjunctions and fewer subordinate conjunctions and lexical ties (Hyland, 2009; Leki, Cumming, & Silva, 2008; Silva, 1993). Research on L1 writing skills in Norway has shown similar challenges. Quite many pupils find it difficult to organise and write argumentative texts (Berge & Hertzberg, 2005; Hundahl, 2010), and the main challenges are creating coherence in texts and knowing how to structure the arguments. Another challenge is the over-use of informal language. For writing instruction, this means it is necessary to focus on structuring, creating coherence and adjusting language to situation in writing instruction. These are also elements that are central in a genre-pedagogy, an approach that has been argued to be efficient in the teaching of writing factual texts (Walsh, Hammond, Brindley, & Nunan, 1990). Included in this type of approach is a focus on particular grammatical features typical of different types of texts.

Research on explicit grammar instruction in contexts where English is L1 has generally shown that this has little effect on writing skills, except for sentence-combining exercises (Andrews, Torgerson, Beverton, Freeman, et al., 2004; Andrews et al., 2006; Andrews, Torgerson, Beverton, Locke, et al., 2004; Braddock, Lloyd-Jones, & Schoer, 1963; Hillocks, 1986). However, more recent studies have shown positive results from grammar teaching (Fogel & Ehri, 2000; Jones, Myhill, & Bailey, 2013). Furthermore, in contexts where English is L2, explicit instruction has generally been shown to be more efficient for improving writing skills than implicit instruction (Norris & Ortega, 2000), also in spontaneously written texts (Spada & Tomita, 2010).

A previous study has shown that Norwegian students are not necessarily prepared for higher education when it comes to English writing competence (Lehmann, 1999). An extensive assessment project carried out in lower secondary school in eight European countries in 2002 showed that Norwegian students of English have lower scores on written production than on reading comprehension, linguistic comprehension and oral comprehension (Bonnet, 2004). This shows that there is a need to focus more on English writing competence and writing instruction in Norway, in school and in teacher education. This has also been confirmed in a recent study of how newly educated English teachers in Norway perceive their competence. They felt that the English-teacher education had not prepared them sufficiently for teaching written text-production (Rødnes, Hellekjær, & Vold, 2014). This is supported by another recent study that investigated what type of writing takes place in EFL teachers' education (Lund, 2014). This study concludes that most writing functions as a means to ensure the students' learning progression, while there is

a need for a pedagogy that helps the students to become competent in working with writing in future classrooms. The present study, however, focuses on how some teachers in Norwegian upper secondary schools currently work with writing in the English classroom, and as such it mirrors what teachers actually do in the classroom, based on what competence the teacher education and classroom practices have provided.

Method

Design and data sources

To find out how English writing instruction is carried out in Norwegian upper secondary schools, this study uses a qualitative approach, with semi-structured interviews, including some pre-formulated questions and keywords (Silverman, 2011, p. 162). This was followed up by a focus group interview to see how English teachers reflect on issues related to writing instruction when discussing with others. In the tradition of qualitative studies, this research project was carried out as a multiple-case study, and the purpose was to get an in-depth understanding of current trends in writing instruction through looking at more cases (Creswell, 2013, p. 99). The interview-guide includes elements that are central in genre-pedagogy, such as the structuring of texts and adjusting writing to purpose and situation. The main topics were how English teachers teach writing and structuring of texts, how they work with tests and feedback, and how they see that the students develop during a year. Questions about genres and context and how to create coherence by using connectors, reference, and lexical cohesion were also included, elements that are central in text-production according to SFL. Teachers of both English and Norwegian were also asked to compare their approaches to writing instruction in the two subjects. The current article deals with the first two stages of the teaching-learning cycle as presented by Hyland (2004), setting the context and modelling how to structure texts and use appropriate language. The later stages in the teaching-learning cycle of working with texts and feedback practices are dealt with in a separate article (Horverak, in process).

To get a better impression of current writing instruction practices, the interviews were followed up by observations and collection of teaching material. The observations focused on the same elements as the interviews. There are many aspects of teaching writing, and using triangulating techniques may provide richer data about the complexity of the issue at hand (Cohen, Manion, & Morrison, 2011, p. 195).

Procedure - sampling and data collection

The inclusion criteria of the individual interviews were that the informants were English teachers in upper secondary school, and that they were teachers of

English to first-year students attending general studies. A total of 14 teachers participated in the study. A request to carry out the study was sent to the headmasters and section managers of the schools. The focus-group interview was carried out in an already established group of teachers meeting on a regular basis a couple of times during each semester, consisting of one representative English teacher from each school in the county. The leader of this group was contacted to request their participation in the research. The interviews were recorded and transcribed. The project has been approved by the Data Protection Official for Research (NSD).

There were in total 13 observations of various activities related to writing instruction. Notes were taken during the observation, with special focus on elements mentioned from the genre-pedagogy approach. This means that it was a semi-structured observation where the agenda was to gather information to illuminate the issue of writing instruction. Most teachers added some reflections after the interview, or in connection with the observation. These comments were added to the material after the conversations. As the focus of the observation was on how the teacher carried out writing instruction, and what type of writing activities went on in the classroom, it was unproblematic to be an "observer-as-participant", participating peripherally in the group's activities (Cohen et al., 2011, p. 457).

The informants in this study were chosen by my contacting former colleagues and acquaintances. The sample was therefore limited to Aust- and Vest-Agder counties in the southern part of Norway. Though the informants were recruited through convenience sampling, the selection process was strategic to a certain degree (Cohen et al., 2011, pp. 229-230). The purpose of the selection was to get a varied sample from the population of English teachers represented. What type of schools teachers work at may influence their practices, so in order to get a best possible impression of various practices in teaching writing, different types of schools were also included.

The informants in this study come from different types of schools in terms of size and weighting of vocational and general studies. To briefly account for school structure, at the end of lower secondary school, pupils have to choose either vocational or general studies. Though both these types of studies are often located in the same schools, some upper secondary schools have more vocational studies, and some have primarily general studies. In the general studies, the students have 5 English lessons-a-week for one year before a possible exam. In the vocational studies, the students have 3 lessons-a-week the first year and 2 lessons-a-week the second year before a possible exam. The students of both types of studies have the same English subject curriculum and take the same English exam, though the subject is to be adjusted to the type of work the students are preparing for.

English teachers often have experience from teaching both types of students, but the main focus of this article is on teaching writing to students of general

studies. Table 1 below presents the distribution of the informants in terms of gender, age, first language, extent of higher education in English, length of work experience and school affiliation. The latter category merely gives information about what informants work at the same school.

Table 1
Distribution of the 14 informants on different variables

Variable		*Number of informants*	*Enumeration of informants*
Gender	Male	2	I 7, GI 5
	Female	12	I 1, 2, 3, 4, 5, 6, 8, GI 1, 2, 3, 4, 6
Age	<30	1	GI 3
	30-39	4	I 3, 4, 8, GI 6
	40-49	3	I 1, 5, GI 5
	50-59	4	I 2, 6, GI 1, 4
	>59	2	I 7, GI 2
First language	Norwegian	13	I 1, 2, 3, 4, 5, 7, 8, GI 1, 2, 3, 4, 5, 6
	Other	1	I 6
Higher education – credits of English	Minimum 60	2	I 4, GI 1
	Minimum 90	6	I 1, 2, 7, 8, GI 4, 6
	Minimum 150	6	I 3, 4, 8, GI 3
Work experience	1-5 years	4	I 3, 4, 8, GI 3
	6-10 years	2	GI 5, 6
	11-15 years	2	I 5, 6
	>15 years	6	I 1, 2, 7, GI 1, 2, 4
School affiliation	School 1	3	I 1, 2, GI 6
	School 2	2	I 3, 4
	School 3	3	I 5, 6, GI 1
	School 4	3	I 7, 8, GI 5
	School 5	1	GI 2
	School 6	1	GI 3
	School 7	1	GI 4

*I = Informant, individual interview
 GI = Group Informant, focus group interview

When it comes to gender, the table shows that there is a majority of females in the group of informants. The age of the informants ranges from 30 to above 59 and is quite evenly distributed. Most informants have Norwegian as their first language, only one informant has another first language. Only two informants have only 60 credits, i.e. a year of English studies, the rest have more. Four of the informants have minimum 150 credits, meaning that they have a masters' degree in English. There are some recently educated teachers included in the study, but most teachers here have quite long experience. Four schools were

included in the first process of individual interviews. When the group interview was included, three more schools were represented. All the group informants come from different schools as the focus group interview was carried out in an already established group of collaboration between the different schools in a county.

Analysis

In the course of the analysis, the collected data is categorised according to the first two stages of Hyland's teaching-learning cycle (Hyland, 2004). This means that the analysis is driven by theoretical or analytic interests, defined as a deductive or theoretical thematic analysis (Braun & Clarke, 2006, pp. 82-84). The subthemes have been developed through a coding process carried out in Nvivo, a software for qualitative analyses. This process was influenced by the theoretical aspects of genre-pedagogy and SFL.

A definition of theme is given by Braun and Clarke in their article about using thematic analysis: "A theme captures something important about the data in relation to the research question, and represents some level of *patterned* response or meaning within the data set" (2006, p. 82, italics by the authors). Together, the themes and subthemes form a hierarchical pattern of analysis. The model of themes and subthemes included in this analysis is based on the two first steps of Hyland's teaching-learning cycle, here thematised as "setting the context" and "modelling" (Figure 1).
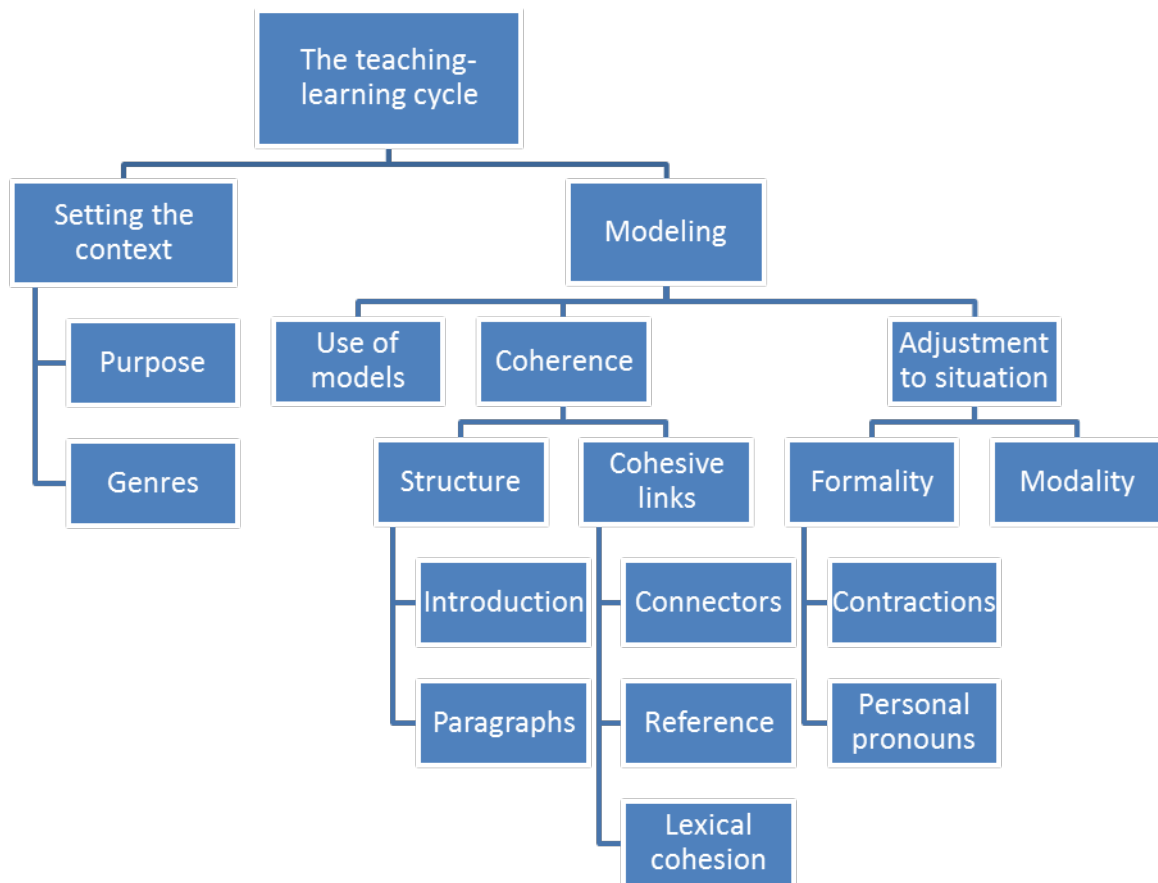
Figure 1: Thematic patterning in the analysis

As can be seen in the figure, the first main theme, "setting the context" includes the two subthemes "Purpose" and "Genre", elements that are mentioned by Hyland in his description of the teaching-learning-cycle. The first subtheme includes comments about what the informants present as the purpose of various writing exercises. The second includes comments about types of genres that are included in the teaching. The second main theme, "modelling", includes the three subthemes: "Use of models", "Coherence" and "Adjustment to situation", central themes within genre-pedagogy and SFL that were also derived from the thematic analysis in Nvivo. The first subtheme, "use of models" includes comments and observations on whether and how teachers use models in school. The second subtheme, "Coherence" includes the two categories "structure" and "Cohesive links", aspects that are important in relation to coherence according to SFL and that the thematic analysis also showed that the teachers emphasised. Hence, these are included as subthemes. Comments and observations regarding structure in general are placed in the category of "Coherence" - "Structure". As the teachers commented on how to write introductions and how to build paragraphs in particular, the two subthemes "introduction" and "paragraphs" were included as a result of the thematic analysis. Comments and observations regarding cohesive links are generally quite specific, and sorted under the subthemes "Connectors", "Reference" and "Lexical cohesion". The subtheme "Connectors" concerns the use of conjuncts and conjunctions. "Reference"

comprises the use of various types of pronouns. "Lexical cohesion" refers to work with vocabulary within a certain domain or synonymy in this context. This categorisation under "Cohesive links" corresponds to the categories of cohesion outlined in SFL (Halliday & Matthiessen, 2004, pp. 532-576).

The subtheme "Adjustment to situation" includes the subthemes "Formality" and "Modality", elements that are included in SFL as relevant to adjust language to purpose and situation. General comments and observations regarding "Formality" are categorised here. Based on the thematic analysis, the more specific categories "Contractions" and "Personal pronouns" were developed as subthemes of "Formality", as many teachers commented on these issues. Details concerning what the teachers say about contracted forms are categorised under "Contractions", and details about what they say about the use of "I" when writing formal texts are categorised under "Personal pronouns". The second subtheme of "Adjustment to situation" is "Modality", which includes practices and thoughts about including modal expressions of various types. The focus of the analysis is on the two first stages of the teaching-learning cycle, setting the context and modelling. How the grammatical issues presented here are included in the feedback process, is dealt with in another article.

There may be some unclear distinctions or overlapping between the categories. During the interviews, the questions about using reference and lexical cohesion to create coherence seemed unclear to the informants. These questions were sometimes understood as referring to choosing the correct word and pronouns for the correct situations rather than creating coherence. Another analysis performed by a second rater showed the same tendencies, as these questions and answers were generally assigned to the theme "Adjustment to situation". The categories are kept as subthemes of "Coherence" in the analysis anyway as this corresponds to the theory of SFL, on which the interview-guide and analysis are partly based.

Results and analysis

The analysis is divided into two main parts: 1) setting the context and 2) modelling. The first part of the analysis presents how teachers set the context when teaching writing, dealing with the issues of what they say about purpose of writing and what type of genre they teach. The second part elaborates on how teachers exemplify features of various genres by using model texts and how they give instruction on linguistic elements that need to be considered in relation to writing specific genres. Although the writing instruction in different schools seems to comprise many of the same elements, there are still different opinions among teachers about how writing should be taught, which the following analysis will reveal. What individual informant (I) and focus group informants (GI) have expressed different opinions are identified in the parentheses.

Setting the context - writing purpose
The informants in the present study express that the main purpose for their writing instruction is that the students need to develop writing skills they will need in other contexts, such as higher education (I 3, 5, 6, 7, 8). Informant 3 points out that "if they are going to continue studying, they will always need being able to write a good, formal essay, no matter what subject it is". Informant 5 focuses on the usefulness of being able to argue in general: "I try to say that they have to learn to argue a case in their lives, it is really important to say what one means, to express oneself". However, only two informants focus on the function of the text when they talk about purpose (I 1, 4), understanding purpose in the same way it is understood in the genre-pedagogy tradition. These informants use words like "convince" or "present a case" to present the purpose of writing to the students. When it comes to more creative writing tasks, the teachers try to come up with some alternative reasons for learning to write. Informant 5 reports that she has told the students that writing stories may be personally developing. Informant 1 mentions that writing should be more of an experience, and not totally practical.

Setting the context - genres
The teachers in the current study report using a variety of genres in their teaching, but that the type of texts that dominates in their teaching is factual texts. The type of factual text referred to is usually some type of argumentative text, mostly referred to as an "essay" (I 3, 4, 7, 8, GI 1, 2, 3, 4, 5, 6). What there seems to be consensus about in the collected material is that the students need to learn how to write a type of argumentative text with a topic for discussion in the introduction, and a conclusion in the end. Those informants who are both English and Norwegian teachers report that they use a similar approach when teaching writing in Norwegian (I 1, 2, 4, 5, 8). Some of the informants specifically mention that they compare the structure of the five-paragraph essay with the structure of Norwegian articles (I 4, 5, 8). This shows an interesting development within genre-teaching, as there seems to be an interdisciplinary standard developing across genre-terms in what is expressed by some of the teachers in this study.

