

## **Writing Instruction and Genre Pedagogy in the EFL classroom**

A mixed-methods study of secondary school teachers' awareness and use of Genre Pedagogy in their writing instruction.

SYNNØVE OPEDAL

SUPERVISOR

Ingrid Kristine Hasund

**University of Agder, 2024**

Faculty of Humanities and Education

Department of Teacher Education

# Acknowledgements

Writing a master's thesis has been incredibly challenging, interesting, frustrating, and rewarding. It has been especially rewarding to work so closely on an aspect of the teaching profession that will help me throughout my career.

First, I would like to thank my thesis supervisor, Ingrid Kristine Hasund, for her guidance, insight, and support. I am grateful for the time you have invested in my thesis and for all your support through this process. I am truly grateful that I got to work with you as my supervisor on this project.

I would also like to thank all the participants of this study who have contributed their insight and time. The project would not have been possible without you.

I would also like to thank my fellow classmates of five years. I have appreciated our many discussions, both MA-related and everything else. This last year, you have joined me for countless hours at the study hall and much-needed coffee breaks. Thank you.

Thank you to Lenka for hosting weekly "Shut up & Write" sessions.

Lastly, a special thanks to Karen. Your constant support and encouragement have gotten me through this process.

Synnøve Opedal

Kristiansand, May 2024

## Abstract

This thesis examines how educators teach writing and their awareness and perception of Genre Pedagogy (GP) in Norwegian secondary schools. Writing is an essential skill for effective communication, highlighted as one of the basic skills in the English subject curriculum (Ministry of Education and Research, 2019). Teachers must prepare pupils to communicate through text for different purposes, contexts, and audiences. Previous research has shown that a more extensive focus needs to be placed on writing instruction (Horverak, 2016; Drew, 2019; Lund, 2014).

The present study examines writing instruction in light of a genre-based perspective on writing pedagogy. Genre Pedagogy is a teaching method based on Halliday's Systemic Functional Linguistics (SFL), Vygotsky's sociocultural theory, and Bernstein's ideas of learning. In the GP approach, the teaching and learning cycle (TLC) has been developed to aid teachers in developing pupils' reading and writing abilities.

The first objective of this study was to explore how teachers conducted writing instruction in secondary schools in the English foreign language (EFL) classroom. The second aim was to explore teachers' familiarity, perception and use of Genre Pedagogy as an approach to writing instruction. A mixed-methods approach was applied to reach these goals, consisting of a survey with 69 participants and seven semi-structured individual interviews.

The study's findings showed that teachers supported the writing process by providing writing frames, feedback, and pre-writing activities such as discussing content and genre and reading model texts. The findings also indicated that many teachers' writing instruction aligned with key components of a GP approach, although the term might not be widely familiar. Motivation emerged as a crucial factor in developing writing skills and calls for more attention. Thus, the present thesis contributes to research on writing instruction in the EFL classroom in secondary schools in Norway.

**Keywords:** *Writing instruction, L2 English writing, Genre Pedagogy, secondary school education*

# Table of Content

<b>Acknowledgements</b> .....	i
<b>Abstract</b> .....	ii
<b>1. Introduction</b> .....	1
1.1 Background.....	1
1.2 The aim of the study .....	2
<b>2. Theory</b> .....	4
2.1 Genre.....	4
2.2 Genre Pedagogy.....	6
2.2.4 The teaching and learning cycle.....	9
2.3 Writing research in Scandinavia.....	11
2.3.1 The Norwegian genre discourse in writing instruction.....	11
2.3.2 Genre Pedagogy’s applicability.....	13
<b>3. Methodology</b> .....	17
3.1 Choice of method.....	17
3.1.1 Mixed methods research.....	17
3.2 Survey .....	18
3.3 Interviews .....	19
3.4 Data analysis procedure.....	21
3.5 Ethics towards the informants.....	22
3.6 Reliability and validity.....	23
<b>4. Results</b> .....	25
4.1 Results from the survey.....	25
4.1.1 Respondents’ background .....	25
4.1.2 Collaboration.....	26
4.1.3 Writing instruction practice.....	27
4.1.4 Genre Pedagogy .....	30
4.2 Results from the interviews .....	32
4.2.1 Writing instruction.....	33
4.2.2 Challenges .....	37
4.2.3 Genre Pedagogy .....	41
<b>5. Discussion</b> .....	47
5.1 Teachers’ practices in writing instruction.....	47
5.1.1 How, what, and why? .....	47
5.1.2 Scaffolding .....	48
5.1.3 Feedback .....	49

5.1.4	Motivation – the most common challenge in writing instruction? .....	50
5.2	Genre Pedagogy – awareness/perception/incorporation .....	52
5.2.1	Awareness and perception .....	52
5.2.2	Comparison to the teaching and learning cycle .....	53
<b>6.</b>	<b>Conclusion</b> .....	<b>56</b>
6.1	Limitations and further research .....	56
<b>References</b> .....		<b>58</b>
<b>Appendices</b> .....		<b>63</b>
	Appendix 1 – Survey Xact Results .....	63
	Appendix 2 – Interview Guide .....	71
	Appendix 3 – Letter of information .....	74
	Appendix 4 – Approval by SIKT .....	76

## List of Tables and Figures

Table 1:	Demographic information about teacher informants. ....	21
Table 2:	Question 16 – Preparedness for educational stage transitions. ....	26
Table 3:	Question 9. ....	28
Table 4:	Question 11. ....	29
Figure 1:	The teaching and learning cycle (Feez, 1999, p. 13).....	10
Figure 2:	Question 2.....	25
Figure 3:	Question 6.....	26
Figure 4:	Question 8.....	27
Figure 5:	Question 14.....	29
Figure 6:	Question 7.....	30
Figure 7:	Question 19 – What makes this approach hard to put into use? .....	31
Figure 8:	Question 20.....	31

# 1. Introduction

## 1.1 Background

In our globalised society, pupils need the ability to express themselves in English through writing both in and outside of school. The changing work environment demands an education that prepares pupils to be a part of a profession where written text communication is of increased importance (Cope & Kalantzis, 2014, p. 12). Generally, Norwegian pupils have ranked high in international English proficiency testing (Education First, 2021, p. 18). Despite The Norwegian Directorate for Education and Training's initial numbers from 2014 to 2021 indicating that Norwegian pupils' English proficiency has not improved much (The Norwegian Directorate for Education and Training, 2024), a new study by Markussen, Galligani Ræder, Røgeberg, and Raaum (2024) has assessed English proficiency for Norwegian pupils over time, revealing that English proficiency has in fact steadily increased over the years (p. 4). Markussen et al. (2024) argue that this significant increase may not be because of an improvement in English pedagogy but rather an increased exposure to English (p. 3). Norwegian researchers have, over several years, called for a need to focus on English writing didactics to better aid pupils in English second language (L2) writing (Horverak, 2016; Drew, 2019; Lund, 2014). Nevertheless, Lund (2014) found that writing instruction in the English foreign language, EFL<sup>1</sup>, classroom is still not prioritised by the education of English teachers (p. 16).

Regarding writing didactics, the two most prominent directions have been process-oriented writing and genre-based approaches (Skulstad, 2020, p. 118). Both approaches developed in the late 19-hundreds and focused on the text rather than linguistic accuracy (Skulstad, 2020, p. 118). Teachers are free to choose their approach to teaching writing, as the curriculum provides no clear direction on the matter. In recent years, the Sydney School's genre-based approach has been applied to Norwegian classrooms and has been shown to have a positive effect on pupils' writing skills (e.g., Horverak, 2016; Larsen et al., 2018; Reinholt, 2016; Hellesøy, 2018; Bakaas, 2020; Amundsen, 2021). The Sydney School's Genre Pedagogy (GP) is an approach based on the theory of language presented by linguist Halliday (2007a, 2007b), and aims to make elements of text visible through oral work with linguistic features, modelling, and text conversations supported and guided by the teacher (Cope & Kalantzis,

---

<sup>1</sup> The abbreviation EFL (English as a Foreign Language) was chosen for this thesis instead of ESL (English as a Second Language). The most prominent use of English in Norway primarily concerns work and university, therefore, it does not yet have the status of a second language in Norway (Rindal, 2014, p. 8).

2014; Rose & Martin, 2012; Feez, 1999; Hyland, 2007). Linguist Horverak (2016) argued that a linguistic and genre-pedagogical approach to writing instruction was effective in incorporating the curriculum aims of LK06 and central difficulties for English L2 writers, such as structuring text (Horverak, 2016, p. 74). Compared to LK20, the focus on written text for communication purposes is similar, indicating that Horverak's (2016) analysis of Genre Pedagogy's applicability to LK06 also applies to LK20.

Even though Genre Pedagogy has sparked engagement among Norwegian researchers, the word 'genre' was removed from the English subject curriculum in 2013 (Skulstad, 2020, p. 131). Although LK20 does not mention genre, the English subject curriculum for secondary school underscores the significance of engaging with various text types and adapting text appropriately to purposes, situations, and audiences (Ministry of Education and Research, 2019, p. 9, p. 10, p. 12). This focus might implicitly accent genre knowledge as fundamental for the English subject. Nevertheless, as illustrated by the removal of the term genre from the curriculum, there are various opinions on a genre-based approach to writing instruction. Some Norwegian researchers have tried to establish a common ground in the genre debate (Ørevik, 2018), while others lean towards removing the term in its entirety (Berge et al., 2016).

Although writing didactics is a topic of debate, the teacher's role in developing writing skills is crucial. Essentially, teachers need substantial knowledge of different text types or genres and how to appropriately adapt language based on various contexts in order to support their pupils in developing this vital skill.