When it comes to vocational studies, there is more emphasis on preparing the students for working life. Some of the genres mentioned are reports, letters, applications and CVs (I 2, 6, GI 1, 3). According to one of the focus-group informants, this is basically what they focus on in their vocational classes at their school (GI 3). Though the vocational students are first and foremost to be prepared for working life, one of the informants in the focus group reports a very positive effect of introducing the essay-genre in vocational groups:

> I think, compared to before, that for some reason, I did not use the 5-paragraph essay earlier, but after I started with that, I notice improvement in…, well, it is easier for students to get the texts longer and have a proper structure and so. (GI 1)

In other words, this teacher points out a positive aspect of teaching vocational students how to write an essay. Even though it might not be relevant in the context of preparing these students for a vocation, it might support them to succeed in writing longer texts, as they are required to in tests and a possible exam.

Teachers also seem concerned about giving the students varied writing, and many use various types of creative or fictional writing exercises related to story writing (I 1, 2, 3, 4, 5 6, 8, GI 2, 4, 5, 6). The teachers vary their approaches from making the students write whole stories to parts of stories, or having them change the point of view. When the informants talk about creative writing, they report positive reactions from the students (I 2, 3, 8, GI 6). Informant 2 had given the students the beginning of a fairy-tale, and the students were to write the ending. She reports: "They were totally crazy. This is the most positive I have seen, it was wow, you are going to like this, you are going to like this". One of the creative writing tasks that were observed during this study was the writing of a portrait interview of an African author. To do so, the students had to check out information about this author through different webpages, and imagine being in a setting in an African café. This seemed to be an inspiring writing task for the students, and it also opened up for comparing with the essay-genre. They were told that in the essay, personal opinions are quite central, whereas in the portrait interview, the information should be as neutral as possible. Through observing teaching strategies and interviewing the teachers, one thing that became clear was that students appreciate variation.

Modelling – use of models

There seems to be consensus among the informants that it is important to include example texts, or models, as part of writing instruction. The most emphasised type of model texts seems to be various versions of five-paragraph essays (I 3, 7, 8, GI 6). The main elements that are included are: 1) introduction with a presentation of the topic or scope of the essay, including a thesis statement or a question for discussion 2) the main part with three paragraphs, each with a topic sentence, some supporting details and a concluding sentence leading to the next 3) the conclusion which sums up the main points and answer the question for discussion or re-assert the main claim. To what degree the teachers went through different elements in model texts explicitly varied from teacher to teacher.

The most elaborate of the essay models presented included a more detailed description of the supporting details in the main paragraph (I 3). These are divided into "arguments", "examples/textual evidence" and "discussion/counter-argument". These three elements were to be included between the topic sentence and the closing comment in each paragraph. During the lecture that was observed in which this model was presented, the teacher commented on the element of "examples/textual evidence", and said that this is often what is

missing. In addition, they got exercises to the model text, and were to reflect on the topic sentences, the arguments, the examples and the discussion/counter-arguments, and see how these were related to each other or supported each other. They were also to locate linking words and see how they were used. Finally, they were to fill in this essay in an essay map that provided boxes for the different elements.

Another observation of the use of models in writing instruction included a focus on two contrasting styles (I 1), in which an example of an objective text and an example of an expressive text were presented. First, the students were to study the text with expressive language and comment on linguistic issues, such as the use of adjectives. This was followed up by a time-limited writing exercise in which the students were to write a short text using expressive language. Second, they were presented with an objective text, and there was a focus on how this was different from the first one by having a more objective style. Following this, the students were to write a new text, this time using more objective language. The students responded positively to this type of writing practice, and this modelling approach made it very clear how there are different styles that may be used for different types of texts.

The kinds of materials used in writing instruction vary. One informant refers to a folder for essay-writing they have developed in their school where they have included example-texts (I 8). Another informant refers to an example-text he got from his son, who was attending another school (I 7), and a third informant mentions example-texts on NDLA (GI 6). In the group-interview, it is explicitly stated that it is a bit difficult to find example-texts, and that the textbooks do not provide any. Informant 4, a newly-educated teacher, also mentions this, and that she also missed advice on how to teach writing in her English-teacher training.

Modelling - coherence in factual texts - structure
There is also consensus among the informants that the students need to learn the global structure of texts, including an introduction, a main part and a conclusion, and that it is important to see issues from two sides. There also seems to be agreement about the students needing to learn some type of arguing, seeing an issue from different viewpoints, and that they are told to include either a question for discussion or a thesis statement (I 3, 4, 5, 6, 8, GI 2). Most of the informants also mention the need to include instruction on paragraph division and how to start a paragraph (I 1, 2, 3, 4, 5, 6, 7, 8, GI 2, 3, 5). The term "topic sentence" is frequently used, and various types of topic sentences are demonstrated in the essay examples presented for the students.

There is some reservation expressed when it comes to using too rigid templates, though. Informant 7 says "they want to know how they are supposed to do it, it should be from A to B (…) I don't like to teach that way, I like to draw a broader picture". This teacher points at a critical argument for not using a

strict genre-pedagogy approach: "if you just use a template imitatively, then it is never totally wrong, but it might not be brilliant either". Another informant counter this type of argument, as she thinks it is very important to give the students clear instruction of how to construct a text:

> I have read many counter-arguments to teaching them this five-paragraph essay, that it prevents creativity, but the problem is that they cannot be creative and good at this if they do not know what they are to relate to. If they do not have a basic structure…I am very concerned about teaching them a basic structure, they have to know the basic structure first. Then they can be creative and develop, learn the basics first. (I 3)

One point that is made in the focus-group interview is that controlling the students' writing using boxes, or writing frames, may be very useful for weaker students. This may help them manage to write enough to pass an exam perhaps; "they kind of have a page of text they wouldn't have managed otherwise" (GI 1).

Modelling - coherence in factual texts - cohesive links
Coherence is a central aspect in official guidelines concerning writing, and is something the teachers in the current study generally focus on when teaching writing. Coherence in a text means unity in the content by using cohesive links, i.e. linking devices (Hasselgård, Johansson & Lysvåg, 1998, pp. 400-401). Most of the informants report that they work with connectors in relation to writing instruction (I 1, 3, 4, 5, 6, 7, 8, GI 3). When doing so, it seems like linking words are generally categorised according to semantic function. Some of the categories that have been included are addition, contrast, reason, result and suming up (I 3, 7). There is, however, little focus on using pronouns and lexical cohesion as cohesive links. This might be because students at this level generally have good knowledge of using pronouns as references, as well as quite extensive vocabulary, particularly the general studies students.

Modelling - adjustment to situation - formality
Formality of language is a topic that is considered important in writing instruction throughout the present study. According to the informants in the focus group interview, this is a particular challenge for Norwegian students:

> This is something that Norwegian students have problems with, separating between the different levels of style. One has to use a lot of time to make them write in a language that suits the genre they write in, it often becomes too informal. (GI 2)

Another teacher in the focus group interview supports this, and gives an example of an experience she had with students using inappropriate language (GI 3). They were to write a creative text, and they used several swearwords. To get the students understand that this was unacceptable, she translated this for the

students and read it out loud, and the reaction was "oh, no, I cannot hand that in to my teacher", which the teacher confirmed was a correct conclusion.

Some of the elements that are included when working with formality of language are to avoid slang, contracted forms, incomplete sentences and too personal a style (I 1, 2, 3, 4, 5, 6, 7, 8, GI 5, 6). One of the methods used is to include practice on writing informal texts to make the students aware of the different styles. In one of the observed lectures, the teacher also made the students aware of how to describe the different informal elements to prepare them for this in a possible exam (I 1). According to the material collected in the current study, the distinctions between formal and informal language is something that needs to be prioritised in teaching.

The informants have different opinions about what is acceptable and not in formal texts. The teachers seem to agree that the students should avoid contracted forms. An element that there is more disagreement about is how personal the students should be. In the individual interviews, the dominant opinion is that the students should avoid using the first person personal pronoun "I" in general, except for in the introduction and conclusion. In the focus-group interview, the first comment of the use of "I" was "I say 'go ahead', of course, well, at upper secondary, it is totally okay to use "I" when writing, I don't see a problem with that" (GI 5). Other group informants confirmed the attitude that it is okay that the students use "I" to some extent (GI 2, 4). This is modified later in the discussion when the same informants report telling the students they could use alternatives, like "people should" or something like that. It seems like this is something that is currently changing from a very strict attitude that "I" is not acceptable to a more open attitude that "I" can and should be used in certain parts of formal texts.

Modelling - adjustment to situation - modality
In the case of using modal verbs to adjust to the situation, there are different perceptions about the need to include this. Is it necessary to teach students about using words like "may", "might", "could" etc. to modify their statements? One of the informants states that this is something that comes naturally, that the students actually express a somewhat humble attitude to what they write, as the students generally write about topics that they are not too confident about (I 7). Another informant states that this is a problem, as students often think they have the truth; "and I have had students who write that people over 30 don't know what a computer is" (I 8). The same opinion is expressed by another informant, saying that the students are very certain, and that they have to learn to express some doubt (I 3). Some of the informants report that they have not worked with this in relation to writing (I 1, 2, 4, 5, 6). When adjusting a text to a specific situation and purpose, expressing moderation is one element that might be

important to consider according to some of the reflections expressed in this study.

Discussion

The main purpose for writing instruction that the teachers in this study present is that the students need to be prepared for higher education. Still, the analysis reveals an underlying tension in the teachers' views on writing purpose. On the one hand, the students are to be prepared for an exam and later studies. On the other, writing is to have a value on its own and be something that the students enjoy. This means that while teachers mainly focus on writing argumentative texts, they also include some more creative writing tasks. When teaching how to write argumentative texts, the teachers report that they teach the students how to structure a text with an introduction, a main part and a conclusion. There is, however, some disagreement about how explicit instruction should be, and to what extent specific grammatical features, like the first person personal pronoun "I" should be handled. In spite of some differences, teachers seem to focus on many of the same features, like defining the contextual elements of purpose and genre, and modelling how to create coherence and adjust the language to a situation, which are important elements of a genre-pedagogy approach to teaching.

   Much of what is revealed about writing instruction practices in upper secondary school in this study complies well with the requirements in the curriculum mentioned previously, that the students should learn to "write different types of texts (…) suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013). Contextual features such as purpose and genre requirements are elements pointed out as central in the material of this study, and these are also central elements in the genre-pedagogy developed in Australia. The teachers in this study generally model genres by pointing out some key features, like the division of texts into introduction, main part and conclusion. To organise ideas when structuring a text seems to be a challenge for Norwegian students of English, just like it is for other L2 learners as pointed out by Leki, Cumming and Silva in their synthesis of research on L2 writing in English (2008). Another challenging element pointed out in this synthesis was the use of conjunctions, which is also pointed out as a central element in writing instruction in the current study.

   While the teachers in this study generally agree that instruction on how to structure a text is necessary, there is, however, some disagreement about how explicit the instruction should be. There are also different opinions about the need of including explicit instruction about expressing modality. Another issue of contention is how personal students should be when writing essays. Whereas some are very strict about using the first person personal pronoun "I", others

find it unproblematic that the students use a more personal style. There also seems to be consensus that the level of formality should be adjusted to the context of the writing, though what is understood to be formal enough is unclear. The informants agree that adjusting to the right formality level is one of the most challenging features for Norwegian L2 writers, so there might be a need to agree on what is expected when writing for example formal texts like essays.

Modelling by identifying key features of genres is a central element of English writing instruction in the current study. This is an important scaffolding activity in the genre-pedagogy tradition (Hyland, 2004, p. 132). Such a strategy could be seen as restricting the creativity of the students, though, as pointed out by informant 7. A too strict understanding of genres is one of the reservations of genre-pedagogy mentioned by Hyland (2004, p. 19). Kress, one of the developers of genre-pedagogy, points out that the understanding of genre presented by Martin within this tradition is too limiting (2012, p. 33). Martin describes genres as a type of staging-process where different elements within a text are identified (Martin, 2012; Martin & Rothery, 2012). The approach used by informant 3, where the students were to identify all the elements in essay-paragraphs is an example of such an approach, which has previously been argued to be efficient to teach the writing of factual texts (Walsh et al., 1990). This organisation of clauses in a text is what is called generic staging in the genre-pedagogy tradition (Martin, 2012, p. 124), investigating what elements, or stages, are included in different text-types and reproduce these stages when writing a text. Kress criticises such an approach to genre as it emphasises form and shows a "tendency towards authoritarian modes of transmission" (2012, p. 35). This may be a specification of the ideas presented by the teachers sceptical of using too strict templates for writing.

Even though this is too small a sample to make any statistical generalisations, it is possible to argue that the findings could be the same in other similar contexts. In her article 'Generalising from Qualitative Inquiry' (2009), Eisenhart refers to Guba and Lincoln's term "transferability" as presenting an alternative to the traditional "generisability"-term that is often associated with statistical significance. According to Guba and Lincoln, results are generalizable if the sample represents the population that one wishes to generalise to. Although the sample of this study is small, the group of informants still represents a varied group of English teachers. It might therefore be reasonable to expect that the findings presented here reflect the practices that exist in many other English classrooms in Norwegian upper secondary schools.

Conclusion

The focus of this study has been to find out how English writing instruction is carried out in upper secondary school in Norway when seen from a genre-pedagogy perspective. In order to achieve the goals set in the 2013 curriculum, the students need to learn how to write different types of texts, hence variation is important, not only because students appreciate it, but also because it is required that they learn various types of writing. It is also required that the students learn to structure the texts according to purpose and situation, which includes a focus on context, a relevant aspect within genre-pedagogy. As the competence aims in the curriculum are much in line with what a genre-pedagogy focuses on, it is perhaps not surprising that the practices of English writing instruction presented in this article comply quite well with a genre-pedagogy approach to teaching writing.

With regard to implications for teaching practices and future research, although many good writing instruction practices are revealed in this study, it seems like there is little systematic co-operation with regard to developing and sharing teaching material. It also seems like the practices of writing instruction are developed in schools, and that the teachers have had little input on this through their teacher education. From this, it seems like there is a need to develop and make available teaching material in English to ensure that more teachers have access to good example texts, as well as improving the English teacher education when it comes to the issue of writing instruction. More research is also needed about current writing instruction practices and about what type of teaching approach might support students in improving their English writing skills in a best possible way.

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Article II

Feedback practices in English in Norwegian upper secondary schools. (2015)

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Feedback practices in English in Norwegian upper secondary schools

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Abstract
The present study explores current assessment practices in English instruction in Norwegian upper secondary schools, and relates this to a genre-pedagogy approach to teaching writing. The data in this article comprises teacher interviews and observations of English classes. Current official guidelines and school practices demonstrate a shift towards formative assessment strategies with an emphasis on feed-forward comments to the students. How this is implemented varies, and the present study shows signs of changing assessment practices in English writing instruction. There is a tendency to use a process-oriented approach to feedback in which the students work through a draft several times before handing in a final product, an approach that is similar to what we find in the genre-pedagogy tradition developed in Australia. This article suggests that applying genre-pedagogy as a framework for English writing instruction could ensure formative assessment strategies that comply well with research on what constitutes good feedback, as well as official guidelines in the Norwegian educational system.

Introduction

"Once I have started working like this, I don't see that there is any other way of doing it". This is a quote from a teacher about her writing instruction, in which she used feedback as a means to make the students work to improve their written texts. She did this in her English classes, a second language context (L2), as well as her Norwegian classes, a first language context (L1). That she did so in both goes to show that English can be said to have a status somewhere between a second and a foreign language in Norway (Rindal, 2012, p. 23), as English writing instruction is quite similar to Norwegian writing instruction (Horverak, forthcoming). However, whereas there has been a focus on process writing in the teaching of writing in Norwegian, at least in lower secondary school (Dysthe & Hertzberg, 2009), the same has not been the case in the teaching of writing in English from what the teachers in this study reports. The current study indicates a change to this, at least in upper secondary which is the focus of the current study.

The type of process writing referred to in this study has a somewhat different focus than the process-writing approach used in Norwegian teaching in lower secondary school. Whereas the latter generally focuses on pupils producing texts they feel an ownership towards (Dysthe & Hertzberg, 2009), the process-writing approach in English in upper secondary school to a greater extent focuses on how to use feedback as a means to help the students adjust to genre requirements set by the teacher. This practice complies well with the genre-

pedagogy approach to teaching writing developed in Australia, where there is a focus on using different specific feedback strategies to support students in their writing-process, like self-assessment, peer assessment and teacher assessment strategies (Cope & Kalantzis, 2012).

In terms of feedback practices, there has been a shift from summative to formative assessment the last decades (Black & Wiliam, 1998). While the former is primarily concerned with summing up the achievements of students, formative assessment is concerned with how evaluation can be used to improve the students' competence (Sadler, 1989, p. 120). As various formative feedback practices have generally shown positive effects on learning (Black & Wiliam, 1998; Hattie & Timperley, 2007), this is currently in focus in all subjects in the Norwegian school system. The Norwegian Directorate for Education and Training has implemented reforms and run programmes on "Assessment for Learning "in schools around the country (Norwegian Directorate for Education and Training, 2014). When it comes to writing instruction, this implies that assessment should be integrated in the writing instruction process instead of being something that occurs after writing has taken place.

Some elements of formative assessment practices have even been made obligatory for Norwegian teachers, such as introducing self-assessment strategies, providing the students with clear criteria, and systematically relating the feedback to these criteria. With the current regulations, the feedback practices are pushed in the direction of formative assessment, and there is perhaps a need for a framework for the feedback process to ensure that official requirements are met. This article looks into what feedback practices actually exist and relates this to official guidelines and how a genre-pedagogy approach to teaching writing may provide a useful framework for the feedback process.

The research question of the present study is: *How do English teachers in Norwegian upper secondary school work with feedback to support students in improving their writing skills?* The analysis and discussion will be related to genre-pedagogy, which includes a focus on adjusting writing to genres or text-types. Hence, the concept of "writing skills" refers to two aspects of writing. First, it refers to the ability to write in a second language and managing to produce correct language, both in terms of grammar and style. Secondly, it refers to the ability to write different types of texts or genres, like argumentative and narrative texts. This understanding of writing skills complies well with how writing is understood in the English curriculum for Norwegian upper secondary schools, specifying the aim: "to enable students to write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a).

The data in this article comprises 9 interviews with teachers, including one researcher on feedback, a focus group interview with 6 teachers and observation notes from observed lectures. The analysis reveals a change in practice from using feedback to report to the students what level they are on and what they need to improve next time they write, to using feedback to support students in the process of producing texts according to genre requirements. As will be shown, this is in line with the genre-pedagogy developed in Australia, which will be elaborated on in the next section.

Literature review - Good feedback and formative assessment
The ongoing change from summative to formative assessment has led to increased focus on what constitutes good feedback. Feedback can be defined as "information about the gap between the actual level and the reference level of a system parameter which is used to alter the gap in some way" (Ramaprasad, 1983, p. 4). This depends on three important factors that have been identified by researchers (Black & Wiliam, 2009; Hattie, 2009; Hattie & Timperley, 2007). The first factor is "feed up", which answers the question "Where am I going" for the students. This includes a focus on clarifying goals, and it is important that the

goals are challenging, yet reasonable. The second factor is "feed back", which answers the question "How am I going" for the students. This includes a focus on how the students are progressing, often in relation to some type of expected standard or criteria for the assignment. The third is "feed forward", which answers the question "where to next" for the students.

What distinguishes formative assessment from feedback is that the information provided by any type of agent is followed up in the following learning process. Black and Wiliam put this as follows:

> Practice in a classroom is formative to the extent that evidence about student achievement is elicited, interpreted, and used by teachers, learners, or their peers, to make decisions about the next steps in instruction that are likely to be better, or better founded, than the decisions they would have taken in the absence of the evidence that was elicited. (Black & Wiliam, 2009, p. 9)

In other words, in formative assessment practices, the answers to "where am I going", "how am I going" and "where to next" become an integrated part of the learning process.

The two meta-analyses of feedback, Black and Wiliam (1998) and Hattie and Timperley (2007) support the idea that feedback has a positive effect on learning. Formative assessment is the consistent feature that Black and Wiliam consider central in achieving significant learning gains (1998, p. 17). One of the strategies they highlight is self-assessment that includes a focus on understanding assessment criteria and the opportunity to reflect on their work. Students who were taught to monitor or regulate their own work improved more than students who were not using self-monitoring strategies. This is also emphasized as an important aspect in Hattie and Timperley's (2007) meta-analysis. Pintrich and Zusho give the following definition of self-regulation:

> Self-regulated learning is an active constructive process whereby learners set goals for their learning and monitor, regulate and control their cognition, motivation, and behavior, guided and constrained by their goals and the contextual features of the environment. (Pintrich & Zusho, 2002, p. 64)

In fact, there is extensive empirical evidence supporting that self-regulated learners are more efficient than others as they generally are more persistent, resourceful, confident and higher achievers (Pintrich, 1995; Zimmerman & Schunk, 2001).

In their meta-analysis, Hattie and Timperley divide types of feedback into four categories, arguing that self-regulation strategies are the most powerful. These are 1) Feedback about the task 2) Feedback about the processing of the task 3) Feedback about self-regulation and 4) Feedback about the self as a person (Hattie & Timperley, 2007, p. 90). They claim that feedback about the task could be powerful if it enhances better processing or self-regulation. The categories could be seen to overlap though, as processing a task includes engaging in error correction strategies. This could be seen as a sub-category of self-regulation, as this generally deals with how students "monitor, direct and regulate actions toward the learning goal" (Hattie & Timperley, 2007, p. 93). In order to self-monitor writing, students also need to know whether they are on the right track in relation to the task they are working with, so feedback about the task could also be seen as feedback providing opportunities for self-regulation. This emphasis on the student's participation in the assessment process shows that formative assessment is a social and collaborative activity. There is also emphasis on enhancing students' learning through a type of partnership between teacher and students (Black, McCormick, James, & Pedder, 2006; Gardner, 2006; Hawe, Dixon, & Watson, 2008).

For the first language (L1), there seems to be a general agreement that feedback of good quality that supports self-regulation is efficient for the learning process, while this differs when it comes to peer feedback. There is some evidence that peer feedback has a positive effect on learning (Black & Wiliam, 1998; Graham & Perin, 2007; Nicol & Macfarlane-dick, 2006; Toppings, 2003). However, in the context of second language learning, the evidence is not as clear (F. Hyland, 2000; K. Hyland & Hyland, 2006). Peer feedback has been shown to have little effect on students' second language writing, while feedback from the teacher is considered more efficient and preferred by the students. One of the issues specific to the second language situation may be that the language competence of the students is not good enough to address underlying problems, so any correction will be of random surface errors. The students may as a consequence receive inaccurate or misleading advice (Horowitz, 1986). Affective factors are also important in terms of peer feedback, as students might either appreciate getting some support from their peers, or they may mistrust them and react negatively to critical comments (Amores, 1997). Whether peer feedback has a direct positive effect on learning or not, it can be argued that peer response supports the student in developing an awareness of their own learning, and contributes to establishing a socio-cultural learning environment (Rijlaarsdam et al., 2008). According to this, one could claim that it is a stage in developing self-regulated learners.

There is little research in the Norwegian context about the type of feedback practices that actually exist, though there have been some case-studies of what happens with regard to feedback on writing in both Norwegian (L1) and English (L2) classes. One case-study that goes in depth into the dialogical aspect of feedback is a study from an L1 context in lower secondary school (Igland, 2008). This study shows that comments given in the margins of the text are better followed up than comments placed at the end, and that the students changed their texts more efficiently when they had teacher support than when working independently. Another case-study from an L1 context that also confirms this has been part of a research project on basic skills in Norwegian schools. It examines the transition from lower to upper secondary school, where the focus of the feedback shifts from making the individuals produce their own personal texts to making the students adjust to genre requirements given by teachers (Smidt, 2009). The studies mentioned here are concerned with writing in Norwegian as first language, but the issues dealt with here are also relevant in the context of this article.

A recent case-study on feedback-practices in English in two Norwegian upper secondary schools shows that also in English, teachers give feedback during the writing process (Vik, 2013). One of the participating schools in this study had implemented formative assessment strategies more systematically than the other and focused among others on setting learning objectives and visualised taxonomies rather than giving grades in the process of learning to write. Another case-study of a different Norwegian upper secondary school (Nyvoll Bø, 2014) has shown contradictory findings to Vik's study, as the conclusion is that teachers mostly give post-product feedback, and do not give feedback during the writing process. The students in this school confirm this through a questionnaire revealing that they mostly write texts without writing drafts and getting feedback in the process.

These two case-studies, both carried out in the western region of Norway, show that practices may vary quite much in Norwegian upper secondary schools concerning feedback practices in the context of English writing. However, the teachers in both studies express a positive attitude towards using a type of process writing with multiple drafts. Another study on feedback practices in English is currently being carried out in 10 upper secondary schools in the eastern region of Norway (Saliu-Abdulahi, forthcoming). According to Saliu-Abdulahi's study, teachers follow up feedback comments by making the students revise the language in their texts, with no revision on textual level. This is, however, not seen as part of

the writing process before a final product is handed in, as the students do not get any new assessments.

A small-scale study carried out in English classes in yet another upper secondary school in Norway confirms that using a process writing approach with focus on both language and text structure has a positive influence on students' ability to write texts (Askland, 2010). The feedback strategies used in Askland's experimental study is much in line with the genre-pedagogy approach to teaching writing developed in Australia. This is the kind of approach that will be investigated in the current study. Different teaching-learning cycles have been developed within this tradition, one of the most straightforward being presented in Hyland's *Genre and second language writing* (2004) with the following five stages: 1) Developing the context, revealing purpose and setting, 2) Modelling and deconstructing the text, revealing the key features of the genre 3) Joint construction of the text 4) Independent construction of the text, including support through feedback and 5) Linking related texts, reflecting on similarities and differences (K. Hyland, 2004, p. 129).

A central concern in the genre-pedagogy approach is the need to adjust the writing to purpose and situation, both when it comes to language and text structure, and keeping this in focus in all stages of the teaching-learning cycle. Another central concern is using formative assessment strategies such as self-assessment, peer assessment and teacher assessment. This is applied in stage four of the teaching-learning cycle to support students in improving their texts before handing in a final product. The strategies mentioned here are some of the elements that will be focused on in the analysis of the current study, revealing that there are changing tendencies towards a process-writing approach that complies well with a genre-pedagogy to teaching writing.

Method
Research design
To investigate feedback practices in English in Norwegian upper secondary schools, this study uses a qualitative approach with semi-structured interviews (Silverman, 2011) and observations. I interviewed 9 individual teachers, one of them also being a researcher on feedback, and I observed 13 lectures, of which 3 are included in the analysis of this article. In addition, I conducted a focus-group interview with 6 teachers. During the interviews and observations, some assessment forms were collected, and these are also part of the data material[1]. The project has been approved by the Data Protection Official for Research (NSD).

Research tools and procedure
Both the individual interviews and the focus group interview were based on the same interview-guide that included questions about feedback practices. Some of the questions dealt with what was commented on in assessments in terms of language, structure and content. These are the three categories presented in the assessment guidelines for the exam of the obligatory English course in Norwegian upper secondary schools (Norwegian Directorate for Education and Training, 2013b). Questions about improvement were also linked to these three categories. Other questions were concerned with process-oriented feedback practices, self-assessment and peer assessment. The teachers were asked about what they typically had to comment on in student texts, and whether they followed up the feedback in any way. If they answered that the students worked with revising their texts, the teachers were also asked whether they gave the students a grade on the final product. Concerning self- and peer assessment, the teachers were asked how they felt about including such practices, and also

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[1] This study is part of another study on English writing instruction in Norwegian upper secondary school, and is based on much of the same material (Horverak, forthcoming).

how they integrated such types of assessment in their classroom work with written texts. The interviews were conducted in Norwegian, recorded and transcribed. I have translated the quotes included in this article. The goal of the observations was to gather information illuminating the issue of writing instruction, and notes were taken during the observations. In addition, two different forms for evaluation were collected, one used for peer assessment, the other for teacher assessment and self-assessment.

Sample
The material is collected from 7 upper secondary schools in the southern region of Norway, most of them with both vocational and general studies. I did so by contacting former colleagues and acquaintances, which means that the sample is limited to Aust- and Vest-Agder counties in the southern region of Norway. Though the informants were recruited through a type of convenience sampling, the selection process was strategic to a certain degree (Cohen, Manion, & Morrison, 2011, pp. 229-230). The purpose of the selection was to get a varied sample from the population of English teachers. The focus-group interview was carried out in an already established network of teachers meeting on a regular basis a couple of times during each semester, which comprises an English teacher from each school in the county.

The informants in this study come from different types of schools in terms of size and proportion of vocational and general studies[2]. There were 15 informants in total. Table 1 below presents the distribution of the informants in terms of gender, age, first language, higher education in English, work experience and school affiliation. The last category merely gives information about which informants work at the same school. The individual informants are numbered from I 1 to I 9. Informant number 9 is the teacher who is also a researcher on feedback. The focus group informants are numbered from GI 1 to GI 6.

Table 1
Distribution of the 15 informants on different variables

Variable		*Number of informants*	*Enumeration of informants*
Gender	Male	2	I 7, GI 5
	Female	13	I 1, 2, 3, 4, 5, 6, 8, 9 GI 1, 2, 3, 4, 6
Age	<30	1	GI 3
	30-39	4	I 3, 4, 8, GI 6
	40-49	4	I 1, 5, 9, GI 5
	50-59	4	I 2, 6, GI 1, 4
	>59	2	I 7, GI 2
First language	Norwegian	14	I 1, 2, 3, 4, 5, 7, 8, 9 GI 1, 2, 3, 4, 5, 6
	Other	1	I 6
Higher Education – credits of English	Minimum 60	2	I 4, GI 1
	Minimum 90	6	I 1, 2, 7, 8, GI 4, 6
	Minimum 150	7	I 3, 4, 8, 9, GI 3

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[2] At the end of lower secondary school, pupils have to choose either vocational or general studies. Though both these types of studies are often located in the same schools, some upper secondary schools have more vocational studies, and some have primarily general studies.

Work experience	1-5 years	4	I 3, 4, 8, GI 3
	6-10 years	2	GI 5, 6
	11-15 years	2	I 5, 6
	>15 years	7	I 1, 2, 7, 9, GI 1, 2, 4
School affiliation	School 1	3	I 1, 2, GI 6
	School 2	2	I 3, 4
	School 3	3	I 5, 6, GI 1
	School 4	4	I 7, 8, 9, GI 5
	School 5	1	GI 2
	School 6	1	GI 3
	School 7	1	GI 4

Note. I = Informant, individual interview
GI = Group Informant, focus group interview

With regard to gender, the table shows that there is a majority of female informants. The informants' ages range from below 30 to above 59 and are quite evenly distributed. Most informants have Norwegian as their first language, and most of them have more than 60 credits of English, which equals one year of English studies. While some are recently educated, most have quite long experience. There may be unofficial connections between the informants as all the participating schools are in the southern region of Norway, and the informants may also have studied English at the same university in this region.

Analysis
On the basis of relevant literature on feedback, central themes within feedback practices were identified in the data material. This means that the analysis was driven by theoretical or analytic interests, defined as a deductive or theoretical thematic analysis (Braun & Clarke, 2006, pp. 82-84). The themes were adjusted through a coding process carried out in Nvivo, a software for qualitative analyses. A definition of theme is given by Braun and Clarke in their article about using thematic analysis: "A theme captures something important about the data in relation to the research question, and represents some level of *patterned* response or meaning within the data set" (2006, p. 82, underscored by the authors). The thematic categories of feedback developed in the analysis of this study include 1) General ideas, 2) Typical issues of evaluation, 3) Typical areas of improvement, 4) Process-oriented practices, 5) Self-assessment and 6) Peer assessment. At the outset, category two was split between evaluation criteria and typical issues of evaluation. As these seemed to overlap, the two categories were collapsed into one. This was confirmed by a second rater who performed thematic analysis on parts of the material to ensure inter-rater reliability.

Validity
In this study, it is necessary to address the issue of validity as the conclusions are based on a rather small sample within a limited geographical area and therefore difficult to generalise to larger populations. However, one can argue that the findings are transferrable to other similar contexts, in this case, to the two Agder counties (Lincoln & Guba, 1985). One reason is because many of the informants are in a way related through a network, though they come from different schools. The fact that so many of the individual informants include a type of process-oriented feedback practice may be influenced by the fact that one of the informants has done research on this, and her work may have influenced others through various types of networks. Though this might be a problem for the validity of the findings in this article, it is generally positive if research leads to changed practices. Based on this, it could be argued that qualitative studies may be important for those they concern, even though they may not

provide generalizable conclusions based on statistically significant results. While the findings in this study may not be transferrable to all similar contexts, the study still provides useful information about changing practices in some upper secondary schools in the southern region of Norway.

Results and analysis

The first part of the analysis deals with what is typically commented on in the feedback. Following this, there is a short presentation of what type of improvement the informants see in the students' texts during a year of teaching. The third part of the analysis describes the changing practices some teachers report on working more process-oriented with feedback, and some challenges with this type of practice. The two final parts of the analysis deal with assessment practices in which the students are engaged in evaluating texts, self-assessment and peer assessment. Some reflections about these types of assessment strategies are included along with examples of how they are implemented in the classroom. The feedback practices reported by the informants will be related to the framework of genre-pedagogy, which again complies well with the "Assessment for learning"-programme run in Norwegian schools and the English subject curriculum for upper secondary school.

Typical evaluation issues

The issues of feedback commented on by the informants in this study are relevant aspects of writing and text-production in genre-pedagogy (Cope & Kalantzis, 2012). Some of these are structure, correct use of sources, which is related to content, and the level of formality of language. In the following, I will address what the informants typically comment on in all of the three main evaluation categories: structure, language and content.

All the individual informants report that the students have some problems with organising content to meet the requirements of how to structure argumentative texts, and to properly answer the task. One of the elements that re-occur in the feedback is the need to include an introduction, a main part and a conclusion (I 1, 5, 6, 7), another is the need to divide the text into paragraphs (I 3, 4, 6, 8). One of the challenges pointed out is that students have problems with structuring their ideas over several paragraphs. Instead, they include several topics in the same paragraph: "Often I see that they write an introduction, then there is the next paragraph, and in that paragraph there is often a lot of information that goes in different directions" (I 8). The issue of structure is also something that all informants consider important in English writing instruction (Horverak, forthcoming, in progress). Another issue with regard to structure is that the students have some problems providing arguments to support their claims (I 2, 3, 8). Some of the informants also mention a need to give feedback on how to use connectors to create coherence, which is also mentioned in the focus group (I 6, 7, 8, 9, GI 2).