## 1.2 The aim of the study

Writing instruction has been a field of interest for many, as mentioned above. However, it is still in need of more attention as the subject renewal places even more emphasis on the role of teachers in developing pupils' English writing skills. The varying perspectives on writing instruction also call for more attention to understanding teachers' own perspectives on both writing instruction and the role of genre in the EFL classroom. Although there have been studies on Genre Pedagogy in the EFL classroom, there is a gap in understanding the teacher perspective of the approach and its applicability in secondary schools according to teachers. Therefore, the present study aims to investigate the teaching practices concerning writing instruction and the awareness and recognition of GP among educators in secondary schools. The following research questions have thus been formulated:

- (1) *How do teachers conduct writing instruction in the EFL classroom in upper and lower secondary school?*
- (2) *Are teachers familiar with Genre Pedagogy in writing instruction, what are their views on the method, and why do they use it?*

To answer these research questions, a mixed-methods approach was employed, consisting of a survey of secondary school teachers' writing instruction and familiarity with GP, combined with in-depth interviews focusing on lower secondary school teachers, vocational studies, and teacher training.

The present study is divided into six parts. Chapter 1 presents the background for the thesis and the research questions. Chapter 2 will present the theoretical framework and prior research on which the present thesis is based. Central to the theoretical framework is Genre Pedagogy developed from the Sydney School, with an emphasis on Vygotsky's sociocultural theory, Bernstein's idea of learning, and the Systemic Functional Linguistics of Halliday. Chapter 3 will present the mixed-method research design, consisting of a survey and seven semi-structured individual interviews. The methodology choice will be explained, as well as reflections on the validity and reliability of the present study. Chapter 4 will present the findings of the survey and the teacher interviews. In Chapter 5, the results of the present study will be discussed in light of the theoretical framework and previous research. In Chapter 6, I will present a brief conclusion of the study and implications for further research.



## 2. Theory

In this chapter, I will present the theoretical framework of the thesis and previous research on writing instruction and English second language (L2) writing. The present study intends to explore writing instruction in secondary schools in light of genre-based approaches to writing instruction, with a specific focus on the perspective of Genre Pedagogy (GP). Firstly, a brief introduction will be given to the most prominent genre-based theories and different understandings of the term genre (2.1). Secondly, GP will be explained, including essential components of this method (2.2). Next, research on writing in Scandinavia will be presented (2.3).

### 2.1 Genre

Theories on writing instruction based on genre first emerged in Australia in the 1980s and have since become more prevalent in educational research (Knapp & Watkins, 2005, p. 8). Genre-based approaches to writing were a sort of reaction to “whole language” and “process writing” that had been dominant in language teaching prior (Knapp & Watkins, 2005, p. 8). The most central genre research traditions are that of English for Specific Purposes (ESP), the North American New Rhetoric (NR), and the Sydney School, which is also called the Australian model (Hyon, 1996, p. 694). Each direction differs in the intended audience, methodology, and how genre is defined within the tradition. This section will, therefore, present a brief overview of these directions.

Firstly, English for Specific Purposes (ESP) focuses on teaching learners the specific communication skills they will need for a target profession (Hyland, 2007, p. 154). It is usually used in the context of university or directed towards those already employed (Hyon, 1996, p. 695). The ESP approach is closely linked to the purpose of communication and being able to “operate successfully in the central genres of a specific discourse community” (Skulstad, 2019, p. 40). A “discourse community” can thus be a specific vocational field or any academic discipline (Skulstad, 2019, p. 40). Similar to the Sydney School, ESP is based on a functional linguistic perspective on language (Ørevik, 2018, p. 57). Genre, in the ESP tradition, refers to the form of communication in specific groups for a specific purpose that is agreed upon and shared within that particular group (Swales, 1990, p. 58). The purpose and social function of the written text in the ESP tradition are thus essential.

Next, the New Rhetoric (NR) school prioritises critical thinking and developing self-aware writers (Hyon, 1996, p. 703). This approach to genre underscores the significance of the “social action” of writing in contrast to conventional structures (Miller, 1984). Miller, a significant figure in shaping NR genre theory, explained that “genre must be centered not on the substance or the form of discourse but on the action it is used to accomplish” (Miller, 1984, p. 151). Further, “[r]hetorical genres” are essentially a grouping of “human action” (Miller, 1984, p. 157). In other words, genre is “reoccurring social actions” that can take the form of text types like “letter to the editor, descriptions, causerie” (Johansson & Ring, 2015, p. 23). Unlike the linguistic perspective of the ESP or the Sydney School, NR focuses on genre in the context of “situated actions” (Miller, 1984, p. 155). Genres are viewed as forms that “change, evolve, and decay” (Miller, 1984, p. 163); thus, too much emphasis cannot be placed on genre as it is in constant change. Essentially, the NR approach views genre as flexible reflections of recurring social actions within specific contexts.

Lastly, the Sydney School is based on the Systemic Functional Linguistics (SFL) developed by Michal Halliday (Knapp & Watkins, 2005, p. 9). This approach is more focused on genre in the school context in contrast to the two other traditions (Hyon, 1996, p. 697). Two prominent figures in developing the Sydney School, Rose & Martin (2012), define a genre as a “staged goal-oriented social process” (p. 1). By this articulation, they emphasise that text is shaped by social events and serves a specific purpose, which the author takes steps to achieve (Rose, 2009, p. 153). Genres can thus be linked to forms of writing like “recount, narrative, procedure, or review” (Rose & Martin, 2012, p. 130). The tradition emphasises that genre is a means of communicating within a social and cultural context, focusing on language as a resource to convey a message.

As shown above, ESP and the Sydney School share a common perspective on language as functional. However, the ESP may have a more significant focus on “similarities of form” rather than “shared purpose” (Swales, 1990, p. 46). Moreover, the NR school diverges from both approaches as it does not value explicit teaching of genre and views this as useless and limiting in an educational setting (Miller, 1984). Although the NR approach is critical to writers copying a set structure of a genre (Hyon, 1996, p. 703), those who promote the Genre Pedagogy based in the Sydney School believe that pupils “using a knowledge of genre and grammar to find one’s own voice, not within genres, but across, between and around genres” (Cope & Kalantzis, 2014, p. 89). The intent is not to make pupils follow a rigid structure but rather to help them gain an understanding of the basic framework of the target genre, which can lead to

creativity from a GP perspective. However different, all approaches focus on adjusting language to a specific context and purpose.

As seen in the presentation of the three genre traditions, there is no consensus on defining what is meant by a genre. Even within the direction of Genre Pedagogy based in the Sydney School, there are disagreements. Kress (2014), one of the developers of Genre Pedagogy, has disapproved of the understanding of genre as ‘staged-goal oriented’ and requests a more dynamic and “fluid” view of genre (Kress, 2014, pp. 33, 35). Kress has also criticised the “authoritarian” teacher-led classroom (Kress, 2014, p. 35). Feez (1999), also established in the Sydney School, does not differentiate between text type and genre: “A ‘text type’ or genre, is a relatively stable pattern which recurs in texts used to achieve the same general social purpose in a culture” (Feez, 1999, p. 11). Furthermore, according to Hyland (2007), another prominent figure in the Sydney School, genre is a joint understanding of what different groupings of text represent in a social context (p. 149). Awareness of genre and text structure will provide the necessary confidence for both teachers in advising and pupils in the process of writing (Hyland, 2007, pp. 150, 152). Understanding a genre means understanding how it needs to be written; this gives aim and precise meaning.

## 2.2 Genre Pedagogy

While Genre Pedagogy can refer to a genre-based teaching method derived from three traditions described in Section 2.1, the most notable development for educators is the Australian-based Genre Pedagogy (Hyon, 1996, p. 704). Hyon points to especially two reasons for the different developments of genre-based pedagogy in the three traditions: “different audiences” and “different beliefs about effectiveness” (Hyon, 1996, p. 706). The Sydney School emerged due to an increased demand for “more qualified workers” while only “7% of the population held a university degree” (Rose & Martin, 2012, pp. 2-3). The Sydney School-based GP was therefore developed with a clear pedagogical perspective as the aim was to make an approach that would benefit those from lower socio-economic backgrounds with little formal education (Hyon, 1996, p. 708; Rose & Martin, 2012, pp. 2, 4). The initial developers of GP, Rothery and Martin, outlined an approach to teaching writing based on genre with “explicit literacy teaching”, which was shown to provide positive results (Rose & Martin, 2012, p. 4). Thus, both a genre theory and Genre Pedagogy adapted to the classrooms were developed (Rose & Martin, 2012, p. 4).

The basis of the Genre Pedagogy based in the Sydney School is a teaching strategy that focuses on making pupils aware of the patterns of language and structure of specific genres and how these features are used to communicate (Johansson & Ring, 2015, p. 27). The instructional framework provided by GP helps educators assist pupils before and during the writing process, creating texts connected to relevant contexts, and aims to prepare learners to engage effectively beyond the ESL classroom (Hyland, 2007, pp. 148-149). The approach emphasises explicit teaching of writing and creating supporting frameworks for the pupils in terms of clear goals and teacher support. Hyland (2007) argues that clear expectations expressed by the teacher in writing instruction will give pupils both “greater motivation and confidence to write.” (p. 161). The GP is especially reliant on Bernstein’s ideas of language development and teaching, Vygotsky’s sociocultural perspective, and Halliday’s view of language as functional.

Bernstein’s work has particularly influenced the development of Genre Pedagogy, highlighting the need for accessible education (Rose & Martin, 2012, p. 4). The main aspects of Bernstein’s theories relevant to understanding GP are the Code Theory and his idea of Visible Pedagogy. Bernstein’s Code Theory emphasises the link between socialisation and language acquisition, identifying two codes: elaborate and restricted codes (Bernstein, 2003, p. 125). According to Bernstein (2003), children who grew up in the middle-class were likely to have “both an elaborate and a restricted code” (p. 136). Children raised in the “lower working-class” tended to be “limited to a restricted code” (Bernstein, 2003, p. 136). As the educational system uses elaborate codes, it is crucial to be able to operate within this code as well (Bernstein, 2003, p. 136). In essence, Bernstein argues that socialisation can create disadvantages for some individuals in the educational system. In order to make education more accessible, Bernstein proposed the idea of “visible pedagogy” (Bernstein, 1975, p. 117). The goal of this method was to allow pupils to learn the language codes of the schools. To employ visible pedagogy, a teacher must explicitly communicate expectations and the learning outcome to the pupils, making explicit teaching crucial for Bernstein’s ideas of learning (Bernstein, 1975, pp. 119-120).

Furthermore, the social aspect of learning is another essential element of Genre Pedagogy, inspired by Lev Vygotsky’s sociocultural theory. Vygotsky introduced the concept of the “zone of proximal development” (ZPD), which is the zone between what a learner is able to do alone and what the learner cannot accomplish alone (Vygotsky, 1994, p. 188). The ZPD is where a learner can receive support to acquire knowledge beyond their current abilities through interactions with a teacher or a more knowledgeable pupil. Thus, language is also

essential in facilitating this process, as active participation and discussion are crucial components of the learning process. Vygotsky famously stated: “What the child can do in cooperation today, he can do alone tomorrow.” (Vygotsky, 1994, p. 188). According to Vygotsky, pupils with a “larger zone of proximal development will do much better in school” (Vygotsky, 1994, p. 187). Imitation, guidance and communication are thus crucial components of sociocultural learning (Vygotsky, 1994, p. 188).

The idea of scaffolding builds upon Vygotsky’s ZPD. Bruner introduced the term “scaffolding” (Bruner, 1986, p. 74), highlighting the need to provide assistance to learners to help them master new concepts and attain higher levels of knowledge. To attain a higher level of knowledge, one needs to be aware of the tools and strategies that can be used by the teacher to lead the pupils to their ZPD. Thus, Bruner stressed the importance of explicit scaffolding and a more competent tutor to facilitate this process (Bruner, 1986, p. 74). Scaffolding, as described by Hammond & Gibbons (2005), is a form of assistance that gives pupils an “intellectual ‘push’” toward the “outer limits of the ZPD” (p. 25). The teacher plays an essential role in this learning process, needing to facilitate both challenge and support to the pupils (Hammond & Gibbons, 2005, p. 26). Teachers are crucial in providing necessary support, as too complex tasks with too little support may lead to frustration and uncertainty (Mariani, 1997). Moreover, Dysthe (2001) accentuate the central role of interaction and collaboration in education, advocating for various forms of teacher-pupil collaboration, such as employing writing frames (p. 42). However, Dysthe (2001) also warns against oversimplifying instructional strategies, asserting that challenges are necessary to promote cognitive development in pupils (p. 79). She suggests that activities encouraging discussions and fostering new perspectives are necessary for effective teaching (Dysthe, 2001, p. 80).

Furthermore, according to Rose & Martin (2012), Genre Pedagogy could not be developed without Halliday’s Systemic Functional Linguistics (SFL) (p. 23). Halliday’s SFL focuses on the “relationship between language and its functions in social settings” (Hyon, 1996, p. 697). Language being ‘functional’ essentially means that one views language in terms of how it can operate most efficiently in various contexts based on “demands” that people might have (Halliday, 2007a, p. 61). Language, in the Hallidayan view, is thus a resource used in communication to make meaning by how we choose to organise language related to the context. Halliday’s model introduces three variables in the social context that affect the choice of language: field, tenor, and mode. The field refers to “what is going on” or the content of the communication (Halliday, 2007b, p. 258). Tenor refers to “who are taking part” in the

communication and the relationship between them, for instance, the relationship between the author and the reader (Halliday, 2007b, p. 258). Lastly, mode refers to how “meanings” are “exchanged” or what medium is used to communicate, such as written or oral communication (Halliday, 2007b, p. 258). Field, tenor, and mode make up what Halliday calls “the register of language” (Hyon, 1996, p. 697). Register refers to the language specific to a particular context and is thus often connected to genres (Rose & Martin, 2012, p. 22). The goal, in the SFL perspective on language, is, therefore, to communicate appropriately within the cultural and social context of the communication.

#### 2.2.4 The teaching and learning cycle

A prominent model developed in the tradition of Genre Pedagogy is that of the teaching and learning cycle (TLC). TLC is formed within the Australian tradition and is the most developed model for genre instruction in the Sydney School (Hyon, 1996, p. 704). The cycle is a tool for teachers to use in teaching writing within the GP tradition and is meant to be flexible so that the teacher can enter the model at any point necessary to fit the needs of the specific class. It has a solid teacher-guided style with contributions of pupil participation. One of the first TLC models was developed in the *Write it Right* project, describing three stages: deconstruction, joint construction and independent construction (Rose & Martin, 2012, p. 66). All three stages aim “Towards control of” and “Critical orientation to” “text” and “genre” (Rose, 2009, p. 154). In the words of Rose & Martin (2012), this orientation emphasises “the relation between genre and language [...] namely, the idea that genres consist of meanings and thus that meanings construe the genre” (Rose & Martin, 2012, p. 66).

The model has since been developed by Feez (1999), including the aspect of “building context” and “linking related texts” (p. 13). The cycle Feez (1999) presents is specifically for TESOL, Teaching English to Speakers of Other Languages. Her model illustrates the transition from the dominant teacher at the beginning of the process to a more independent pupil in the last phases. See the Figure 1 below:

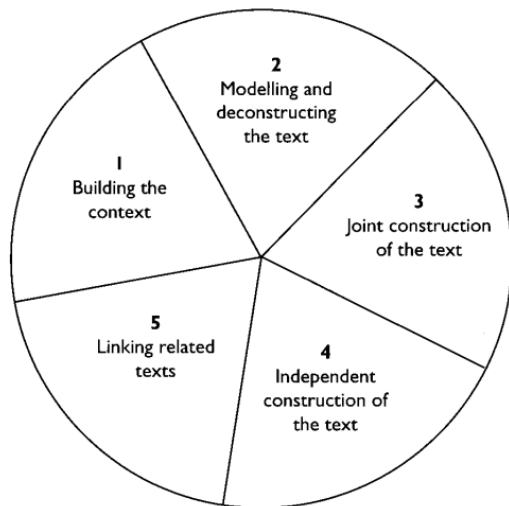


Figure 1: The teaching and learning cycle (Feez, 1999, p. 13)

In Feez’s (1999) model, the first phase entails building knowledge of the target genre and the context in which the pupils are supposed to communicate (Feez, 1999, p. 13). In this phase, working with related vocabulary is also essential (Feez, 1999, p. 13). The modelling and deconstruction phase involves pupils gaining knowledge of the “specific features of English at the level of grammar”, “cohesive links”, and “text structure” (Feez, 1999, p. 13). By using model texts to represent different genres, pupils can explore language structure and understand the wide range of possibilities within a genre. Next, in the joint construction phase, “knowledge” is put “into action”, and the teacher functions as an “advisor and editor” in the text construction (Feez, 1999, p. 14). When the teacher collaborates with the class to create a written text, the pupils gain insight into the thought process involved in writing texts, such as determining the most suitable structure and language for a particular genre. In the independent construction phase, the pupils use their knowledge alone (Feez, 1999, p. 13).

The aspect of feedback is essential from the GP perspective. The GP approach underlines the importance of formative assessment in the writing process, such as feedback from the teacher, peer assessment and self-assessment (Cope & Kalantzis, 2014). Hyland (2004) argues that genre-based assessment has the benefit of providing feedback that is: “explicit, integrative”, “relevant”, “focused on competency”, and “focused on preparedness” (p. 163). The TLC allows pupils to receive continuous feedback until they are confident in their writing and use of the specific genre before receiving a summative assessment (Hyland, 2004, p. 166).

## 2.3 Writing research in Scandinavia

Several studies have been conducted on writing in the EFL field, shedding light on various aspects of English writing proficiency. Rindal and Brevik (2019) examined doctoral theses in the field of English didactics in Norway over the past 30 years and have included five theses that study writing in the EFL classroom in their collection. Based on Rindal and Brevik's (2019) analyses of the findings of these theses, there is a need to provide pupils with "opportunities to write frequently, in different genres, and over several drafts" (Rindal & Brevik, 2019, p. 426). In terms of the present study, the most relevant studies were conducted by Ørevik (2018), who studied learning material related to writing and Horverak (2016), who studied both writing instruction and feedback practices in the EFL classroom. This section will give an overview of the genre discourse in Norway (2.3.1) and GP's application in the EFL classroom (2.3.2).

### 2.3.1 The Norwegian genre discourse in writing instruction

In the doctoral thesis titled "Mapping the text culture of the subject of English", Ørevik (2018) examined genre categories used in materials for learning and assessment in the English subject for upper secondary school education. To define genre for the research, Ørevik (2018) combined Swales' concept of genre in terms of purpose and community with Martin's ideas of genre based on "typical communicative goals, social processes and rhetorical stages" (Ørevik, 2018, p. 64). This, according to Ørevik (2018), created a "common ground" in definitions of genre in genre theories (Ørevik, 2018, p. 64). Based on this understanding of genre, Ørevik (2018) distinguishes between individual genres like factual texts, stories, and letters to the editor, and main genres like descriptive, expository, dialogic, argumentative, narrative, and reflective (Ørevik, 2018, pp. 18, 86, 102).