Another serious challenge mentioned by several informants is the use of sources when writing (I 3, 4, 5, 7, 9). There are several problems here, some related to learning how to use sources and others related to cheating and plagiarism. Some of the informants mention that the students do not use their sources well enough to build coherent arguments. Informant 9, who has done research on feedback, stresses the fact that the students are not used to giving sources in running text, only at the end. When the students use sources, it may also be a challenge to use them correctly. As pointed out by informant 7, it is understandable that learners of English might have some problems with rewriting content from sources: 'if they start to change single words, then it either becomes the wrong level of style or they pick a totally wrong word, and then they have suddenly written a paragraph which is meaningless' (R 7). The same informant also mentions the challenge of writing a proper literature list, and

comments on how students may write "sources, Wikipedia" or "my own head" when listing the sources.

Choosing the appropriate level of formality is one of the linguistic issues that reappears in feedback of the individual informants as well as the focus group (I 2, 3, 6, 9, GI 2). This includes the challenge involved in making the language precise enough. Students are perhaps not conscious about what level of formality and involvement is appropriate when writing argumentative texts. As informant 2 points out, they may include "weakly founded opinions and a lot of emotions", and include expressions like "shame on you", "all the stupid…" and "poor guy". Another informant comments on how students may use inappropriate language when writing in a foreign language and refers to a situation where a student had used many swearwords in a formal text. She translated this to the students and read it out loud in Norwegian. Then she asked if they would have said it this way, and the student who had written the text reacted by saying "oh no, I cannot hand that in to my teacher, no, I cannot do that", which the teacher confirmed (GI 2).

The focus of feedback might easily be on mistakes the students make, as pointed out by group informant 5, "I have been a professional mistake-finder to now". Some of the linguistic issues mentioned both by individual informants and the focus group are verbal categories like –ing-forms, tense and concord (I 2, 4, 5, 6, 7 GI 5, 2) and relative pronouns (I 8, GI 5). Although the teachers in this study comment on language mistakes, the focus of feedback seems to have shifted from correcting language mistakes to issues concerning structure, content and adjusting the language to context, central elements in a genre-pedagogy approach to teaching writing and also in the English subject curriculum.

Typical areas of improvement
When asked about what is typically improved in students' texts during a year, the informants focus on many of the same elements that they report commenting on in the feedback. One of the issues that recur is level of reflection, meaning the students' ability to elaborate on an issue, which is related to the content (I 2, 4, 7, 8). Other elements are structure (I 3, 4, 9), coherence (I 1, 8) and grammatical issues (I 4, 8, 9). Informant 3 mentions that the students become "more focused on formalising the language". From what the informants here report, it seems like the students become better at writing texts suited to purpose and situation, central in both the English curriculum and in genre-pedagogy.

Whether students improve also depends on the individual students as pointed out by informant 6:

> I advise them to keep the criteria in front of them when they write tests, and read the assessment criteria and look at what is emphasised on this and this test. I feel that those students who do that improve in everything we ask them to consider, while those who don't care…that is just the way it is.

Another factor mentioned here is that the students improve according to evaluation criteria given by the teacher.

Process-oriented practices
Both the individual informants and the focus group informants report that they give time for the students to work on the texts they have written after having received feedback comments. This indicates that there is a focus on "feed forward" in the comments from the teachers. They give the students some advice on what to do to improve the texts. However, there seems to be two different practices as to when the final assessment of the product is given. Whereas some of the informants report giving feedback as part of the writing process, others report giving

feedback after the final product is handed in. In the individual interviews, most informants report that they give the assessment after the students have worked out a final product through a process (I 1, 3, 4, 5, 8, 9). This complies well with the genre-pedagogy approach to teaching writing, as working through several drafts is important in stage four of the teaching-learning cycle presented by Hyland. One of the informants has even given the students the offer to work at home with an assignment they can get feedback on and revise before handing in (I 7). None of the students followed up on this offer, though. Another informant talks about a plan to use a process-oriented approach for the next hand-in:

> It seems like there is little of what we used to call rough draft, and things like mind-maps and ideas, so I thought that next time I'm going to have a 'forced plan', I'm going to have at least 20 words about this, about the topic and things that concern it, possibly synonyms, factual words, whatever, and then I want a rough draft, how do you plan to proceed. (I2)

According to this description, the students were going to be asked to write down a list of 20 keywords and make a draft. They get feedback on this, and then write the final product as a test at school based on their previous notes and feedback comments. This is one example of how formative assessment strategies with "feed forward" comments may be applied.

An issue that is mentioned as challenging with this type of process-oriented approach to writing is grading because the informants feel that the students might get grades that are better than they actually deserve (I 5, 8). If given the opportunity to work at home, they may also cheat in some way or another as pointed out by informant 5: "If they come with a text others have written, which is not on the internet so I cannot find out by using Ephorus, then they haven't really learnt anything". Another issue is raised in the following comment: "but I cannot plan my teaching according to students who don't want to learn and just cheat". Even though there are some problematic issues concerning assessment, most of the informants were positive to process-oriented approaches to writing and feedback.

On the other hand, the focus group interview revealed a more reluctant attitude towards such a process-oriented feedback practice. Most of the informants there report that this is too time-consuming, and they do not have the capacity to work that way (GI 1, 2, 3, 4, 6), as expressed most clearly by informant 2:

> Well, it is clear that ideally, it would be great if one could do that, but it is a question of time, because that would mean that you go through a pile and correct it twice, right, and I have to say that I don't have capacity to do that really.

Some of the group informants give time for the students to work with revising their texts in class, though they do not give a new assessment (GI 2, 4). This also demonstrates a focus on "feed forward", or how the students can improve. However, it does not comply with the genre-pedagogy approach to teaching writing, in which a central concern is that the students hand in a final product after revising drafts. Group informant 3 reports having tried out giving assessment after revision and found it very useful, but mentions that she does not have the capacity to do this on a regular basis. The others also report that they wish they had time to use more process-oriented approaches. Group informant 5 confirms that it is some extra work to assess the texts a second time, but suggests prioritising that rather than giving an extra test. What there is general agreement about in the focus group is that ideally, one should work more process-oriented with writing exercises in school, which complies well with both a genre-pedagogy approach to teaching writing and the programme "Assessment for Learning" run in Norwegian schools.

When discussing the use of a process-writing approach, the issue of weaker versus stronger students comes up, and two of the informants state that working with revision of texts functions better with stronger students (GI 3, 4), which in this instance means students on general studies. Informant 9, the researcher on feedback, also expresses a firm belief in the usefulness of giving the students an opportunity to revise their texts before a final assessment is given. She contrasts this with the more traditional approach to feedback where students only get one assessment:

> Students become very motivated by receiving help in a process where it is still possible to get better results rather than just to get one grade on an assessment of a final product that you cannot do anything with anyway, that is kind of pointless. (I 9)

She also refers to her research project carried out some years ago where she documented that the students improved their writing through a process-oriented feedback-practice. Even though the teacher has to go through the students' texts several times, she claims that this way of working could be considered labour-saving, as less time is spent on every round of assessment. She argues that when writing in real life, a type of process-orientated approach is used. Informant 5 concurs, arguing, that in other contexts in society, one has the possibility to take breaks, get inspiration, discuss with others and get feedback. It may not always be the case that this is how it is, but this is true in some situations. Hence, using a process-oriented approach to feedback in line with genre-pedagogy could be seen as a sensible way of preparing students for writing in different future contexts.

However, a challenge reported by informant 9 is to manage the follow up of the revision work in the classroom context. When 30 students have questions about the teacher's comments at the same time, it can be very stressful running around trying to answer all of them. One of the observations of informant 8 confirms that this might be a challenge. During a double lecture of revision work, the total number of questions asked and answered was around 70. During the first 30 minutes, the teacher answered about 30 questions. The frequency of questions decreased during the second lecture as some students finished revising. This observation definitely shows that it might be a challenge to follow up revision work, but it also demonstrates how important it is that time is provided to following up feedback. Without such a follow-up session, it might be difficult to ensure that the students actually understand the comments they get, or even bother to try to understand them.

Another challenging issue informant 9, the researcher on feedback, brings up is that developing good writing skills takes time and much practice is needed. She sees it as important to use a process-oriented approach to feedback for several years and in several subjects. Some of the informants report that they also use such a process-oriented approach in Norwegian as well as in English, often with the same students (I 5, 8), and informant 9 has tried out the same approach in Spanish. The focus is more on linguistic issues then, as the students are on a lower level there compared to English. In this study, the focus in English seems rather to be on how to structure the text and the different paragraphs, and how to use sources to build a sensible argument. This is related to the requirements set for the specific types of texts that are written in English, or the goals of the writing exercises, which again answer the question "where am I going" for the students. This focus on text-structure also complies well with the English subject curriculum and genre-pedagogy, where students are supported through assessment strategies focused on writing texts with a similar structure to model texts.

Self-assessment

Self-assessment seems to be part of most of the informants' feedback practices, though how much effort has been put into developing self-assessment strategies differs. Self-assessment is another strategy in genre-pedagogy, included in stage 4 in Hyland's teaching-learning cycle. It is also an important strategy to apply to support the students in becoming self-regulated learners (Pintrich & Zusho, 2002). In the focus group interview, it is stated explicitly that the work they do on self-assessment is not very systematic or well worked out (GI 4, 2). Informant 9, the researcher on feedback, also expresses the importance of improving the practices in this respect. Some of the informants refer to working with feedback given from the teacher, like correcting the language in their own texts as a type of self-assessment (I 3, 5, 7, 9, GI 3). Some informants mention that they tell the students to reflect on how they would have graded their own texts (I 7, GI 2, 3). Quite a few of the informants include some questions that the students are to reflect on after a writing session. These questions concern how they have managed the writing task, what they have to work more with and how they should go about this (I 1, 4, 6, 8, GI 2). The teachers report that they include self-assessment practices only because they have been told to do so, but still, there seems to be a positive attitude towards developing better practices.

Other approaches to self-assessment reported seem to be more thoroughly worked out. Informant 8 mentions a quite detailed approach to self-assessment. She tells about a checklist that the students go through before handing in written work. She reports this as quite useful, referring to a situation where a girl came to her afterwards and said that she went back to her text after having evaluated it and thought "oh yes, maybe I could have included more there". Another informant uses a teacher assessment form that is quite detailed concerning structure, content and language for self-assessment purposes (I 3). From what the other informants report, the challenge with self-assessment seems to be to find time to develop good tools and systems for this.

Peer assessment
There is no systematic use of peer assessment of writing reported in the interviews, which is one of the central strategies in stage 4 in Hyland's teaching-learning cycle developed in the genre-pedagogy tradition. There are also different attitudes about including peer assessment strategies in the classroom expressed in the interviews. Many of the informants are a bit sceptical since they think it may be uncomfortable for some students to show their writing to others (I 3, 4, 5, 6, 7, GI 4). Informant 4 puts this as follows: "I think there are many students who find it very difficult to show what they have done for others. It's embarrassing to be wrong…".

Some precautions that can be taken are mentioned, like making sure that the students feel confident about each other and controlling who works together in groups (I 4, 9, GI 3). A strategy used by informant 7 who I observed, was that the students handed in anonymous texts with four-digit numbers on, so the only ones identifying their texts were themselves. The following lecture, the students circulated the texts, corrected language mistakes that were yellowed out and discussed the questions for discussion presented in the texts. The students responded positively to this approach. Using anonymous texts may be a solution if students are afraid of showing their work to their peers.

An observation in informant 1's group provided another good example of how peer assessment may be performed. The students were to write short texts, first with "expressive language", then with "objective language". They then exchanged texts with a partner, and were to comment on how the other managed to write in an expressive or objective way. The students reported that they found this useful. Like in the previous example, this context included work with texts that were not high-stake texts in terms of evaluation. This may also be a factor to consider when working with peer assessment. If the texts used in such situations

are merely for practice purposes, it may be easier for students to accept that their peers get to read their texts.

Another important issue is that it is important that the students know what to look for when assessing their peers' texts. Learning what to look for in others' texts may also help the students know what to look for in their own texts, and consequently support them in becoming self-regulated learners. During the focus-group interview, a quite elaborate checklist for peer assessment was presented and distributed by one of the teachers in the group. This form covered the main elements evaluated in written texts: global structure, paragraph structure, linguistic issues, content and use of sources. First, the students answer questions about whether their peer's text has an introduction with clear focus, whether the conclusion is linked to it and how many paragraphs there are. Secondly, they answer questions about what the topic sentences are, how the sentences are linked and how long the paragraphs are. Thirdly, they answer questions about whether there are too many repetitions and informal words, and whether there are grammar and spelling mistakes. Fourthly, they answer questions about whether they understand the message of the text, and whether the paragraphs are well developed. Finally, they consider whether the sources are quoted in a correct way. The group informants seemed to be interested in implementing this form in their practices. This shows that in spite of a sceptical attitude to peer assessment, at least some teachers are positive to trying this out. Using peer assessment may be a strategy that can contribute in the process of giving students information about "how I am going" and "where to next".

Discussion

This study set out to explore current feedback practices in English in some upper secondary schools in Norway. The typical issues of feedback reported are related to requirements of genres; for example in the context of argumentative writing, the informants typically comment on the structure of the text, how arguments are built, whether sources are used appropriately and whether the language is adjusted to the situation. The collected material also shows that there are emerging practices where these elements are included in assessment forms used for peer and self-assessment, though these strategies could be more systematically developed. The informants were generally positive towards applying self-assessment strategies, though they expressed a somewhat more sceptical attitude towards peer assessment. They also considered it useful to integrate feedback in the writing process before a final product is handed in. Whether they actually applied such a process-oriented feedback strategy depended on whether they had the capacity to do so, as pointed out in the focus group interview. Still, there was a clear trend towards including more formative assessment strategies that focused on genre-requirements, which is in line with the genre-pedagogy approach to teaching writing.

The analysis of this study reveals that the informants keep a focus on textual features like structure, use of sources and adjusting to the right formality level throughout the assessment process. The students receive "feed forward" comments about these issues, and this is followed up and improved in the revision work. In contrast, Saliu-Abdulahi's study (forthcoming) reports that when teachers let the students revise their texts, the focus is on correcting language mistakes, even though the focus of the feedback is on textual features. Another issue is that in Saliu-Abdulahi's study, some of the teachers expressed a rather negative attitude towards using multiple drafts, and only a few teachers reported doing so.

That practice differs in various schools is also revealed in the two studies from the western region of Norway, Vik (2013) and Nyvoll Bø's (2014) studies, one reporting that formative assessment strategies, like multiple drafting, are used, and one reporting the

opposite. Even though there are different practices revealed in the current study as well, most of the informants reported having used feedback to support their students in the writing process, which complies well with what Hyland presents as stage 4 in his teaching-learning cycle, as well as current official guidelines for the Norwegian educational system.

Research has shown that merely adding a revision phase without giving the opportunity to improve is not very efficient (Hillocks, 1986). This supports the idea that it is motivating for the students to receive feedback in the process of writing. However, the students might get tired of working with the same text repeatedly, particularly weaker students. Also the teacher might find such an approach exhausting and time-consuming as pointed out by some of the informants. How the students respond to a process-oriented approach to writing may vary, and it is perhaps something that needs consideration in the individual cases. Still, the informants who report that they have tried this approach report only positive responses from the students.

From the analysis in this study, peer assessment seems to be an assessment strategy that is not fully exploited, something that is confirmed by Saliu-Abdulahi's study (forthcoming). Many of the teachers reported that they are sceptical to peer assessment; one reason being that they think the students will not feel comfortable showing others their work. Indeed, research on peer assessment has shown that for peer assessment to be of value, it is crucial that the students take a positive stance to peer review activities (Nelson & Carson, 2006, p. 43). However, in those cases reported in this study where peer assessment activities have been included, it does not seem like social issues have been a problem. Another important aspect of peer assessment is the value such practices have in developing self-assessment strategies. Evaluating texts written by others may help the students in becoming better at looking critically at their own texts. Consequently, though there is not clear evidence that peer assessment is useful in an L2 context (K. Hyland & Hyland, 2006), it could be useful in the process of developing self-regulated learners.

Several of the teachers report that they have not fully developed systematic strategies for self-assessment, and that this is an area where they can improve. This study reveals that there are different types of practices developing, as does Saliu-Abdulahi's study (forthcoming). There are, however, no clear ideas about how to apply self-assessment in a best possible way in order to develop self-regulated learners. According to Hattie and Timperley (2007), self-assessment is one of the major aspects of self-regulated learning. Developing efficient self-assessment strategies is something that needs more attention in school, as self-regulated learners generally are more efficient than others (Hattie & Timperley, 2007; Pintrich & Zusho, 2002; Zimmerman & Schunk, 2001). It seems like the teachers in this study have clear ideas about what they expect from students when writing different genres. The challenge seems to be to transfer the practice of assessing texts against certain criteria from teacher to students, both through peer and self-assessment activities. Some of the checklists referred to in this study demonstrate a starting practice of doing so, but this is an area that needs to be prioritised in future work with assessment.

From this analysis of feedback practices, it is evident that providing feedback is a complex issue. As pointed out in Parr and Timperley (2010), teachers need considerable pedagogical content knowledge to provide the feedback needed for a best possible effect on learning. That assessment for learning has been an area of commitment in Norwegian schools in later years confirms the recognition of a need to improve feedback practices. It is clearly stated by Black and Wiliam that "the provision of challenging assignments and extensive feedback lead to greater student engagement and higher achievement" (1998, p. 23). Using formative assessment strategies is a central means to support students in improving their writing skills (Black & Wiliam, 1998; Hattie & Timperley, 2007). This is also a central strategy in genre-pedagogy approaches to teaching writing. To combine process-oriented

feedback practices with a focus on genre requirements results in genre-based feedback. In the following, some of the advantages of genre-based feedback will be elaborated on, and it will be argued that applying genre-pedagogy as a framework for writing instruction would ensure good formative assessment practices in line with official guidelines for English teaching in the Norwegian educational system.

Advantages of genre-based feedback and genre-pedagogy
As pointed out by Hyland, "process and genre are not mutually exclusive. Indeed, they can usefully be seen as supplementing" (2004, p. 20). To combine process-writing with a focus on genre requirements results in the use of genre-based feedback. Using this type of feedback as a formative assessment strategy is central in genre-pedagogy, but it also complies well with the English subject curriculum and the programme "Assessment for Learning" run in Norwegian schools. Applying a genre-pedagogy approach to teaching writing implies that there will be several rounds with genre-based feedback before a final assessment of a text is given, and that all sources of feedback are exploited.

One advantage of using process-oriented feedback pointed out by the interviewed researcher is that the students get feedback when they are prepared to do something about it (I 9). This is also one of the advantages of using genre-based feedback reported by Hyland (2004). As pointed out by informant 9, getting advice when it is still possible to influence the outcome is motivating for the students. In addition, combining feedback and writing instruction has the advantage of being integrative (Hyland, 2004) as there is a link between the assessments and the teaching.

Applying a genre-pedagogy approach to teaching writing includes attention to the context of writing, and study of model texts before the stage of actual writing (K. Hyland, 2004). This includes a focus on the goal of the writing, and what the genre requirements or criteria for evaluation are. These are central aspects in the English curriculum, stating that the students should learn "to write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013a). Using a type of process-writing approach where students write several drafts before handing in a final product is important in stage 4 of Hyland's teaching-learning cycle, and this complies well with the "Assessment for Learning"-programme run in Norwegian schools.

Conclusion
The findings of the present study reveal that some teachers are changing their feedback practices in English in certain Norwegian upper secondary schools, changes that are to a large extent in line with a genre-pedagogy approach to teaching writing. Traditionally, students have been given assessments after handing in final products, but many of the informants in this study report that they also give assessments before this. Some of the issues focused on in the feedback are formality level of language, structure and use of sources, which are all genre-specific requirements. This is what Hyland calls genre-based feedback, and combining this with a process-oriented approach to feedback, as many of the informants in this study do, is central in genre-pedagogy. This is a positive development seen from the perspective of what constitutes good feedback , as relating the feedback to expectations of different types of texts may help the students know the answers to the questions "where am I going", "how am I going" and "where to next". I would therefore contend that it deserves further attention, in teacher education and in-service courses as well as in writing research.

This article advocates implementing a genre-pedagogy to teaching writing as a framework for writing instruction in teacher training programmes and in schools. This is one approach to ensure good feedback practices in line with requirements in the English subject

curriculum and the "Assessment for Learning" programme run in Norwegian schools. The teachers in the current study, who report using genre-based feedback combined with process-writing, find this to be an efficient strategy for supporting students in improving their writing skills. However, those who report not using such strategies regularly also express that ideally they would have done so if they had the capacity. This reveals that there is a challenge with having sufficient resources in the schools for the teachers to prioritise applying formative assessment strategies. Another challenge is that potential sources of feedback are not fully exploited. There is a need to work out more systematic strategies for developing self-regulated learners. However, the focus of this study has been on how teachers work with feedback in English writing instruction. How students actually perceive and use this feedback practices is another interesting aspect not dealt with. This is something that has not been investigated much in the Norwegian teaching-context, and needs further research.

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Article III

A national survey of English writing instruction practices in Norwegian upper secondary schools.

A survey of students' perceptions of how English writing instruction is carried out in Norwegian upper secondary schools.

Abstract

This study investigates how Norwegian upper secondary school students attending general studies perceive how English writing instruction is carried out, their own writing skills and what assessment strategies are applied from a genre-pedagogical perspective. A questionnaire has been distributed to15 randomly selected schools, resulting in 522 students responding. The analysis of the current survey reveals that Norwegian upper secondary school students do not feel confident about their English writing skills, neither when it comes to narrative nor argumentative writing, and they perceive writing instruction and feedback practices differently. If practices vary as much as students report here, this is a serious issue that needs to be addressed both in schools and in teacher training institutions, and this article suggests that applying a genre-pedagogical approach to teaching writing could be one solution to ensure more similar practices in line with official guidelines for the Norwegian educational system.

Introduction

Writing in a second language is a complex skill, and includes several cognitive processes like planning, organisation, translation and revising (Shaw & Weir, 2007, p. 34). Writing is not just about producing language, it is also about organising language into a coherent text. This seems to be a challenge, particularly regarding argumentative writing, in both first language (L1) (Andrews, 1995; Beard, 2000; Berge, Evensen, Hertzberg, & Vagle, 2005; Freedman & Pringle, 1988) as well as second language (L2) contexts (Silva, 1993). Research on L2 writing (Leki, Cumming, & Silva, 2008; Silva, 1993) suggests that L2 writers have even more difficulty with organizing material when they write than do L1 writers. Little research has been carried out recently on how Norwegian students master English writing, but one international study has shown that young Norwegian learners, and other learners as well, struggle more with writing than with understanding and speaking English (Bonnet, 2004). In addition, some studies from higher education show that Norwegian students' English

writing skills are inadequate (Lehmann, 1999; Nygaard, 2010). Also, a small-scale study on teachers' perception of their English teacher training in Norway reveals that the teachers did not feel that they were properly prepared to teach how to produce written texts (Rødnes, Hellekjær, & Vold, 2014). The findings from these studies indicate that there is a need for more ESL (English as a second language) writing research in Norway.

The lack of English writing research within a Norwegian context, and the increased use of English in higher education as well as in business and governance (Hellekjær, 2007, 2010), provides a motivation for this study. The purpose of the study is to investigate how Norwegian general studies students in upper secondary schools perceive English writing instruction practices, their own writing skills, and feedback practices in relation to writing. The focus in this study is on what type of practices the students perceive are applied in the classroom, rather than how they evaluate these practices, which has been the focus in some other studies on student perspectives on feedback (Carless, 2006; Taylor, Mather, & Rowe, 2011; Zumbrunn, Marrs, & Mewborn).

Norwegians are generally perceived to be rather proficient in English (Education First, 2012). It has even been argued that English has an in-between status as neither a foreign nor a second language in Norway (Graddol, 1997; Rindal, 2012, p. 23; Rindal & Piercy, 2013), as the exposure to English, through media among others, and the proficiency level of English is different compared with other foreign languages. With the Knowledge Promotion curriculum reform of 2006 in Norwegian schools, English also changed status from foreign language to second language (Norwegian Directorate for Education and Training, 2006). However, English is not an L2 when compared to countries where English is an official language (Graddol, 2006, p. 84). Still, the change of the status of English in LK06 signals that English has a different position from other foreign languages taught in the Norwegian school, and it signals a rather high competence in English compared to other languages. Whether students actually feel they have a high competence concerning writing in English is one of the issues investigated in the present study.

A recent interview-study investigating Norwegian teachers' perceptions of English writing instruction in upper secondary schools indicates that Norwegian students also face challenges with organising material and structuring texts when writing English (Horverak, 2015b), as well as creating coherence and adjusting language to situation. These are central features of learning languages (Council of Europe, 2003), and also important in the English curriculum for Norwegian students:

"The aims of the studies are to enable students to write different types of texts with structure and coherence suited to the purpose and situation" (Norwegian Directorate for Education and Training, 2013). These curriculum aims comply well with what is considered central in the Australian genre-pedagogy approach to teaching writing, which is chosen as the theoretical framework for this study. This pedagogy was developed in the 1980s based on Halliday's Systemic Functional Linguistics (Cope, Kalantzis, Kress, Martin, & Murphy, 2012), a linguistic theory focused on language in context (Halliday & Matthiessen, 2014), a view on language which we see reflected in the curricula in the Norwegian educational system, as quoted above.

Central in the genre-pedagogy tradition is the teaching-learning cycle, describing the process of applying various strategies when teaching writing and learning how to write (Cope & Kalantzis, 2012). Through studying model texts, stages or key features of genres are revealed regarding language and structure (Martin, 2012).This is the first phase of the teaching-learning cycle. In the second phase, the students are to copy these stages when they produce texts, and mimic the features revealed. They are supported through joint construction with the teacher. In the third phase of the cycle, when they write independent texts, they are supported through feedback from peers and the teacher. This is an example of how formative assessment could be integrated with writing instruction.

A distinctive feature of formative assessment is that the information provided by any type of agent through feedback is followed up in the following learning process (Black & Wiliam, 2009, p. 9), which research has found to be central in achieving significant learning gains (Black & Wiliam, 1998). Formative assessment is also central in a programme called "Assessment for Learning" run in Norwegian schools recently (Norwegian Directorate for Education and Training, 2014). There have been a few small-scale studies investigating whether the intentions from this programme have been followed up in upper secondary school, and these have shown that practices vary (Brevik & Blikstad-Balas, 2014; Nyvoll Bø, 2014; Vik, 2013). Some teachers seem to apply assessment strategies in line with requirements given in the programme "Assessment for Learning", but as these studies are very limited in range, there is a need to investigate this further.

The current study focuses on whether students perceive that they have been instructed in how to structure texts and adjust language to purpose and situation, central concerns in the first phase of the teaching-learning cycle developed within genre-pedagogy, their self-confidence concerning perceived L2 competence (Dörnyei, 1994), and their reflections on what type of feedback strategies are applied when they

write independent texts, with a focus on formative assessment strategies included in the third phase of the teaching-learning cycle. The research question of this study is: *How do Norwegian upper secondary school students perceive how English writing instruction is carried out, their own English writing skills and what assessment strategies are applied in relation to English writing seen from a genre-pedagogical perspective?* To investigate this, a questionnaire called the English Writing Instruction – questionnaire (from now on referred to as the EWI-questionnaire) was developed, based partly on genre-pedagogy and partly on an interview-study on teachers' perceptions (Horverak, 2015a, 2015b). The questionnaire was developed to collect data for both this study and another study on feedback carried out by another researcher, so not all the elements concerning feedback in the questionnaire are included in this study. The only questions included are those which concern what type of practices students perceive to exist in the classroom relevant in a genre-pedagogical approach. This perspective is chosen as genre-pedagogy complies well with the Norwegian curriculum where language-learning is focused on language in context, and producing different types of texts, and it complies well with the requirements in the programme "Assessment for Learning".

Method

The purpose of this study is to investigate how upper secondary school students in Norway attending general studies perceive English writing instruction practices including feedback strategies, as well as their own English writing skills. To answer this, a questionnaire was distributed to first year general studies students preparing for higher education. The current study is a descriptive study with the purpose of making inferences about the perceptions of the population of first year upper secondary school students of general studies based on a representative sample (Oppenheim, 1992, p. 12).

Survey Instrument

The EWI-questionnaire used for this survey is divided into two parts. Part 1, called English Writing Instruction Questionnaire – Teaching (EWIT), deals with how English writing instruction and writing skills are perceived, and Part 2, called English Writing Instruction Questionnaire – Feedback (EWIF), deals with how feedback practices are perceived. The questionnaire was piloted with 6 groups of students recruited by contacting acquaintances, which resulted in 142 respondents. As a result of the piloting process, a category concerning whether students mastered formal and informal writing

was excluded as this loaded on the same factor as whether students mastered writing argumentative texts. Also, questions concerning teachers' follow up of feedback were extracted and included as background variables, as they did not load on the same factor as other questions concerning follow up of feedback in the questionnaire, and a frequency table was introduced for these questions. The factor structure revealed in the pilot study was confirmed through factor analyses of the collected data in the current study[1]. The EWI-questionnaire can be obtained by contacting the author.

The questionnaire includes background information such as classification questions (Oppenheim, 1992, p. 132) concerning gender, first language, grade obtained in English for Christmas, meaning the first semester, and grade generally obtained on written assignments in English. Also included are statements about type of texts written and frequency of writing. Part 1 of the questionnaire consists of 5 sections presented in table 1 below. The students reported on a seven-point Likert scale anchored from (1) "totally disagree" to (7) "totally agree" in both parts of the questionnaire (*totally disagree, disagree, disagree more than agree, neither disagree nor agree, agree more than disagree, agree, totally agree*). The statements in each category focus on various stages or features of the genres in question. From a genre-pedagogical perspective, these are relevant elements in phase 1 of the teaching-learning cycle.

Table 1

Sections and items in the EWIT-questionnaire: English Writing Instruction - Teaching

Section	Items
Teaching of narrative texts ($\alpha = 0.95$)	I have been taught how to **write narrative texts**.
	I have been taught how to **start a narrative text**.
	I have been taught how one can **build up suspense** in narrative texts.
	I have been taught how to **write a conclusion** to a narrative text.
Self-confidence regarding writing narrative texts ($\alpha = .93$)	I can **write a good narrative text**.
	I can **write the beginning** of a narrative text.
	I can **build up the tension** in a narrative text.
	I can **write a conclusion** to a narrative text.
Teaching of argumentative texts ($\alpha = .95$)	I have been taught **how to write the introduction** to an argumentative text.
	I have been taught **how I can discuss a topic or an issue** in an argumentative text.

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[1] To get a more detailed description of the development of the questionnaire and the results of the factor analsyses, see Horverak and Haugen, 2016.

	I have been taught **how one can build up paragraphs** in argumentative texts.
	I have been **taught how to argue** in an argumentative text.
	I have been **taught how to create coherence** in argumentative texts.
	I have been taught **how to organise and structure** an argumentative text.
Self-confidence regarding writing argumentative texts (α = .94)	I can **write the introduction** to an argumentative text.
	I can **discuss different topics or issues** in argumentative texts.
	I can **build paragraphs** in an argumentative text.
	I can **write arguments** for my opinions.
	I can **write a conclusion** to an argumentative text.
	I can **use connectors to create coherence** in argumentative texts.
Teaching of formality level (α = .91)	I have been taught **how to adjust my language to the genre or type of text** I am writing.
	I have been taught **what is typical of informal language**.
	I have been taught **what is typical of formal language**.
	I have been taught how to **change the language in an informal text so it becomes more formal**.

Note. Scale from 1 to 7, where 1 = totally disagree and 7 = totally agree. Chronbach's alpha is given in parentheses, indicating the internal consistency within the categories.

From part two, there are two items included in this article concerning the teachers' follow up of feedback by making students revise and giving new evaluations. The scale for these items ranged from 1 to 5 i.e. from "never" to "always". In addition, the two sections presented in table 2 below were included, and reported on the same seven-point Likert scale as used in part 1 from (1) "totally disagree" to (7) "totally agree".

Table 2

Sections and items in the EWIF-questionnaire: English Writing Instruction - Feedback

Section	Items
Working to improve (α = .94)	I work with **improving the language** in the texts we have received feedback on.
	I work with **improving the structure** in the texts we have received feedback on.
	I work with **improving the content** in the texts we have received feedback on.
Self-assessment (α = .87)	When writing a text, I **try to evaluate it in relation to evaluation criteria** set for that particular type of text.
	When working with writing texts**, I evaluate my language** in relation to what the teacher says is important.
	When working with writing texts, **I evaluate how well I manage to include**

relevant content according to the requirements in the exercise.
Working with **evaluating my own text is an important part** of the writing process.

Note. Scale from 1 to 7, where 1 = totally disagree and 7 = totally agree. Chronbach's alpha is given in parentheses, indicating the internal consistency within the categories.

Finally, questions concerning peer assessment are discussed. These include yes/no-questions about whether the students had participated in peer assessment and if so, whether they had received training in this. The assessment strategies focused on in part 2 of the questionnaire are all relevant strategies in the third phase of the teaching-learning cycle developed within genre-pedagogy.

Procedure

The questionnaire was distributed digitally through e-mails to the teachers who agreed to participate with their classes. The e-mail included an introduction about how to carry out the survey, an open link to the questionnaire and a back-up document in case of technical problems. The instruction told the teachers to give the students a lesson of 45 minutes to fill out the questionnaire, to distribute the link to the students, and they were told to emphasise that it was anonymous and voluntary. The teachers were also asked to give the students numbers without connecting these to names, so that it would be possible for us to identify whether students had answered the survey twice.

A systematic sampling procedure was used to identify upper secondary schools at a fixed interval from a comprehensive list of upper secondary schools in Norway to select participants for the study (Langdridge & Hagger-Johnson, 2013, p. 54). The list consisted of 536 schools, and we recruited 15 schools to participate, and this resulted in 522 student respondents when respondents with missing values are excluded. The participating schools were located in different regions in Norway, from the eastern to the western region, and from the southern to the northern region.

Sample

Table 3 below presents the distribution of general studies classes and students in the participating schools, as well as the number of schools and students that responded to the survey.

Table 3

Respondents and non-respondents in participating schools

School number	Classes in total	Students in total	Classes that participated	Students that completed	Students with missing values
School 1	1	32	1	28	
School 2	5	108	2	44	
School 3	3	86	1	23	
School 4	2	56	2	42	
School 5	1	18	1	11	
School 6	7	182	1	23	3
School 7	3	64	2	44	1
School 8	9	210	1	26	
School 9	5	150	3	68	1
School 10	2	42	1	18	1
School 11	3	48	1	19	3
School 12	5	136	1	16	1
School 13	2	65	1	26	
School 14	8	198	4	113	2
School 15	3	76	1	21	
Total	59	1471	23	522	12

Note. Missing values: 2 %. School 6 and 11 had technical problems with the link to the survey, so school 6 filled in the survey in a Word-document, school 11 on paper. The respondents with missing data are excluded in the analyses.