Ørevik (2018) found that expository and narrative/poetic genres ranked high in tasks for production in textbooks (Ørevik, 2018, p. 146). In websites oriented toward EFL learning, both descriptive and narrative/poetic genres were amongst the most frequently occurring genres (Ørevik, 2018, p. 152). In terms of the exams in LK06, Ørevik (2018) found descriptive genres to score highest in terms of reception and expository genres for production tasks (pp. 132, 136). Argumentative genres had the second most frequency of text for production at the exam (p. 136). Although argumentative articles frequently occurred on exams in the LK06 curriculum, it was not as often presented in textbooks (Ørevik, 2018, pp. 136, 146). This indicates a disconnect between genres used for learning and genres used for assessment, a disadvantage as



model texts are crucial in developing pupils' genre awareness (Ørevik, 2018, p. 3). Ørevik's (2018) mapping of genre is essential in understanding the materials teachers are provided with for both teaching and assessment and, thus, what is emphasised in their writing instruction.

Although Ørevik (2018) used the term genre, she also relied on the work by Berge, Evensen and Thygesen (2016) as she connected text types to acts of writing (Ørevik, 2018, p. 85). Berge et al. (2016) introduced a model called the Wheel of Writing (WW), which outlined a model for how we understand writing. The model presents writing in terms of different purposes and different "acts of writing" (Berge et al., 2016, p. 180). Berge et al. (2016) emphasised the fact that writing should preferably have a purpose, such as "knowledge development" (Berge et al., 2016, p. 180), and that writing serves a function which must be communicated to pupils. In developing the WW, Berge et al. (2016) also employed the view of language as functional and the perspective of writing as a form of semiotic mediation (p. 172). This is comparable to the perspectives of both ESP and the Sydney School. However, Berge et al. (2016) take a clear standpoint apart from genre in writing instruction. They argue that writing is utterances and that pupils' utterances do not fit the box of a genre (Berge et al., 2016, p. 185). Berge et al. (2016) support a more flexible view on writing, thus also having similarities with the New Rhetoric approach (Berge et al., 2016). The WW has inspired and developed the view on writing didactics in Norway, focusing on the "actual social and cultural reality" of pupils' written texts instead of the genre (Berge et al., 2016, p. 185).

A study carried out by Hasund (2022) used a method similar to the one presented by Ørevik (2018) to track genres in writing prompts for lower secondary school pupils. The study focused on a typology for the TRAWL (Tracking Written Learner Language) corpus, which included 56 writing prompts (Hasund, 2022, p. 244). Hasund (2022) identified the genre categories presented by Ørevik (2018) but also found a need to create another category called "open-ended prompts" (p. 262). These prompts were not typically defined by a specific genre and were found to be more aligned with the New Rhetoric and the Wheel of Writing as they offered freedom and the possibility to be creative (Hasund, 2022, p. 262). In contrast, the recognisable prompts were found to be more in line with the Sydney School and ESP as they include expectations for a specific genre (Hasund, 2022, p. 262). Additionally, Hasund (2022) found that expository and argumentative genres were the most prominent in the prompts provided in the TRAWL corpus (p. 260). Hasund's (2022) findings indicate a mixed view on genres in prompt material for lower secondary schools, highlighting the debate in the field of genre theories.

The understanding in this thesis is that a genre has characteristics that make it unique and possible to exchange from other genres with traits such as purpose, structure, linguistic traits, and a shared social understanding (Johnsson & Ring, 2016, p. 23). It will be supported by Ørevik's (2018) main and individual genres and Hasund's (2022) open category.

### 2.3.2 Genre Pedagogy's applicability

Horverak's PhD of 2016 is the most notable research in Norway regarding Genre Pedagogy developed from the Sydney School. Horverak's (2016) study consisted of four articles in which she explored aspects of writing instruction in Norwegian upper secondary schools from a linguistic and genre-pedagogical perspective. In articles I and II, Horverak (2016) found that several of the 14 general studies teachers' (and one researcher on feedback in article II) writing instruction fitted well with the central principles of Genre Pedagogy (pp. 42, 58). Horverak's (2016) thesis also brought essential information on feedback practices in the Norwegian context, finding that the formative feedback practice in Norway still has room for improvement (pp. 59-60). The need for improvement in feedback practices was also highlighted in a recent study by Hellekjær and Salibu-Abdulahi (2020), who viewed the use of formative assessment in Norway. Although different types of formative feedback are essential in a genre-pedagogical perspective, both Horverak (2016) and Hellekjær and Salibu-Abdulahi (2020) argue that formative feedback practices are not fully implemented in Norway. Hellekjær & Salibu-Abdulahi (2020) studies pupils' experiences of feedback practices on English writing with 329 upper secondary school pupil participants (p. 7). The pupils reported that they were given different types of feedback, but most of all, summative feedback (Hellekjær & Salibu-Abdulahi, 2020, p. 18). Written feedback on texts was the most usual type of feedback, and there also seemed to be little use of other types of formative feedback, such as oral feedback or peer assessment (Hellekjær & Salibu-Abdulahi, 2020, p. 18). They root for teacher support and guidance to be an integrated part of writing practices, aligning with the attitudes of Horverak (2016) and the principals of GP.

Furthermore, Horverak (2016) found in Article III, through conducting a survey on 522 general studies pupils, that pupils lack confidence in writing argumentative and narrative texts (p. 61). The pupils were also uncertain about the genres or text types they had been taught previously (Horverak, 2016, p. 61). In her last article, Article IV, the effectiveness of GP was evaluated, and data was collected from 83 general studies pupils from 2 upper secondary schools (Horverak, 2016, p. 42). Her findings indicate that pupils benefitted from the explicit

teaching of genre requirements in relation to structure, content and linguistic features (Horverak, 2016, p. 62). In terms of LK06, Horverak also found that the approach was effective in meeting the curriculum requirement for upper secondary school in terms of written communication in the English subject (Horverak, 2016, p. 58).

Another study by Larsen, Brujordet, Ofte, and Torvatn (2018) also attempted to view the applicability of GP in Norway. Larsen et al. (2018) conducted a study assessing GP in writing instruction for third graders. Although conducted for primary school, their findings showed that the method distinguished a larger gap between lower and higher proficiency pupils, aligning with Bernstein's (1975, 2003) ideas of learning. Although Bernstein's way of describing some languages as "lacking" has sparked controversy (Horverak, 2020, p. 24), his ideas of inclusive teaching have still been central to the development of GP. Horverak (2020) argues that in the Norwegian context, this can be applied to pupils of minority backgrounds who may not have the same socialisation to language as other pupils (Horverak, 2020, p. 24).

Based on the findings of Horverak (2016) and Larsen et al. (2018), Horverak et al. (2020) present a TLC model adapted to the Norwegian EFL classroom. The model is similar to the TLC presented by Feez (1999) but has gained an additional phase where they emphasise work with the target genre's language and the written text's content (Horverak et al., 2020, p. 16). This step further highlights the connection between genre and language as it stems from the necessity to communicate, where language functions as a tool used in interactions (Johanson & Ring, 2016, p. 27). Grammar, in this sense, serves as a tool for conveying meaning. This adjustment was made to better fit the needs of pupils in their L2 writing development, as structuring coherent texts, adjusting language to context, constructing arguments, and using sources in written texts are typical issues in L2 writing (Leki et al., 2008, p. 153; Horverak, 2016, p. 59). Thus, an increased focus on grammatical features and their functions in specific genres is crucial in the Norwegian EFL classroom (Horverak et al., 2020, p. 17).

Furthermore, the joint construction stage in the TLC model has been criticised by several. Horverak (2016) argued that there was a more significant need for work with "meta-language in contexts with advanced L2-learners" instead of employing the joint construction activity (Horverak, 2016, p. 68). Moreover, a study was done in Sweden by Hermansson et al. in 2019 studying the effect of joint construction "suggested that joint construction had little or no effect on the development of the student narratives" (Hermansson et al. in 2019, as cited in Varga et al., 2023, p. 12). However, little time was dedicated to educating the teachers in the

joint construction stage (Varga et al., 2023, p. 12). According to Rose and Martin (2012), the joint construction phase is, nevertheless, crucial in developing pupil's genre awareness.

A Swedish study by Varga, Hipkiss, and Staf (2023) investigated the influence of the Sydney School-based Genre Pedagogy in Sweden. The researchers present three essential components in Genre Pedagogy: “a practical/pedagogical (the Teaching and Learning Cycle), a linguistic (Systemic Functional Linguistics) and an ideological (critical literacy)” (Varga et al., 2023, p. 2). Varga et al. (2023) studied the Swedish curriculum, a programme for literacy development, and teacher guides to a genre-based approach (p. 4). The findings of the study indicated that some of the cores of GP were often excluded in favour of a fill-in model of the TLC. Instead of serving as a tool to enhance understanding of subjects, genres could become the primary focus of instruction. This shift in emphasis, characterised by a simplified TLC model, results in the loss of the ideological foundation (Varga et al., 2023, p. 11). They also found that the linguistic aspect of Genre Pedagogy was neglected (Varga et al., 2023, p. 12). This makes for a simple use of Genre Pedagogy, losing its effects.