Of the total number of 59 general studies classes, 23 classes responded to the survey. This resulted in a sample size of 522 respondents out of a total population of 1471 students after excluding those with missing values. This constitutes a response rate of 36% in the 15 participating schools.

The total group of 522 participants comprised 213 males (41%) and 309 females (59%). Of these, there were 488 students with Norwegian as first language (94%), 2 with English as first language and 32 with other first languages (6%). The students' level in the form of grades is presented in table 4 below. Grade 1 is the lowest and grade 6 is the highest grade. If the students have not participated in tests, they may get no evaluation instead of a semester grade. Grade for Christmas means a temporary grade given after the first semester.

Table 4

Level of the participating students in percentages, grades from 1 as lowest to 6 as highest, N = 522

	No evaluation	1	2	3	4	5	6
Grade for Christmas	1	0	1	20	45	30	3
Grade in general	0	0	2	18	44	31	5

Note. "No evaluation" means that the student did not get a semester grade due to low degree of participation.

As displayed, most students seem to be on a medium to high level, as around 95% of the students report grades from 3 to 5 (see table 3 for details). The students are similarly distributed regarding the grade they received for Christmas, including evaluations of both written and oral English, and the grade they generally receive on written assignments.

Analysis

In the analysis, I first present some background information about how many students report having written different types of texts, and the percentage of students who report different frequencies of writing. Second, I present the total responses for each score on the various scales as percentages. For the sections with Likert scales in part 1 and 2 of the questionnaire, the percentages presented refer to the total responses for all the items in each section for each score on the scale from 1 to 7. As the data was from ordinal scales, medians are reported to give indications about central tendencies.

Reliability and validity

There are various challenges with reliability and validity when investigating attitudes by using a questionnaire like in this study. One threat to the reliability of the questionnaire is that the measurements may not be stable and precise (Bryman, 2012). By using sets of questions, the more stable components are maximised (Oppenheim, 1992, p. 147), and this approach was applied in the EWI-questionnaire to ensure reliability of the results. The internal consistency of the sets of items measuring each construct was established by calculating the Chronbach's Alpha coefficient, which was satisfactorily high for the different sections of the questionnaire (reported in tables 1 and 2).

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One may also question the construct validity of the questionnaire (Bryman, 2012), whether the categories and statements included reflect what writing instruction and assessment really are. There are many aspects of writing instruction left out of the questionnaire, as covering all relevant elements would result in a too comprehensive study. I have chosen a genre-pedagogical perspective, as this complies well with official guidelines for English teaching in Norway, and therefore the focus is on whether teachers have instructed the students in how to write different types of texts, and whether they use various assessment strategies in the process of teaching students how to write. Basing the questionnaire on theory strengthens the validity of the relevant constructs (Langdridge & Hagger-Johnson, 2013, p. 107). However, other aspects that could have been included in the questionnaire are left out as they are outside the scope of the theory.

There may be other challenges as well with students reporting on practices in the classroom. Students may present positively biased answers to give a good impression, and there is also a tendency to agree rather than disagree when answering questionnaires (Langdridge & Hagger-Johnson, 2013). It is also a challenge that teachers distributed the questionnaire to the students, who then evaluated the teachers' practices. Another challenge with surveys like this one is that there is a risk of bias due to the fact that it is voluntary to participate, both on the level of teacher and student. Teachers that are more concerned about the issues being surveyed are perhaps more likely to agree to participate than teachers that are not. Also, teachers that fear being evaluated are perhaps less likely to agree to participate. In the groups of students that participate, some students who feel very uncertain may choose not to fill in the questionnaire. In order to deal with these types of challenges, teachers and students were informed that the survey was totally anonymous (Podsakoff, Mackenzie, Lee, Podsakoff, & Zedeck, 2003). Still, the issues discussed here are threats to the external validity of the study (Shadish, Cook, & Campbell, 2002), whether the findings can be generalised to the whole population of general studies students.

Another problem with the reliability and validity of this survey is that it is assumed that students understand the items they respond to. If the students do not understand the concepts of argumentative and narrative writing and formality level of language for example, they may have given answers that do not represent the reality. Still, the questionnaire is based on a preliminary interview-study with teachers, and the terms seem to be familiar in the school context. Even though the interview-study was a rather limited study, it gives an indication of concepts being used in upper secondary

schools. In addition, there were explanations with exemplifications included in the questionnaire concerning what was meant in all the main categories.

Results and analysis

In the analysis, there is a focus on whether key features of different text-types have been taught according to the students, whether the students feel confident that they master writing these types of texts and whether the students perceive that various feedback strategies central in genre-pedagogy have been applied. First, I give some background information about what type of texts the students have written and the frequency of writing as reported by the students. Following this, I present the findings of part 1 of the questionnaire, examining the students' reported practices of the teaching of writing, relevant in the first phase of the teaching-learning cycle presented above, and the students' reported self-confidence concerning English writing. Finally, I report the findings of part 2 of the questionnaire concerning feedback practices, relevant in the third phase of the teaching-learning cycle.

Background information about types of texts written and frequency of writing

Most of the students (94%) report having written argumentative texts such as essays or articles during this school year, whereas only about half of the group (45%) report that they have written narrative texts like short stories or personal stories. The majority of the students (87%) also report having written other types of texts like applications, letters and presentations. There seems to be some variety in the types of texts students write although only half of the students report that they have written narrative texts.

Students report different frequencies of writing exercises, distributed from never to several times a month in each of the three categories 1) written tests at school, 2) written home assignments that are graded and 3) written exercises as homework (see table 5 below).

Table 5

Frequency of writing in percentages, scale from 1 to 5, N = 522

	Never	Less than once every semester	Once every semester	Several times a semester	Several times a month
Written tests at school	3	4	24	67	3
Written home assignments that are graded	7	11	28	49	6
Written exercises as homework	5	8	19	35	33

Note. As decimal numbers are rounded off, the added sum of the rows does not necessarily equal 100%.

In the first category, only 3% report having no written tests at school and 4% less than once every semester. At the other end of the scale, 3% report having written tests at school several times a month. The majority of 91% report having written tests at school once or more times a semester. In the second category, 7% report having no written home assignments that are graded and 11% less than once every semester. On the other end of the scale, 6% report having written home assignments that are graded several times a month. The majority of 77% report having such assignments once or more every semester.

The results are somewhat different in the third category concerning written exercises as homework. More students report a more frequent use of written homework. 33% report having written homework several times a month, 35% several times a semester. Hence, the majority of 68% report quite frequent use of written homework. However, there is also a quite large group of 32% reporting that they very seldom or never have written homework.

Teaching and self-confidence concerning perceived L2 competence

The results from part 1 of the questionnaire are presented as percentages in table 6 below. The first category includes four statements examining whether the students have been taught how to write narrative texts, how to start these, build up suspense and write a conclusion. The second category follows up this with "I can"-statements about the same issues. The third category includes six statements about whether the students have been taught how to write the introduction to argumentative texts, discuss an issue, build up paragraphs, argue, create coherence and organise and structure argumentative texts. The fourth category follows up this with six "I can"-statements

about the same issues, except for the statement about organisation and structure, which is replaced by "write a conclusion", and the statement about coherence is specified with "use connectors to create coherence". The final category includes four statements about whether the students have been taught how to adjust language to text-type, what is typical of informal and formal language and how to change the language in an informal text so it becomes more formal.

Table 6

Total scores in percentages, part 1- Teaching and self-confidence, Likert scale from 1= totally disagree to 7 = totally agree, N = 522

	1	2	3	4	5	6	7	Median
Taught NW	18	13	17	22	18	10	3	4
Self-confidence NW	3	4	11	22	31	20	9	5
Taught AW	4	4	11	20	24	21	16	5
Self-confidence AW	1	2	8	19	26	27	18	5
Taught formality level	6	5	14	19	26	18	11	5

Note. As decimal numbers are rounded off, the added sum of the rows does not necessarily equal 100%. NW = Narrative writing, AW = Argumentative writing, "Taught NW" and "Self-confidence NW" include four items each, "Taught AW" and "Self-confidence AW" include six items each, "Taught formality level" includes four items.

The medians for the different categories indicate that there is less focus on teaching narrative writing than argumentative writing from the students' perspectives. The category concerning teaching of narrative writing has a median of 4, whereas the categories concerning teaching of argumentative writing and the level of formality have medians of 5. The medians for whether students feel they can write narrative and argumentative texts are the same, which indicates that they feel equally confident in writing narrative and argumentative texts regardless of the difference in instruction.

Of the total responses concerning the teaching of narrative writing, only 13% are in the categories agree or totally agree that they master this. About half of the responses, 57%, express an uncertain attitude from 3 to 5 on the scale, meaning disagree more than agree, neither agree nor disagree and agree more than disagree. 31% of the responses are in the categories disagree or totally disagree. This means that they report not having been taught how to write narrative texts. This indicates that

instruction of typical features of narrative writing is not prioritised, like how to start or conclude a narrative text, and how to build up suspense. Still, some students are confident that they can write narrative texts as 29% of the total responses in the section concerning whether they master this are in the categories agree or totally agree, and only 7% are in the categories disagree or totally disagree. There is, however, a majority of 64% responses that express an uncertain attitude to whether they master narrative writing.

The respondents give slightly higher scores concerning whether they have been taught argumentative writing compared with narrative writing. 37% of the total responses in this section concerning whether they have been instructed in argumentative writing are in the categories agree or totally agree, and only 8% of the responses are in the categories disagree or totally disagree. However, also in this category, a majority of 55% of the responses express an uncertain attitude. This means that the majority of the students are not certain whether they have been taught typical features of argumentative writing, like how to structure, build paragraphs, discuss and create coherence in argumentative texts. Still, only 3% of the responses on whether the students master argumentative writing are in the categories disagree or totally disagree. Also here, a majority of 53% expresses an uncertain attitude, but quite a large proportion, 45% of the responses, express a confident attitude about mastering argumentative writing.

The responses concerning the teaching of formality level of language are quite similarly distributed as the responses in the other categories. 29% of the responses here are in the categories agree or totally agree, and only 11% are in the categories disagree or totally disagree. There is a majority of 59% responses expressing an uncertain attitude to whether they have been taught about formality level of language.

Feedback strategies
The results from part 2 of the questionnaire are presented as percentages in tables 7 and 8 below. In table 7, information about frequency of feedback and teachers' follow up of feedback is presented. A frequency scale was used for these items.

Table 7

Teacher's follow-up of feedback, Scale from 1 to 5, N = 522

	Never	Seldom	Sometimes	Often	Always
The teacher makes the students work with revising	7	21	37	28	8
The teachers give new evaluations on revised texts	40	19	22	15	5

Note. Results are given in percentages. As decimal numbers are rounded off, the added sum of the rows does not necessarily equal 100%.

A majority of 73% report that teachers follow up feedback on written texts in English sometimes or more often by making students revise their texts. However, 28% report that this never or seldom happens, so the practices vary. The results on whether teachers follow up this revision work with new evaluations present a somewhat different picture. Whereas 42% report that the teachers do so sometimes or more often, the majority of 59% report that this seldom or never happens. These results indicate that feedback practices vary.

Table 8 below presents the responses in two different categories concerning feedback strategies answered on a Likert scale from 1 to 7 from "totally disagree" to "totally agree". The first category includes three statements about whether the students work on improving the language, the structure and the content of their texts. The second category concerns self-assessment strategies and includes four statements about whether students evaluate their texts in relation to evaluation criteria, whether they evaluate the language, how well relevant content is included and whether evaluating their own text is an important part of the writing process.

Table 8

Total scores in percentages, part 2: Feedback, Likert scale from 1= totally disagree to 7 = totally agree N = 522

	1	2	3	4	5	6	7	Median
Working to improve	6	7	13	23	25	16	11	5
Self-assessment	3	4	9	22	25	22	17	5

Note. As decimal numbers are rounded off, the added sum of the rows does not necessarily equal 100%. "Working to improve" includes three items, "Self-assessment" includes four items each.

The students report differently on whether they work on improving their texts or not, as revealed from the results above in the category "working to improve". Only 27% of

the responses in this section are in the categories agree or totally agree, whereas a majority of 61% responses express an uncertain attitude to whether they do so or not. However, only 13% of the responses are in the categories disagree or totally disagree concerning whether they work on revising their texts. The median is 5, slightly higher than the neutral mid-score. We see here that some students work to improve their texts, although not all students do so.

In the category dealing with whether students use self-assessment strategies when writing, 39% of the responses are in the categories agree or totally agree. About half of the responses, 56%, express an uncertain attitude to this, whereas only 7% of the responses are in the categories disagree or totally disagree. The median of the total scores in this section is 5, slightly above the mid-score. The results indicate that there is a tendency towards using self-assessment strategies. However, not all students do so when writing in English.

On the question concerning whether the students had participated in peer assessment, 50% answered "yes" and 50%, answered "no". From the 50% who answered that they had participated in peer assessment, 44% reported that they had received training in how to do this. From these findings, it seems to vary whether peer assessment is applied in the classroom or not.

Discussion

This study set out to investigate how Norwegian upper secondary school students perceive how English writing instruction is carried out, their own writing skills and what feedback practices are applied in relation to writing in English. One of the main findings is that a minority of the students agree that they are taught how to write narrative and argumentative texts. What they perceive that they have received the least teaching of is how to write narrative texts, as the scores are somewhat higher on the questions concerning whether they have been taught how to write argumentative texts. This confirms the findings of a preliminary qualitative study, which concluded that English teachers focused their writing instruction on argumentative writing (Horverak, 2015a). Even though students report receiving more instruction on how to write argumentative texts than narrative texts, the findings here show that not all students think that they are taught how to write argumentative texts either.

A second main finding of this study is that the majority of the students do not feel particularly confident about their own writing skills. However, 47% per cent of the respondents either agree or totally agree that they can write argumentative texts and 29% that they can write narrative texts. As research generally shows that writing

argumentative texts is generally challenging (Andrews, 1995; Beard, 2000; Berge et al., 2005; Freedman & Pringle, 1988), these findings may be surprising. However, this difference could be related to the fact that there is more teaching of argumentative writing than of narrative writing, if the students' reports of writing instruction practices reflect reality.

A third main finding is that feedback strategies are not fully exploited in English teaching according to the students' perceptions of feedback practices. Even though formative assessment practices have generally been demonstrated to have a positive effect on writing skills (Black & Wiliam, 1998; Hattie & Timperley, 2007), these types of strategies are not necessarily applied. 28% of the respondents report that their teachers seldom or never make them revise their texts, and only 42% report that revision work is followed up by assessments. This reveals that there could be different practices concerning how feedback is followed up, as previous studies also have shown, though these are all studies with a limited sample (Nyvoll Bø, 2014, Horverak, 2015b; Vik, 2013). Giving students the possibility to improve their texts on the basis of feedback before handing in a final product is one of the central formative assessment strategies applied in phase three of the teaching-learning cycle developed in the Australian genre-pedagogy tradition.

The results concerning self-assessment and peer assessment also indicate that practices differ, and these are also central strategies within genre-pedagogy. As research on feedback has revealed that using self-regulating strategies like self-assessment is particularly important in the learning process (Hattie & Timperley, 2007), this is a strategy that all students should be trained in using. Even though there are unclear conclusions about the efficiency of peer assessment in contexts of L2 writing (F. Hyland, 2000; K. Hyland & Hyland, 2006), this is a strategy that may contribute to train students in assessing texts. If a genre-pedagogical approach to the teaching of writing was applied in English, this would ensure that assessment strategies were better exploited, and also that feedback practices where applied in line with requirements in the programme "Assessment for Learning", recently run in Norwegian schools.

Whether text structure instruction is efficient or not is still unclear (Graham & Perin, 2007). In genre-pedagogy, revealing the stages of text-types is central in teaching students how to master writing different types of texts (Martin, 2012). A quasi-experiment recently conducted showed that this type of teaching approach may be appreciated by students and teachers (Horverak, 2016). Though some teachers use text structure instruction according to the students' responses, not all students report

this type of practice. One may of course ask the question whether it is true that they have not been taught how to structure texts, or whether they just do not remember having been taught this. Still, in light of the requirements in the English curriculum for Norwegian schools (Norwegian Directorate for Education and Training, 2013), it is worrying that many students are uncertain about whether they have been taught how to write different types of texts, and adjust language and structure to purpose and situation.

Validity and reliability

There are challenges with the validity and reliability of the findings of this study as the conclusion are based on students' self-reporting, or their perception of writing instruction practices. The main reason for arguing that the findings of this study could be transferred to other settings is that the study is based on a reasonably representative sample given the selection process. The reported scores also vary on the scale, indicating that students with different types of perceptions chose to participate, and that they answered honestly rather than agreeing to everything. Even though it is difficult to know for certain that a sample is representative, one may assume that the sample in this study is so, and that the findings are representative for, and provide useful information about, the total population of general studies students. Another important aspect with this study is that what is measured are not actual practices in the classroom, but students' perceptions of these. The construct validity may also be questioned, as only certain elements of writing instruction and feedback are included in the questionnaire, as the study is limited to focusing what is most central in a genre-pedagogy approach to teaching writing. Nevertheless, the findings may yield some insights into how students perceive what happens in the classroom concerning writing instruction.

Conclusion

My research shows that Norwegian upper secondary school students do not feel confident about their English writing skills and that they perceive writing instruction and feedback practices differently. Not all students think that they have been instructed in how to structure texts in English and adjust language to purpose and situation, central features in writing instruction from a genre-pedagogical perspective. In addition, many students report that assessment strategies are not integrated as part of

the writing instruction process, which is central in the third phase of the teaching-learning cycle developed within genre-pedagogy. If the picture outlined here based on student perceptions is true, there is a need to improve writing instruction and feedback practices in English teaching in Norwegian upper secondary schools. I would argue that applying a genre-pedagogical approach to English writing instruction could be a way of ensuring practices in line with official guidelines for the Norwegian educational system, and in line with what has been found useful in previous research.

However, this study does not give a complete picture of the students' perceptions in upper secondary schools, as it is limited to general studies. Vocational studies classes follow the same English curriculum as general studies classes, but the situation may be different for these students. This is something that needs further investigation in future research. There is also a need to investigate what the situation is on lower levels, to find out how lower secondary school pupils are prepared for the requirements they will meet in later English studies. This has not been investigated yet.

As what happens in the classroom is to a certain degree influenced by what happens in the teacher training at universities and university colleges, a final conclusion is that the teacher education programs need to do a better job of training teachers in how to carry out writing instruction, and focusing on genre-pedagogy in English studies and English teacher educations could be one way of ensuring more similar practices that comply with the English curriculum and requirements in the programme "Assessment for Learning".

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Article IV

An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing. (to appear in PLM Yearbook in 2016)

An experimental study on the effect of systemic functional linguistics applied through a genre-pedagogy approach to teaching writing

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Abstract

In the tradition of teaching English as a second language, there has been an increased interest in how functional language descriptions and understandings of genres may be used as resources for making meaning. The present study investigates what impact writing instruction that draws upon systemic functional linguistics (SFL) applied through a genre-pedagogy approach has on students' ability to write argumentative essays. This includes explicit grammar instruction inspired by SFL, as well as instruction on text structure. The study uses a mixed-methods approach, with a quasi-experiment followed up by quantitative and qualitative analyses of the collected material. Statistical analyses indicate a significant positive effect on writing performance in the intervention groups, regardless of gender, first language and previous level of writing. As the study lacks control groups, the quantitative analysis was complemented with examples from student texts to illustrate the improvement revealed in the statistical analysis. The findings suggest that SFL applied through a genre-pedagogy approach to teaching writing may help students to improve their writing skills.

1. Introduction

Learning to write in a second language (L2) is more demanding than learning to write in the first language (L1). In Silva's research review of L2 writing (1993), his findings suggested that L2 writers have more difficulty with organizing material when writing than do L1 writers. He pointed out that there was 'a need to include more work on planning- to generate ideas, text structure, and language' (Silva, 1993, p. 671) in the teaching of L2 writers. Learning to write argumentative texts in school is a challenge in general (Andrews, 1995; Beard, 2000; Berge, Evensen, Hertzberg, & Vagle, 2005;

Freedman & Pringle, 1988), so this is probably also a challenge in L2 contexts. The need for writing instruction that focuses on planning, text structure and language is addressed in various genre-based pedagogies that have been developed and transferred to L2 contexts, and is also addressed in this article, with a specific focus on how to teach argumentative writing.

Common to the genre-based pedagogies that have developed during the last decades is the focus on context (Freedman & Medway, 1994). This means that they focus on teaching how to adjust writing to purpose and situation. In a review on genre as tool for developing instruction in L1 and L2 contexts, three different traditions are outlined: a) English for Specific Purposes, or ESP, b) North American New Rhetoric studies and c) Australian systemic functional linguistics, or Australian genre-pedagogy (Hyon, 1996). Hyon found that ESP approaches and the Australian genre-pedagogy focused on linguistic features of written texts and guidelines for presenting these in the classroom, whereas the North American New Rhetoric approaches focused more on the institutional contexts and functions of genres. In spite of differences, all genre-based pedagogies focus on adjusting writing to purpose and situation, which is a central concern when learning languages (Council of Europe, 2003).

Originally, the Australian genre-pedagogy developed in primary school as a strategy to support all pupils with regard to mastering genres required of them in school context regardless of their background (Cope, Kalantzis, Kress, Martin, & Murphy, 2012). This pedagogy was influenced by Halliday's systemic functional linguistics (SFL), a theory that outlines systems of language choices from which the language user may choose in various contexts (Halliday & Matthiessen, 2014). In genre-pedagogy, there is a focus on context and on revealing what is typical of different types of texts in terms of language and structure. In the Australian tradition, genres are seen as constructed in stages, or in a kind of set pattern and knowing these is an important step in learning how to produce texts of various genres (James R. Martin, 2012; James R. Martin & Rothery, 2012). This has led to the development of a teaching-learning cycle for the teaching of writing with three main stages: a) modelling or deconstruction of text b) joint construction of text, meaning that the teacher writes a text together with the whole group of students, and c) independent construction of text including consultations with the teacher and peers (Cope & Kalantzis, 2012; Rose, 2009).

Genre-pedagogy developed through a series of action research projects (Rose, 2009), first the LERN Project (Literacy and Education Research Network) which also joined the Language and Social Power Project, second the *Write it Right* project, and

third, the *Reading to Learn* project. The conclusion of the report from the LERN Project was that the programme had generated a very positive response from the participating teachers, and the approach was found particularly useful in the teaching of how to write factual texts in primary school (Walsh, Hammond, Brindley, & Nunan, 1990). Another recent longitudinal study with a similar type of approach revealed that growth in writing was related to use of functional meta-language, modelling example texts and feedback on writing (Humphrey & Macnaught, 2015). This study was carried out in an Australian upper secondary school with most students from other language backgrounds than English

The second and third phase of the developments in the Australian genre-pedagogy moved the focus beyond developing a strategy for the teaching of writing. The second phase, *Write it Right,* focused on mapping what genres are necessary to include in curricula to meet the literary demands of society (J. R. Martin & Rose, 2008). The third phase, *Reading to Learn,* integrated an approach for detailed reading with the writing instruction practice that had developed in the genre-pedagogy tradition. An extensive action research study comprising 17 schools in an Australian region concluded that this type of approach significantly improved educational outcomes (Koop & Rose, 2008). The *Reading to Learn* approach has also shown a positive outcome in research carried out in higher education (Rose, Rose, Farrington, & Page, 2008).

In the tradition of teaching English as a second language, there has been an increased interest in how functional language descriptions may be used as a resource for making meaning (Byrnes, 2013; Hyland, 2007; Johns, 2011; Schleppegrell, 2013). Much research has been carried out on how genres are learnt by more advanced L2 learners in college or university in English for Specific Purposes contexts, with a focus on professional settings (Angelova & Riazantseva, 1999; Bhatia, 1993; Gimenez, 2008). These studies generally claim that there is a need of support to meet writing expectations in different genres in working life. Australian genre-pedagogy scholars, on the other hand, have focused on primary and secondary school genres (Callaghan, Knapp, & Noble, 2012; Hammond, 1987; Joyce, 1992; James R. Martin, 1989, 2012), as pointed out by Hyon (1996). Even though the Australian genre-pedagogy has a focus on how to master different genres that are relevant in working life, most of the research has been related to developing curricula and teaching strategies for primary and secondary schools.

The focus of the current study is on teaching argumentative writing in Norwegian upper secondary school. There is a need to investigate this, as

argumentative writing seems to be a dominant genre at this level (Horverak, 2015, forthcoming), and the majority of students do not feel very confident of their competence to write argumentative texts in English (Horverak, forthcoming). The study referred to here was carried out in 15 upper secondary schools across Norway in first-year general studies classes in the second semester, meaning a few months before a possible final exam. How English writing is taught in lower secondary schools in Norway has not yet been investigated, so it is difficult to know how students are prepared concerning writing before starting in upper secondary school. However, an interview-study following up the current study revealed that the students who participated had neither learnt about argumentative writing in English previously, nor about how to adjust language to a formal context (Horverak, 2016). However, they reported that this genre was somewhat familiar from Norwegian teaching in lower secondary school, and compared the English "essay" with the Norwegian genre "article".

The research question of this study is as follows: *What effects does applying systemic functional linguistics through a genre-pedagogy approach to teaching writing have on students' writing skills?* To answer this question, a quasi-experiment with a teaching intervention was carried out with 4 classes of first-year students in the general studies branch of Norwegian upper secondary school at the beginning of the first semester. The teaching intervention in this study was influenced by the teaching-learning cycle as presented by Feez (1999), and elaborated on in Hyland's book *Genre and second language writing* (2004), including the five stages: 1) developing the context, 2) modelling and deconstructing the text 3) joint construction of the text 4) independent construction of the text, including support through feedback and 5) comparing with other texts. The teaching included a focus on how to construct argumentative texts in the form of five-paragraph essays, and on adjusting structure and language to a formal context. The choice of grammatical elements to include in the intervention was based on the systems of language presented in SFL. The findings of the study may provide insight into how genre-pedagogy and a linguistic theory such as SFL may be useful for English writing instruction in a Norwegian context, as well as other L2 contexts.

1.1. *English – a second or a foreign language in a Norwegian context?*

English has quite a special status in Norway, as it is unclear whether it should be regarded a second language (L2), or as a foreign language. In the educational system, English has recently changed status from a foreign to a second language (Norwegian

Directorate for Education and Training, 2006), and the English competence in Norway is generally high (Education First, 2012). However, when compared to countries where English is an official language, it is clear that it is not a second language either (Graddol, 2006, p. 84). Instead, it could be said to have an in-between status as neither a foreign nor a second language (Graddol, 1997; Rindal, 2012, p. 23; Rindal & Piercy, 2013). In the context of upper secondary school, English teaching differs from foreign language teaching as it is not really focused on teaching the language, instead it tends to focus on teaching different social and cultural issues in English-speaking countries, as well as on reading literary texts (Norwegian Directorate for Education and Training, 2013a).

1.2.   *English curriculum and exams in Norwegian upper secondary school*
In Norway, English teaching starts from year 1 in school, and is obligatory for 11 or 12 years throughout the first year of general studies or the second year of vocational studies in upper secondary school. Whereas students who choose general studies have 5 class hours per week the first year, students who choose vocational studies have 3 class hours in year 1 and 2 in year 2. Hence, English is obligatory for a longer period for these students. The students may get a written or an oral exam after the final obligatory year of English. The exam is the same for general and vocational studies.

The Knowledge Promotion curriculum reform of 2006 (Norwegian Directorate for Education and Training), and the following 2013 revision (Norwegian Directorate for Education and Training, 2013a), introduced a strong focus on what was called basic skills, one of which is writing. This was in line with recommendations developed by the European Parliament and the Council of the European Union (2006). In the English subject curriculum for Norwegian schools, writing competence is specified as "being able to express ideas and opinions in an understandable and purposeful manner […] planning, formulating and working with texts that communicate and that are well structured and coherent" (Norwegian Directorate for Education and Training, 2013a). The students are also required to "use content from different sources in an independent, critical and verifiable manner", (Norwegian Directorate for Education and Training, 2013a). The teaching intervention and the choice of measuring instruments in the current study is based on this type of context, in which the students are to be prepared for an exam where their ability to write a coherent argumentative text with references to sources may be tested.

2. Methodology

The aim of the present study is to investigate the effects of applying SFL through a genre-pedagogy approach to teaching writing. The design of the study was quasi-experimental without a control group (Shadish, Cook, & Campbell, 2002, p. 106). As the study took place in a natural environment, it could also be defined as a field experiment (Langdridge & Hagger-Johnson, 2013). In the following, the research design will be presented, as well as the teaching intervention, the research tools, the sample and how the analysis will be performed. Finally, there are some reflections about internal and external validity. The project has been approved by the Data Protection Official for Research (NSD).

2.1. *Research design and measuring instruments – intervention study with pre- and post- tests*

The teaching intervention in this study lasted for four weeks, and started at the very beginning of the first semester. Teaching material was developed in the form of PowerPoints, and these included instruction on how to construct argumentative texts as five-paragraph essays. The teaching material was based on Feez's teaching-learning cycle (1999) as presented in Hyland's *Genre and Second Language Writing* (2004), except for stage 3, where "joint construction" was changed to "writing practice and grammar instruction" (see table 1). It also included some grammatical issues that are identified as relevant in SFL to adjust writing to context. More precisely, what was included was explicit grammar instruction on 1) cohesive links such as connectors and pronouns, 2) modality and 3) formality level of language. The teachers were instructed on how to implement the teaching material in their groups.

Table 1
The teaching intervention

Stage	Teaching-learning cycle	Content
First	Setting the context	Focus on different types of purposes and genres
Second	Modelling, revealing key features of genre	Global structure of essays/argumentative texts - Introduction with a question for discussion - Body, main arguments - Conclusion, summing up Local structure of main paragraphs in essays - Topic sentence - Supporting details - Counter-arguments

		- Closing comment
Third	Writing practice and grammar instruction	Exercise with topic: Values and social issues in the USA, sources given: - "Brenda's Got a Baby" by Tupac - Obama's Victory Speech of 2012 Sources: How to use and refer to sources Cohesive links: connectors and pronouns Modality: modal verbs and other modal expressions Formality level: features of formal and informal language Vocabulary work: using dictionaries
Fourth	Independent construction supported by the teacher	Revision of pre-test with - self-assessment - peer assessment - teacher comments and teacher support
Fifth	Comparing to other genres and contexts	Formal and informal genres Writing exercise: e-mail to a friend and report to a police department about Brenda's story (Tupac's lyrics)

Note. The teaching intervention is based on Feez (1999) and Hyland (2004)

To find out whether the students improved, they were given pre and post-tests with open writing-exercises before and after the teaching intervention. The order in which the tests were given was counter-balanced across participants by switching the tests for two of the groups to ensure that possible differences from pre to post-test were not due to the difficulty level of tests. In both tests, the students were to write a text where they discussed American values and social issues in the American society and included relevant sources attached to the exercises. The wording in one test was "Describe some important values in the USA and discuss these in relation to the situation of various people in the modern American society", and the attachments included excerpts from Martin Luther King's speech "I have a dream", and from Coolio's rap lyrics "Gangsta's Paradise". The wording in the second test was "Describe some relevant social issues in the USA and discuss these in relation to important values for the American people", and the appended texts included excerpts from Obama's inauguration speech of 2009 and from Tupac's rap lyrics "Ghetto Gospel". The main differences between the tests were the starting points for discussion and the texts given as appendices.

Furthermore, possible rival explanations were hypothesised and checked before the intervention by mapping various variables that may have influenced the outcome. The variables mapped were gender, first language, grade in written English from lower

secondary school and self-confidence level concerning writing factual texts in English. To measure the latter, the students were given a short questionnaire with eight "I can"-statements concerning writing factual texts. The statements included the following elements 1) write an introduction, 2) discuss topics, 3) build paragraphs, 4) write arguments, 5) write a conclusion, 6) organise content, and 7) use connectors to create coherence and 8) use sources. The students answered on a 7-point Likert scale from 1=totally disagree to 7= totally agree to these statements.

2.2. *Samples – teachers and students*

The teachers and the students participating in the study were convenience samples who were recruited using the present author's personal network of friends. Hence, they constitute a non-probability sample (Cohen, Manion, & Morrison, 2011, p. 155). Four English teachers and four groups of upper secondary school students participated in the experiment (see table 2).

Table 2

Distribution of respondents

School and group	Teacher		Number of students
	Work experience	English studies	
School 1, group A	Several years	90 ECTS	21
School 1, group B	Newly educated	Master's degree	22
School 2, group C	Several years	Master's degree	20
School 2, group D	Several years	Master's degree	20

The participating groups came from two schools. The teachers participating in the experiment had different backgrounds. Three of the teachers had long teaching experience, whereas one teacher was newly educated. Three of the teachers had a master's degree in English, two of them in English linguistics, and one of them in English literature. The fourth teacher had one and a half year of English studies. There were about 20 students who agreed to participate in each group, resulting in a total of 83 participants.

2.3. *Analysis – quantitative and qualitative*

The collected data material consisted mostly of qualitative data in the form of essays written as responses to the pre and post-tests about values and social issues in the American society. This data material was converted into quantitative data through content analysis by giving scores in various categories (Cohen et al., 2011, p. 564).

Each essay was given scores by two of the participating teachers and the present author. There was an overall score of the essays based on evaluation criteria for structure, language and content in accordance with the criteria used in examination evaluation guidelines (Norwegian Directorate for Education and Training, 2013b). The essays were scored on a scale from 1 (lowest) to 6 (highest) on a total evaluation and on each of the three main categories of structure, language and content. These scores were then used in the statistical analysis of the study's results. In addition, the teachers gave grades on various items included under the three main categories in the evaluation form (see appendix 1 for all items).

To avoid bias, the author did not know which essays were written as pre-tests and which were written as post-tests when giving scores. A one-way random intraclass-correlation was computed to check for inter-rater reliability (Thomas, Nelson, & Silverman, 2011, p. 200) of the evaluation of total score on pre and post-test, and also on the main categories of structure, language and content (Table 3). Average measures are reported to indicate the reliability of the mean of several ratings.

Table 3

Intraclass correlation among raters

Evaluation category	Pre-test	Post-test
Structure	.66	.78
Language	.73	.82
Content	.71	.80
Total	.76	.84

Note. Average measures are reported.