Another aspect of the GP approach, essential to writing instruction, is building confident writers. Hyland (2007) argued that a GP approach to writing can foster motivation and confidence through the focus on choosing relevant topics for the pupils and articulating the criteria explicitly, which is essential in a GP approach (Hyland, 2007, p. 161). Regarding vocational studies, this aspect seems to be in need of special emphasis. By looking at 108 vocational studies pupils written texts, Hellne-Halvorsen, Lahn, & Nore (2021) found the pupils scored at a “medium level” in terms of their writing proficiency (p. 258). Moreover, they found that while the pupils were in apprenticeships, vocational-specific terminology increased, but generic writing declined (Hellne-Halvorsen et al., 2021, pp. 252, 259). These findings highlight the necessity for extensive writing practice.

A study by Horverak and Langeland (2021) assesses vocational studies pupils' writing proficiency in connection to motivational factors. They employed a 5-step method called the Systematic Work for Motivation and Mastery (SAMM) to aid pupils in becoming independent in meeting new difficulties (Horverak & Langeland, 2023, p. 6). The method is based on the Self-Determination Theory (STD) presented by Ryan and Deci (2000) (Horverak & Langeland, 2023, p. 4). STD attempts to describe the importance of competence, autonomy and relatedness in terms of motivation. Facilitating these three basic needs will give the support pupils need in order to become self-regulated learners driven by intrinsic motivation and willingness to learn (Ryan & Deci, 2000). Creating motivated learners is important simply because “motivation

produces” (Ryan & Deci, 2000, p. 69). In employing the SAMM method, Horverak and Langeland (2021) found that pupils lacked motivation for writing and a sufficient vocabulary. In the same study, they also found that there was a need for vocational pupils to practice writing and be guided towards the use of appropriate strategies for text creation. To foster motivation in relation to improving English writing skills, the teacher must be actively supporting the pupils (Horverak & Langeland, 2021, p. 46). Several of the crucial factors mentioned by Horverak and Langeland (2021) seem to be able to be met in a GP approach to writing.

The focus on providing support for teachers in providing materials and methods has been done by organisations like Skrivesenteret (<https://skrivesenteret.no/>), The Foreign Language Centre (<https://www.hiof.no/fss/>) and NAFO (<https://nafo.oslomet.no/>). Skrivesenteret provides a detailed explanation of the TLC based on the work of Rose and Martin, making it more accessible for teachers in Norway. Additionally, they offer various resources, including a guide for students on composing essays or articles (<https://skrivesenteret.no/>). The Foreign Language Centre has also produced resources for lesson plans focusing on developing writing skills. They currently offer a guide on implementing the TLC in English for third graders (<https://www.hiof.no/fss/>). Furthermore, NAFO also creates educational resources that are in line with Genre Pedagogy (<https://nafo.oslomet.no/>). These centres are crucial in supporting and developing the teaching profession by providing helpful materials to teachers, and they also seem to have found GP to be an effective method in teaching writing.

### **3. Methodology**

This chapter will present the data and research methods (2.1-2.3), analysis procedure (2.4), ethical considerations (2.5) and reliability and validity of the data collection (2.6). Additionally, this chapter will discuss any initial uncertainties or challenges regarding the chosen methodology.

#### **3.1 Choice of method**

This case study aims to research writing instruction in the EFL classroom, using the lens of Genre Pedagogy as the theoretical framework. Creswell defines a case study as a study where “the researcher provide an in-depth exploration of a bounded system (e.g., an activity, event, process, or individuals) based on extensive data collection” (Creswell & Poth, 2018, as cited in Creswell & Gutterman, 2021, p. 523). The single subject the present thesis aims to explore is writing instruction in secondary schools through a genre-based perspective on writing, based on the dataset consisting of a survey and interviews. The data collected, and the analysis of the dataset mainly focus on providing an in-depth analysis of teachers’ perspectives on writing instruction. The research questions formulated, therefore, intend to highlight the English teachers’ perspective on effective methods and challenges with writing instruction and their awareness and experience with GP in the subject of English.

##### **3.1.1 Mixed methods research**

Early on, both quantitative and qualitative approaches were considered. A quantitative method offers precise and measurable data concerning tendencies within larger groups, revealing possible patterns in the field (Creswell & Guetterman, 2021, p. 37). Surveys are a frequently used form of data collection in a quantitative approach, usually adopting close-ended questions resulting in numerical values (Creswell & Guetterman, 2021, p. 43). On the other hand, a qualitative approach is characterised by its reflexive and interpretative approach, primarily aiming to explore open-ended research questions (Creswell & Guetterman, 2021, p. 40). A qualitative method commonly observes a phenomenon grounded in previous theories or ideas. Employing both methods in a mixed methods approach can broaden the understanding of the research questions by connecting the findings in both datasets (Creswell & Guetterman, 2021, p. 595).

The purpose of adapting a mixed-methods approach is to view the data in light of one another and gain a more comprehensive understanding of the dataset (Creswell & Guetterman, 2021, p. 595). Previous research on Genre Pedagogy informed this study's survey and interview questions, particularly Horverak's work in her PhD (2016). By comparing the datasets, the aim is "to seek a common understanding through triangulating data from multiple methods or to use multiple lenses simultaneously to achieve alternative perspectives that are not reduced to a single understanding" (Mertens, 2020, p. 318). A mixed methods approach can thus enforce the validity of a study and was therefore employed in the present study with the aim of having the quantitative data complement the qualitative data.

The data collection consisted of a survey and semi-structured individual interviews. An online survey was chosen for the quantitative research method because it can "describe the attitudes, opinions, behaviours, or characteristics of the population" (Creswell & Guetterman, 2021, p. 429). The quantitative research aimed to ask secondary school teachers on a larger scale about typical traits in their writing instruction and if they were familiar with GP. For the qualitative method, semi-structured individual interviews were conducted to explore, in more depth, writing instruction in the EFL classroom and awareness, experiences and perception of GP. Choosing semi-structured interviews as the qualitative data collection was done due to its flexible structure. Semi-structured interviews are characterised by pre-formulated questions yet openness to follow the direction of the participant's answers (Postholm & Jacobsen, 2018, p. 75). In total, 69 teachers participated in the survey, and 7 interviews were held with teachers from secondary school and an educator at the college level.

### 3.2 Survey

The electronic survey was developed using SurveyXact. SurveyXact is a program endorsed by the University of Agder, as it follows university standards and the Norwegian Agency for Shared Services in Education and Research's (Sikt) privacy guidelines, and it does not record respondents' IP addresses. In addition, SurveyXact generates diagrams based on the collected data. The survey in the present study consisted of seven factual, six behavioural, and eight attitudinal questions. Factual information concerns individual data concerning age, gender, and occupation (Creswell & Gutterman, 2021, p. 184). Behavioural observations focus on capturing participant behaviours, typically involving questions related to actions or habits (Creswell & Gutterman, 2021, p. 181). Attitudinal measures involve participants' perspectives on a subject (Creswell & Gutterman, 2021, p. 180). A multiple-choice format was predominantly used

throughout the survey—only the final question allowed for open-ended responses. In creating the survey, the aim was to keep questions brief and straightforward to obtain optimal responses (Postholm & Jacobsen, 2018, p. 88). It should, however, have been prioritised more, as 21 participants left the survey before completion.

In the present study, several questions have been inspired by the formulations and findings of Horverak (2016). Likert scales have, for instance, been developed based on findings from Horverak (2016). A Likert scale refers to a statement or questions where the participant chooses from a series of answers statements (Mertens, 2020, p. 394). In terms of writing instruction, Horverak (2016) found that reported difficulties among teachers were text structuring, language adaptation, argument construction, and source use. In the present study, the teachers were therefore asked to organise these issues from “not challenging” to “very challenging.”

Efforts to gather participants were varied across multiple channels, including email, Facebook, and personal connections. Purposeful sampling was used, as the only individuals of interest were English teachers at lower or upper secondary schools (Creswell & Guttermann, 2021, p. 240). The intent at the beginning of the present study was to recruit only vocational studies teachers for both interviews and the survey. However, the participation group had to be expanded to retrieve a sufficient number of participants. Email communications were therefore directed to the administrations of both upper and lower secondary schools in Telemark and Agder, providing a project overview and a survey link to spread to the applicable teachers at the schools. This strategy ensured that the target group was effectively reached. Nevertheless, this method did not gain large amounts of participants. To gain additional participants, I reached out to the Facebook groups “English Teacher Network (Vgs Norway)” with 2985 members, “Engelsklærergrupper - Norwegian English Teachers” with a total of 2321 members and “Engelsklærere” with 20 663 members. Following approval, I shared details about my project and the survey link. The first and second Facebook groups allowed for an individual post, resulting in several responses. The last Facebook group had a system of posting the study’s information in a comment under another post, providing few responses. The survey link remained accessible from October until early January.

### 3.3 Interviews

The interview guide consisted of 28 pre-prepared questions, where several questions had bullet points with other questions or topics. The prepared questions were used as a thematic structure



for my interviews, asking the participants about their background, how they usually conduct writing instruction, and their view on a genre-based approach to writing instruction. All questions, except background variables, were open-ended to ensure the informant's subjective opinion of the topic. During the interviews, questions were reformulated, explained more deeply, and skipped if the participant had already addressed them or if it was not relevant to the specific informant. The format of a semi-structured interview also allowed me to clear up any uncertainty with the informants' answers, as well as elaborate on specific topics (Postholm & Jacobsen, 2018, p. 75). As an interviewer, I focused on letting the participants talk without interruptions to properly record their perspectives. The number of 7 participants was deemed suitable as a qualitative approach is meant to provide an in-depth insight into a topic.