On the pre-test, the lowest correlation was .66, and the highest was .76. On the post-test, the lowest correlation was .78 and the highest was .84. The reliability is somewhat low for the pre-test structure, but generally all scores are sufficiently high. From the results here, we see that the raters are more consistent with each other in giving evaluations after the teaching intervention than before.

The gain from pre to post-test was measured, and inferential statistical calculations were performed to assess whether the teaching intervention had a significant effect on the students' writing skills (Howitt & Cramer, 2011, p. 100). Paired t-tests were used to check whether the students had improved significantly, and Cohen's d was calculated to measure the effect of the treatment. To see whether the background factors, i.e. gender, first language, grade or self-confidence-level, could explain some of the variance in the results, a multiple regression analysis was

performed. The quantitative analysis was complemented by a qualitative analysis examining some essays more closely to see how elements from the teaching intervention that improved are reflected in the essays written as post-tests compared to those written as pre-tests.

2.4. *Validity*

There are different challenges with making inferences based on an experiment like this one. According to Shadish, Cook and Cambell, validity refers to "the approximate truth of an inference" (2002, p. 34), and two of the main categories of validity they present in their book about experimental designs are internal and external validity. Internal validity refers to whether it was in fact the manipulated variable that caused a possible change, and external validity refers to whether the conclusions can be generalised to other populations. In a teaching intervention such as the one applied in this study, there may be some confounding variables not accounted for. This is a challenge to the internal validity, although the potentially confounding variables of gender, first language, previous written English grade and self-confidence have been controlled for. When it comes to external validity, one challenge is that the participants were not randomly selected. Another problem is the lack of a control-group. As the English subject curriculum and English teaching in upper secondary school seem to comply quite well with genre-pedagogy approaches (Norwegian Directorate for Education and Training, 2013a, author), it would in any case be difficult to include a true control group with a very different teaching strategy in the context of this study.

3. Results and analysis

As mentioned earlier, this study investigates what effects applying SFL through genre-pedagogy may have on students' ability to write argumentative texts. The following analysis is divided into two subsections. First, the quantitative analysis shows that the students improved significantly from the pre to the post-test regardless of the background variables that were hypothesised to have an influence. Second, there is a qualitative analysis with some examples from student texts. The text examples are included to illustrate some of the improvement revealed in the statistical analysis.

3.1. *A quantitative analysis of the results from pre to post- test*

Improvement is measured by comparing the scores on the pre and post-tests to see if the students improved significantly. To examine this, paired sample analysis was used.

The results of this analysis, as well as the results of the scoring of the pre and post-tests, are presented in table 4.

Table 4

Results of pre and post-tests and gain from pre to post-test

	Pre-test	Post-test	Gain			
	M(SD)	M(SD)	M (SD)	95% CI.	T	E.S
Structure	3.13(0.81)	3.74(0.88)	0.61(0.70)*	(0.46 - 0.76)	7.97	.72
Language	3.53(0.78)	3.90(0.81)	0.37(0.58)*	(0.24 - 0.50)	5.83	.46
Content	2.87(0.74)	3.66(0.86)	0.80(0.70)*	(0.64 - 0.95)	10.41	.99
Total	3.10(0.80)	3.75(0.88)	0.65(0.70)*	(0.49 - 0.80)	8.47	.77

Note. Paired sample t-tests, df = 82, *p< .001 (Two-tailed), effect sizes are calculated as Cohen's d, scale: 1 - 6

As can be seen, the students generally had better results on the post-tests compared to the pre-tests (See table 4). On the pre-tests, the students' average score was 3.10 with a standard deviation of 0.80 on a scale from 1 as the lowest to 6 as the highest score. They improved to an average score of 3.75 on the post-test with a standard deviation of 0.88. The mean gain from pre to post-test on the total evaluation was 0.65. Of the three main categories of structure, language and content, the students scored highest on language on both pre-test and post-test with a mean of 3.53 (sd=0.78) and 3.90 (sd = 0.81) respectively. They improved with an average of 0.37 (sd=0.58) on language, with most improvement in the categories of modality and formality level of language (see appendix 1). With regard to structure, they improved with an average of 0.61 (sd=0.70) from an average score of 3.13 (sd = 0.81) on the pre-test to 3.74 (sd = 0.88) on the post-test. In the category of content, they improved with an average of 0.80 (sd = 0.70) from an average score of 2.87 (sd = 0.74) on the pre-test to 3.66 (sd = 0.86) on the post-test, and they improved most concerning the use of sources (see appendix 1).

The differences between the pre and post-tests were tested for significance by using paired t–tests as the results were normally distributed. Analysis of the raw scores provided by the raters indicates a statistically significant improvement in the total evaluation from pre to post-test with an effect size of .77 (p<0.1). In all the three main categories, the students also improved significantly (p< .01) with effect sizes of 0.72

on structure, 0.46 on language, and 0.99 on content. The effect sizes on structure and content are quite large, whereas the effect on language is on a medium level[1].

In the following, to what extent certain background variables confounded the results is investigated by using multiple regression analysis (see table 5). The potential confounding variables identified were gender, first language, grade in written English in lower secondary and self-confidence in relation to how well the students thought they could write argumentative texts at the point of the pre-test.

Table 5

Prediction of background variables on gain

	β(p)
Gender	.10(.44)
First language	.13(.29)
Grade, lower secondary	.09(.46)
Self-efficacy, pre-test	-.32(.02)*
F(df)	2.52(4, 71)
R Square(p-value)	.124(.049)*

Note. First language is coded 1 = Norwegian, 2 = others, including English
         Grade in lower secondary = grade on written English
         β = standardised regression coefficient, *p< .05 (Two-tailed)

As displayed, these four variables predicted 12.4% of the variance in the scores (R squared = .124, see table 5). This showed significance with a p-value of .049 (F=2.517). Most of the variance in the scores cannot be explained by the selected variables, as only self-confidence shows a significant correlation (p=.02). This means that the variables gender, first language and grade in lower secondary can be excluded as explanations for the gain between pre and post-tests.

3.2.   *A qualitative look at the students' texts*

The statistical analysis of the results showed that the students improved in all the three categories of structure, language and content. In the qualitative analysis, how the students improved is illustrated to complement the quantitative analysis. The text excerpts included here are chosen as they illustrate some of the improvement reported in the quantitative analysis, and are typical examples of how the students improved.

In one student's concluding paragraphs, we see a clear improvement as the style has changed from a somewhat informal style with a strongly expressed opinion to a

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[1] Guidelines developed by Cohen show that 0.80 is to be considered a large effect, 0.50 a medium effect and 0.20 a small effect (Dancey & Reidy, 2011, p. 248)

more formal style with a relatively neutral summary. In the first sentence in the pre-test, this student started the conclusion with a personal expression, saying "My opinion about this is that it is terrible!", ending with an explanation mark, while in the post-test, the same student started the conclusion with a connector linking the conclusion to the previous text, followed by a summary of what has been discussed: "To sum up we see that America has many different social issues they need to work on." This is one example of how the students improved in writing conclusions and using connectors to create coherence, which are subcategories of "structure" in the quantitative analysis, and using the right formality level, which is a subcategory of "language".

Generally, many students included connectors in their post-tests. As in the previous example, we see here examples of introductory sentences to conclusions: 1) "To sum up, the United States have experienced a change since 1964", 2) "To sum up, I think that the USA is a great country for opportunities and hope" and 3) To conclude, the values Martin Luther King wished for are in the American society". The final example here is followed up by a connector that introduces a contradiction: "However, not every individual American get to have an even piece of these values". This illustrates that the student used connectors both to structure the answer and to report the main point of the previous discussion. Another student used a connector to indicate that this is the last main point in her argument: "Finally yet importantly, justice is also a value for the Americans". Using a connector that indicates a contradiction is another way of presenting an argument, as illustrated in the following example: "Even though the USA is a country with many values, they still have huge issues like equality differences". All these examples illustrate how students used connectors to structure their arguments after the for-week long teaching intervention.

How to write an introduction was another element of the category of "structure" that showed improvement, and we see an example of this in another student's tests. In the introduction in the pre-test, this student included a general presentation of the topic, though this had a rather vague focus for the following discussion, moving directly to an example:

> The topic in this text is about social issues in USA and some values that is important for the American people. USA is a country with big differences between the people. A difference like this is for example racism.

The introduction here generally rephrases what is given in the exercise, and then starts directly on the examples in the introductory paragraph. The introduction in the post-

test is more interesting and thorough. Here we also see that the student has used the sources given as he sets a context relating the issue of values to Martin Luther King's speech, leading towards a question for discussion:

> In the modern USA, there are many values appreciated by the American people. Their homeland is related to a country with freedom, equality, and justice. Even though the values are appreciated and meant to be good, there are still issues to be solved. Martin Luther King's speech expresses a dream that the American people one day will have equal rights. Does the American society have the values that Martin Luther King hoped they would have? This text will discuss some values in America related to the social issues.

Another aspect the students improved a great deal on was the expression of modality, a subcategory of "language" in the quantitative analysis (see appendix 1). In one student's conclusion in the pre-test, we see that she expresses some rather clear prejudices about people not used to living with black people: "Some people aren't used to living side by side with black colored people, and when they do, they have already made up an opinion about them." This is a rather strong claim about people being racist if they come from a homogenous environment. In the post-test, the same student sums up her ideas and gives a more neutral description of the situation, and her opinion that not everyone has the same opportunities is modified by the word "maybe": "I believe that America is a great country, and that it is the land of opportunities, but maybe not for everyone." It is roughly the same idea she presents, namely that life is not easy for everyone in the USA, though the way she presents this idea in the post-test makes a more credible impression.

4. Discussion

This study investigates how systemic functional linguistics (SFL) applied through genre-pedagogy may be implemented in the classroom, and what effect this seems to have on students' ability to write argumentative texts. The results showed that the students generally produced better texts after the teaching intervention, and the texts improved particularly in terms of structure and content. The students improved less in the category of language compared to structure and content, but this may be due to the fact that they scored higher in this category to begin with, so there was less room for improvement. In the category of language, they improved most in relation to modality

expressions and formality level, grammatical features that were focused on in the intervention. These findings support the conclusions from previous studies on grammar instruction in L2 contexts (Norris & Ortega, 2000; Spada & Tomita, 2010), that explicit grammar instruction has a positive effect on students' writing skills.

The excerpts from student texts provide examples of the students' improvement, particularly in relation to structure, formality level and modality. However, these are just a few examples illustrating how some of the students actually improved, and cannot be used to generalise the findings of this study. Still, one might argue that the findings of this study are transferable to similar contexts (Lincoln & Guba, 1985). One might expect that a similar treatment in another school also would lead to improvement.

Even though students are different and have different starting points for learning how to write argumentative texts, this study shows that SFL applied through genre-pedagogy has a positive effect regardless of gender, first language and level. In line with other researchers on genre-based approaches, this study argues that there is a need for explicit instruction and explicit attention to language to support development in writing skills (Byrnes, 2012; Humphrey & Macnaught, 2015; Hyland, 2003; Schleppegrell, 2013), and the power of a genre-pedagogical approach like the teaching-learning cycle developed in Australia has not been fully explored in L2 contexts, as pointed out by Martin (2009).

There are certain threats to the reliability and validity of the findings of this study. One should keep in mind that the statistical analysis is based on some subjective evaluations of what the raters might think of as appropriate linguistic choices, such as what is appropriate use of connectors and modal verbs. This makes the rating somewhat unreliable. Still, as the inter-rater reliability is quite high, there seems to be reasonable consensus about what are suitable linguistic choices in argumentative texts. In the multiple regression analysis, various confounding factors were controlled for, like gender, first language, grade and self-confidence level, but other factors than these may have influenced the results as well. For example teacher and student motivation and previous knowledge may also be confounding factors that are a threat to the internal validity of the study.

Even though the statistical analyses in this study show that a genre-pedagogy approach to teaching writing may have a significant effect on students' writing skills, the most serious weakness of this study is that it does not investigate whether the students might have had a similar improvement without this type of genre-pedagogy approach - this because there was no control group (Shadish et al., 2002). This is a

threat to the external validity of this study that makes it generalising from it somewhat problematical. The students could have improved anyway as they may have matured during a month, and they have worked with the topic being tested before the post-test. They may also do better because at the point of the post-test, it is the second time they write about the same topic. However, as this study is a rather small study, carried out in a natural setting as a field experiment, the goal has not been to make certain predictions and generalisations about students' learning of writing in English, but rather to produce useful knowledge about how SFL may be applied through genre-pedagogy in writing instruction. Hence, this study might yield some interesting insight into a pedagogical approach that explores the possibilities for teaching how to write argumentative texts in L2 contexts.

5. Conclusion

The results of this study support the idea that SFL applied through a genre-pedagogy approach to teaching writing may have a positive effect on students' writing skills. Perhaps insights from linguistic theory and research have not been fully exploited in the context of writing instruction. Within linguistics, there is a great deal of knowledge of how language works to create meaning. Whether this knowledge reaches educational contexts and is applied in teaching is, however, unclear. This article advocates that SFL and genre-pedagogy should be implemented in L2 writing instruction contexts, and that this should also be included in the curriculum of the English teacher education in Norway. There is, however, a need to follow up on this study in future research to see if the type of approach demonstrated in this study may offer a fruitful approach across different contexts, also when compared to other approaches.

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Appendix 1: Results, items

Table 6
Results of evaluations on item level

	Pre-test	Post-test	Gain			
	M(SD)	M(SD)	M (SD)	95% CI.	t	E.S
S1	3.00(0.75)	3.73(0.87)	0.73(0.77)*	(0.56 – 0.90)	8.65	0.90
S2	3.40(0.94)	4.09(0.91)	0.69(0.79)*	(0.52 – 0.86)	8.01	0.74
S3	3.22(0.90)	3.87(0.93)	0.65(0.77)*	(0.48 – 0.82)	7.66	0.71
S4	3.34(0.84)	3.84(0.86)	0.50(0.75)*	(0.33 – 0.66)	6.02	0.59
S5	2.74(0.94)	3.65(0.93)	0.90(0.98)*	(0.69 – 1.12)	8.38	0.97
S6	3.13(0.86)	3.62(0.87)	0.49(0.68)*	(0.34 – 0.63)	6.50	0.56
S7	3.16(0.78)	3.61(0.85)	0.45(0.59)*	(0.32 - 0.58)	6.92	0.55
L1	4.49(0.78)	4.82(2.42)	0.33(2.36)	(0.19 – 0.84)	1.26	0.21
L2	3.65(0.84)	3.75(0.85)	0.10(0.55)	(0.02 – 0.22)	1.66	0.12
L3	3.52(0.88)	3.91(0.88)	0.39(0.57)*	(0.26 – 0.52)	6.18	0.44
L4	3.61(0.88)	3.97(0.88)	0.36(0.61)*	(0.23 – 0.49)	5.37	0.41
L5	3.47(0.82)	4.02(0.79)	0.55(0.65)*	(0.41 – 0.69	7.75	0.68
L6	2.87(0.67)	3.39(0.77)	0.52(0.62)*	(0.39 – 0.66)	7.64	0.72
C1	3.08(0.93)	3.90(0.91)	0.81(0.81)*	(0.64 – 0.99)	9.18	0.89
C2	3.08(0.81)	3.80(0.85)	0.72(0.75)*	(0.55 – 0.88)	8.71	0.87
C3	3.58(0.93)	4.22(0.85)	0.63(0.74)*	(0.47 – 0.80)	7.84	0.72
C4	2.94(0.83)	3.68(0.90)	0.74(0.75)*	(0.57 – 0.90)	8.94	0.85
C5	2.85(0.88)	3.62(0.95)	0.78(0.85)*	(0.59 – 0.96)	8.28	0.84
C6	2.30(0.81)	3.40(1.01)	1.10(1.06)*	(0.87 – 1.33)	9.50	1.21
C7	1.68(0.66)	3.00(1.14)	1.32(1.14)*	(1.07 – 1.57)	10.56	1.47

Note: Paired sample t-tests, df = 82
     *p< .001 (Two-tailed)
     Effect sizes are calculated as Cohen's d
     Scale: 1 – 6

S1 = Introduction: How well is the topic and question for discussion/thesis statement presented?
S2 = Paragraph-division: How well are the ideas sorted into paragraphs?
S3 = Topic sentences: How well are the arguments in the paragraphs presented through the topic sentences in the paragraphs?
S4 = Coherence of arguments: How clear is the writer's opinion throughout the discussion?
S5 = Conclusion: How well does the final paragraph sum up the arguments and give a clear conclusion/answer to the question for discussion?
S6 = Cohesive links: How well is the content logically linked by the use of connectors?
S7 = Cohesive links: How well is the content logically linked by the use of pronouns?
L1 = Spelling: To what extent is the spelling correct?
L2 = Grammar: To what extent is the grammar correct?
L3 = Sentence complexity: To what degree does the student use complex sentence structure?
L4 = Vocabulary: To what extent does the student show an advanced and varied vocabulary?
L5 = Formality level: To what degree does the student use the appropriate formality level of language?

L6 = Modality: To what extent does the student express degrees of possibility and uncertainty in a good way?

C1 = Exercise – topic: How well does the text answer the question in the exercise given?

C2 = Topic: How clear is the topic for discussion in the text?

C3 = Relevance: To what degree are the arguments included relevant to the topic?

C4 = Thoroughness: How detailed and thorough is the argumentation?

C5 = Discussion: To what degree does the text show different opinions or counter-arguments?

C6 = Sources: How well does the student use sources in a sensible and independent way?

C7 = Literature: How well are the sources referred to in the running text and in a literature list?