To gather informants for the interviews, purposeful sampling and the snowball effect were used (Creswell & Guttermann, 2021, p. 240). Recruitment of teachers was done through email by contacting school administrators. An obstacle in recruiting interviewees was acquiring teachers with knowledge of GP. Therefore, teachers with published material that might be of relevance to this thesis were also contacted by email. The participants included four teachers from upper secondary schools (vocational studies), two from lower secondary schools and an assistant professor at a college level who has a special interest in the field of EFL writing development and Genre Pedagogy. Three interviews were conducted via Zoom due to distance, while the rest took place in person. All but one interview was conducted in Norwegian. The interviews were recorded to avoid any points made by the interviewees being overlooked. The longest interview lasted 1 hour and 15 minutes, and the shortest lasted 40 minutes. The interviews were transcribed and deleted afterwards. All interviews were completed by the 1<sup>st</sup> of February.

The 7 interviews were held in Telemark, Agder and on Zoom. Table 1 provides demographic information about each participant:

Informants (Age)	Education	Years of Experience	Current Workplace
Informant A (over 55)	BA in English, Liberal Arts, Teacher Education. MA in Special Education, Writing difficulties and EFL, with additional training.	26 years	Assistant Professor in English Education
Informant B (33)	Lector with additional training, specialised in English.	8 years	Lower Secondary
Informant C (61)	Subject teacher training programme (BA), 60 credits in Nordic, 90 credits in English, MA in Educational Science.	25 years	Vocational studies
Informant D (40)	MA in biology, 60 credits in English, one-year undergraduate teacher training programme.	11 years	Vocational studies
Informant E (62)	General teaching training with additional training, 60 credits in English.	40 years	Vocational studies
Informant F (29)	Lector, specialised in English.	3 years	Vocational studies
Informant G (30)	Lector with additional training, specialised in English.	5 years	Lower Secondary

Table 1: Demographic information about teacher informants.

In order to protect privacy, the informants are referred to as informants A, B, C, D, E, F, or G.

### 3.4 Data analysis procedure

The data gathered in the survey was presented by SurveyXact in raw numbers (N) and percentages (%). Results from the survey were analysed quantitatively as simple descriptive statistics. Simple descriptive statistics analyses a survey that has only been tested once “for the purpose of describing the characteristics of a sample at one point in time” (Mertens, 2020, p. 190). One question was analysed at a time in the survey results. The aim was to analyse the variation of responses within each question. To better understand the findings of the survey, the questions relating to the same topic were grouped together in the analysis. The findings will be presented in tables and figures.

For the interviews, a reflexive thematic analysis has been employed. A thematic analysis was chosen as it provides a simple guide to the analysis process and is a method widely used in educational research (Braun & Clarke, 2022). A thematic analysis is a way of structuring the collected data based on characteristics and patterns and then eventually developing the themes of the dataset. With the reflexive approach to a thematic analysis, the researcher plays a central role (Braun & Clarke, 2022, p. 14). Braun and Clarke (2022) emphasised that the themes found in any dataset are the result of the researcher’s own interpretation (p. 15). The word ‘reflexive’ refers to the process of “critically interrogating what we do, how and why we do it, and the impacts and influences of this on our research” (Braun & Clarke, 2022, p. 5). Research is thus not entirely objective. However, in a reflexive thematic analysis, subjectivity is not seen as a

flaw of the research but rather views “knowledge as situated” (Braun & Clarke, 2022, p. 12). By this quote, Braun and Clarke (2022) underline that all knowledge is based on our own perspective. Thus, the reflexive approach to thematic analysis is essential.

Before analysing the collected data from the interviews, all interviews were transcribed and then put into the NVivo system to sort the data. The analysis procedure’s qualitative framework focuses on an experiential view as it focuses on the teachers’ perspectives (Braun & Clarke, 2022, p. 10). To better analyse the content of the interviews, filler words like “eh” and “mhm” have been excluded from the transcriptions. Only quotes used in the thesis have been transcribed into English. The attempts were to categorise all interviews in terms of the research questions. The interview data were assessed multiple times, and several codes were created before finding the overarching themes. The perspective of Genre Pedagogy was applied to analyse the answers provided.

### 3.5 Ethics towards the informants

Careful consideration of various ethical aspects is crucial when conducting research involving people. Thus, the guidelines by Sikt were followed and contacted when uncertainty arose. An application was sent in September to Sikt for approval to conduct the research. An explanation of the study’s intent, a letter of information to participants, and the interview guide were sent to Sikt. Originally, the survey was also sent for approval to Sikt. However, as it was possible to conduct the survey anonymously and avoid questions that could identify individuals, it was removed from the application as advised by Sikt. By the end of October, I received a letter of approval.

Prior to the interview, the participants were sent information about what it would entail to participate. Participants were informed about the research’s purpose, and explicit consent was secured in the audio recording. All informants were also thoroughly briefed during the interview on what the research was for and that they could withdraw from the study at any point without reason. Interviews were conducted from November 2023 to February 2024, with participants assigned pseudonyms for anonymity. Transcriptions aimed to reflect the conversations as closely as possible. Quotes are therefore included in the results to represent the informants’ perspectives properly. However, to maintain confidentiality, the present thesis presented any potentially revealing information shared by participants in general terms. Contact information can be found in Appendix 3 to retrieve full transcripts of the interviews.

### 3.6 Reliability and validity

Throughout this study, efforts were made to uphold the prerequisites of reliability and validity. Reliability concerns the researcher's competence in conducting a research study and whether one can depend upon the study's findings to be the same if another conducted the same study (Postholm & Jacobsen, 2018, p. 129). To ensure the reliability of the study, an aim has been to follow well-known methods of data collection and analysis. For the survey, the practice of simple descriptive statistics has been followed to present the overall trends of the findings. Furthermore, the six steps of a reflexive thematic analysis have been followed to ensure that the data was analysed in accordance with advised analysis methods (Braun & Clarke, 2022, p. 6). Also, the NVivo program, which is an electronic tool suggested by the university, was employed in the analysis process. Moreover, having audio-recorded the interviews allowed for listening to interviews several times. This allowed for more accuracy in the analysis process. Although the reliability of a study can never be entirely guaranteed, efforts were made to ensure it (Postholm & Jacobsen, 2018, p. 129).

Validity in a research project includes both internal and external validity. Internal validity examines the relationship between cause and effect (Postholm & Jacobsen, 2018, p. 127). External validity studies the potential generalisability of the findings (Postholm & Jacobsen, 2018, p. 128). To ensure internal validity, quotes have been provided in order to avoid researcher bias. Also, considerations have been made to avoid leading questions in both the survey and the interviews. Both the survey and the interview data rely on individuals' self-reports, which depend on the participants' honesty (Mertens, 2020, p. 184). An issue could thus be that participants have provided answers they believed to be expected. Therefore, measures were taken to create a safe environment for the interviews and to ask straightforward questions with follow-up questions addressing any uncertainties in the interviews. However, it is essential to underscore that while an interview may not produce absolute truths, it is a means for gaining insights into individual experiences (Postholm & Jacobsen, 2018, p. 75). To reduce personal bias, the interview guide drew upon theoretical insights from established researchers in the field.

Triangulating data is used to enhance validity. Triangulation refers to "the process of corroborating evidence from different individuals [...], types of data [...], or methods of data collection [...] in description and themes in qualitative research" (Creswell & Gutterman, 2021, p. 297). The approach employed deepens the possibility of accurate data as it collects the results

from several participants and uses both a survey and interviews in the data collection. In terms of external validity, participants have been gathered from different parts of the country with differences in age, gender, and experience. Nevertheless, participants in this research project do not necessarily represent the population's views as purposeful sampling has been applied (Creswell & Gutterman, 2021, p. 173). However, the study's validity is strengthened by its alignment with previous research supporting the reported findings of the present study. Given the study's modest scale, caution must be taken in generalising the study's findings.

## 4. Results

This chapter will present the results from the survey (4.1) and the semi-structured individual interviews (4.2). The findings will be presented thematically, first in the survey and then in the interviews. All but one interview was conducted in Norwegian; thus, quotes and utterances used in this chapter have been translated into English. In the survey, respondents had an opportunity to supply written responses. The replies submitted in Norwegian and used in this chapter have also been translated. The results from the survey will be presented as simple descriptive statistics in graphs and tables showing raw numbers and percentages. Teachers who participated in the survey will mainly be referred to as respondents, and teachers who participated in the interviews will be referred to as informants. Only results relevant to answering the research questions have been included in this chapter.

### 4.1 Results from the survey

#### 4.1.1 Respondents' background

The survey was open from the 23<sup>rd</sup> of October until the 14<sup>th</sup> of January. 69 people participated in the survey; however, only 48 people completed the entire survey. Out of the respondents, 79% were female educators. The respondents were primarily between 30 and 59 years of age, as illustrated in Figure 2.

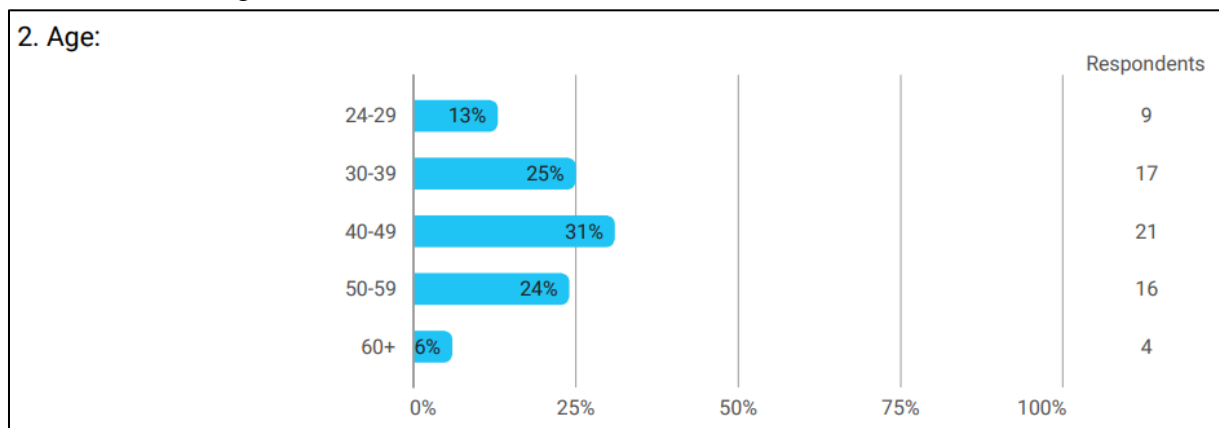


Figure 2: Question 2.

27 participants completed their degrees between 2010 and 2019, although 25 respondents had over 16+ years of experience in the teaching profession. This discrepancy might imply that several teachers finished their degrees while working. 73% of the participants were teachers with a master's degree (lector), and the remaining 27% had general teaching training. The largest number of participants worked at upper secondary schools. Nonetheless, 19 teachers

had experience from lower secondary schools as well. Additionally, one participant had experience teaching at a primary school, and one participant had been teaching at an adult education program. However, the survey description only encouraged lower or upper secondary school teachers to participate. Figure 3 shows the distribution of survey respondents’ previous workplaces.

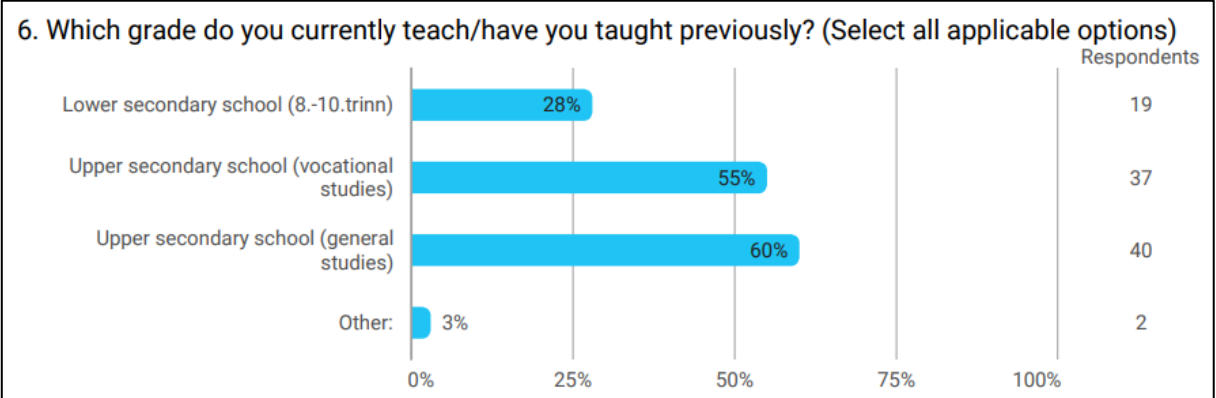


Figure 3: Question 6.

Question 6 allowed respondents to select all applicable options, meaning that the teachers could select all options if they had taught at this level earlier. The teacher from the primary school and the adult education program might not necessarily teach at this level currently but has previously done so in their career. See Appendix 1 for more information.

4.1.2 Collaboration

Question 16 asked the respondents whether they felt pupils were prepared to transition from one educational stage to another. The teachers answered the question according to the educational stage at which they themselves teach. However, the majority of participants were teaching at upper secondary schools. The responses regarding teachers’ views on the pupils’ preparedness for this transition were diverse. No respondents reported that they experienced the pupils being well prepared for the transition, as seen in Table 2.

Ranking:	1 – “Not at all prepared”	2	3	4	5	6	7 – “Well prepared”	Total
Prepared for transitions:	10% (n=5)	13% (n=7)	25% (n=13)	31% (n=16)	13% (n=7)	8% (n=4)	0% (n=0)	100% (n=52)

Table 2: Question 16 – Preparedness for educational stage transitions.

The answers to question 16 show that most of the teachers do not believe pupils are sufficiently prepared to change from one educational stage to another, as 48% of the teachers chose options 1-3.

### 4.1.3 Writing instruction practice

The survey respondents were asked about the written text types they commonly used in their teaching practice. They were presented with ten options, including filling in ‘other.’ Figure 4 illustrates the distribution of responses to question 8:

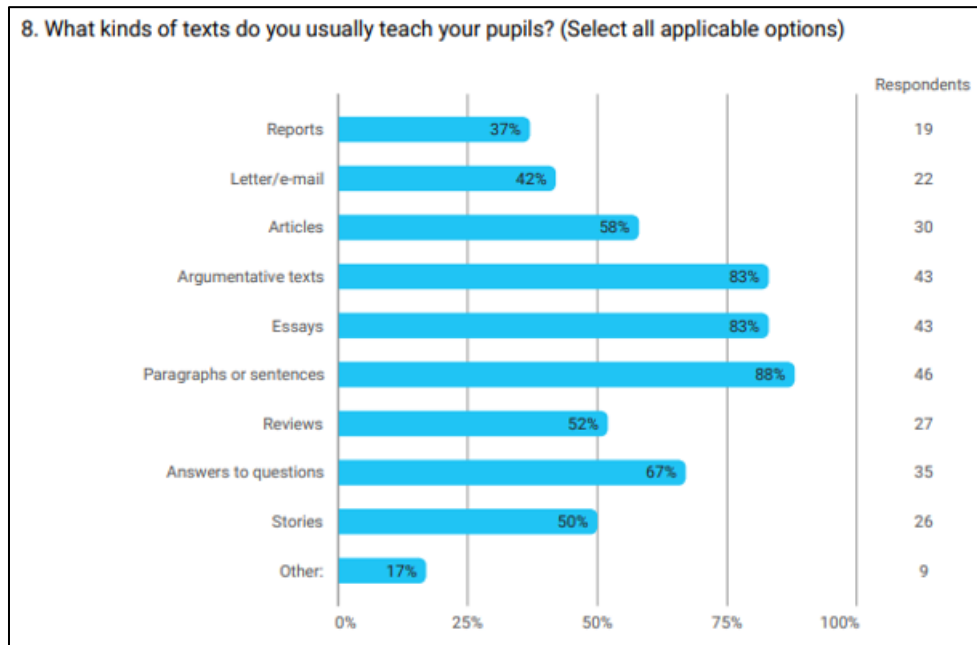


Figure 4: Question 8.

The most prominent text types used were ‘paragraphs or sentences’ (88%), ‘argumentative texts’ (83%), and ‘essays’ (83%). 9 of the respondents chose to fill out the option of “other”, which provided the following answers:

- “Poetry/lyrics/rap”
- “Comments (for comment-sections online)”
- “Analysis”
- “Interaction texts as in the exam”
- “College Application and personal statement, reflection note”
- “Multimodal texts such as Cartoons/graphic novels, I also spend some time on writing suitable for chats/online forums as this type of dialogue is a common genre in the exam (10th grade).”
- “Blogpost, discussion post”

Two respondents wrote replies that are more in line with writing instruction practices instead of the types of written texts used in their teaching: “Mediation and interaction” and “Giving



instructions, debating a topic”. Thus, there might have been uncertainty among some of the respondents in terms of this question’s formulation.

Concerning the more challenging aspects of writing instruction, the respondents were asked to sort what they found most challenging of the categories shown in Table 3 from ‘not challenging at all’ to ‘most challenging’.

	<b>Not challenging</b>	<b>Least challenging</b>	<b>A bit challenging</b>	<b>Challenging</b>	<b>Very challenging</b>	<b>Most challenging</b>	<b>Total</b>
<b>Adapting</b>	4% (n=2)	4% (n=2)	42% (n=22)	35% (n=18)	15% (n=8)	0% (n=0)	100% (n=52)
<b>Content</b>	0% (n=0)	4% (n=2)	38% (n=20)	50% (n=26)	6% (n=3)	2% (n=1)	100% (n=52)
<b>Experience with writing text</b>	0% (n=0)	6% (n=3)	42% (n=22)	38% (n=20)	12% (n=6)	2% (n=1)	100% (n=52)
<b>Language</b>	0% (n=0)	8% (n=4)	33% (n=17)	50% (n=26)	10% (n=5)	0% (n=0)	101% (n=52)
<b>Motivation</b>	4% (n=2)	8% (n=4)	19% (n=10)	25% (n=13)	25% (n=13)	19% (n=10)	100% (n=52)
<b>Structure</b>	0% (n=0)	6% (n=3)	23% (n=12)	46% (n=24)	19% (n=10)	6% (n=3)	100% (n=52)
<b>Use of sources</b>	0% (n=0)	8% (n=4)	8% (n=4)	35% (n=18)	31% (n=16)	19% (n=10)	101% (n=52)

Table 3: Question 9.

Motivation and the use of sources in written texts seem to be common challenges for many teachers. Both categories received a score of 19% of teachers finding this category ‘most challenging’.

Furthermore, the respondents were asked how they usually conducted their writing instruction in question 10. The tools used frequently by the respondents included ‘Discuss topic/content with entire class’ (88%), ‘Frameworks with structure guidelines (skriverammer)’ (85%), ‘Conversations/discussions in groups’ (79%), ‘Discuss genre-specific requirements with entire class’ (77%), ‘Work with sources’ (77%). Also, in question 10, respondents were provided with possible options. They also had the opportunity to fill in the “other” option, which only one participant did: “Probably implied in the alternatives above, but how to find and use verified sources is important”.

Moreover, regarding what teachers’ value when teaching writing, they were asked to rate what they emphasised most in their teaching practice in question 11. The respondents were given six categories to evaluate, as shown in Table 4.

	Not emphasised	Least emphasised	Slightly emphasised	Emphasised	Much emphasised	Most emphasised	Total
Language	2% (n=1)	10% (n=5)	27% (n=14)	40% (n=21)	19% (n=10)	2% (n=1)	100% (n=52)
Content	0% (n=0)	0% (n=0)	8% (n=4)	33% (n=17)	38% (n=20)	21% (n=11)	100% (n=52)
Genre and genre requirements	4% (n=2)	4% (n=2)	12% (n=6)	42% (n=22)	35% (n=18)	4% (n=2)	101% (n=52)
Structure	2% (n=1)	0% (n=0)	2% (n=1)	27% (n=14)	56% (n=29)	13% (n=7)	100% (n=52)
Integration of content/curriculum	2% (n=1)	4% (n=2)	21% (n=11)	54% (n=28)	15% (n=8)	4% (n=2)	100% (n=52)
Work with sources	2% (n=1)	2% (n=1)	17% (n=9)	29% (n=15)	46% (n=24)	4% (n=2)	100% (n=52)

Table 4: Question 11.

Evaluating the ranking ‘much emphasised,’ the results show that ‘structure’ (56%) and ‘work with sources’ (46%) were amongst the most emphasised aspects of teaching writing. ‘Content’ (38%) and ‘genre’ (35%) were prominent in the same ratio.

Furthermore, when the participants were asked about their view on using frameworks in writing instruction, 46% believed that frameworks make pupils less creative, as shown in Figure 5.

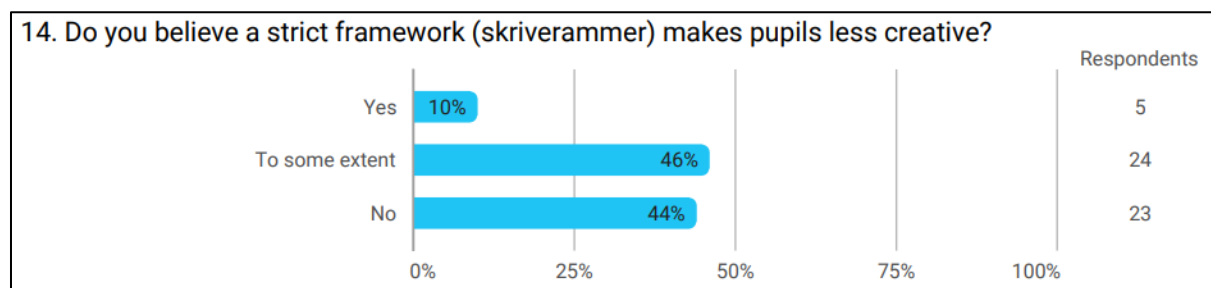


Figure 5: Question 14.

As reported in question 10, however, 85% of the participants used “Frameworks with structure guidelines (skriverammer)”. The use of the word ‘strict’ in this question might have impacted the result. Nevertheless, 44% still believe that frameworks do not limit creativity.

#### 4.1.4 Genre Pedagogy

After filling in background information, the survey respondents were given a short explanation of Genre Pedagogy. The participants were then asked to specify whether they were familiar with this method, see Figure 6.

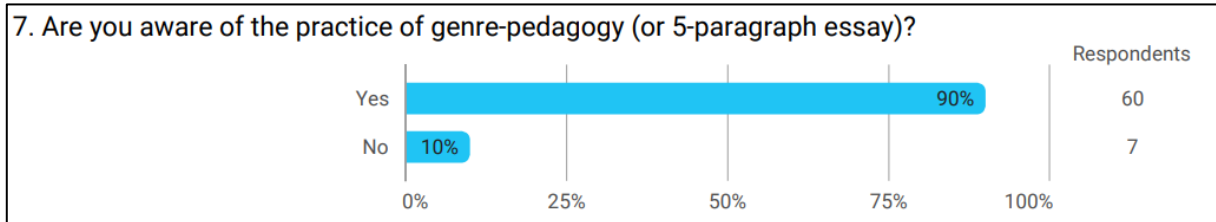


Figure 6: Question 7.

90% of the participants reported they were aware of Genre Pedagogy as a method, as seen in Figure 6. The fact that the question allows the participants to instead answer if they are aware of the 5-paragraph essay leaves room for doubt. However, before participants answered this question, they were informed shortly of the main aspects of GP in the tradition aimed at in this thesis. One could still reflect on how thoroughly the participants read the description before answering.

52% of the participants reported that they ‘sometimes’ used a genre-specific approach in their teaching. Another 30% reported that they used it ‘very often’. However, as indicated in question 10, only eight respondents incorporated ‘joint construction’ in their writing instruction. Therefore, the genre-specific approach many respondents in this survey used may not necessarily align with the approach described in this thesis. Additionally, when asked how important it is to teach genre-specific requirements, 60% stated that it was ‘important’. Another 12% believed that it was ‘very important’. When asked whether the GP seemed feasible to use in writing instruction, 62% believed that it was fully possible.

Furthermore, when it comes to challenges with the GP approach, *time* was reported as the most prominent issue with 51%, as shown in Figure 7. Interestingly, 29% responded that the method did not fit their group of pupils.

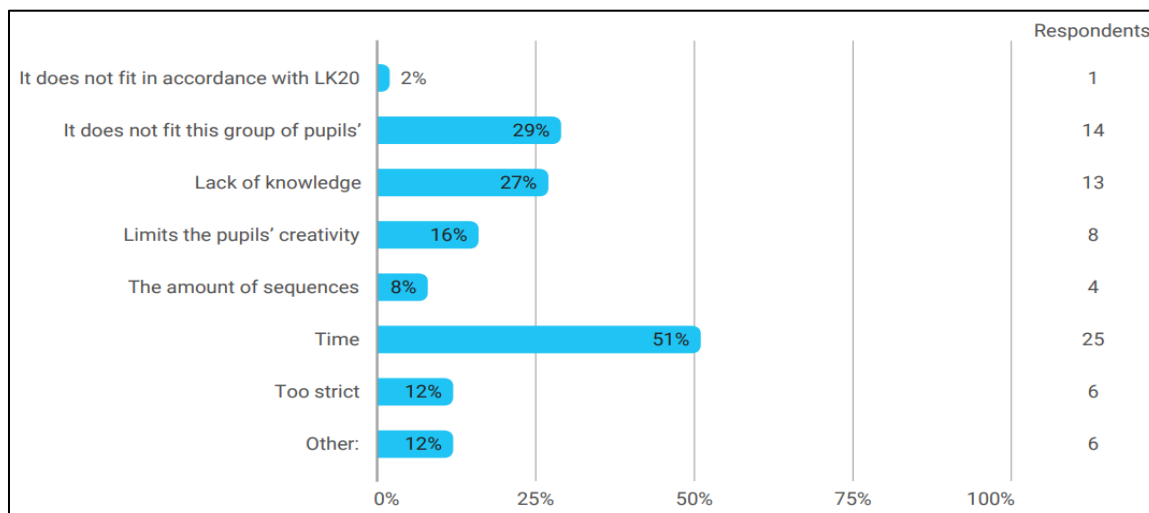


Figure 7: Question 19 – What makes this approach hard to put into use?

In the option of “other,” six participants chose to elaborate. One respondent answered: “For most teachers, I think time is a challenge. For me, however, it’s usually an investment”. Another commented that “Variety is best”. Three respondents noted that this approach was “not hard to apply”.

In question 20, the respondents were asked if they would want to try Genre Pedagogy as a method of teaching writing. 78% reported that they were willing to try the method, as shown in Figure 8.

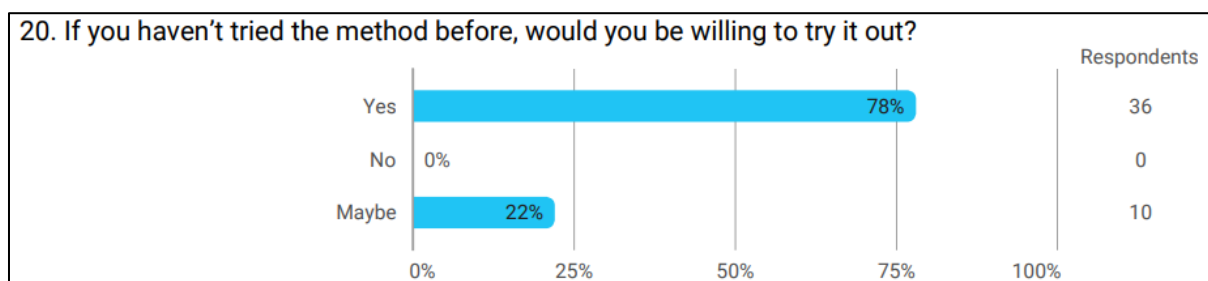


Figure 8: Question 20.

However, a default with this question was that respondents could not choose the option of ‘I already use it’. Therefore, the 36 respondents who answered that they wanted to try the method might also include participants who already used it regularly.

The final question of the survey invited respondents to provide any additional information. One participant highlighted the importance of creativity in writing: “Creativity: When textual genres/textual types are internalized, the next step is to show how much freedom there is in writing factual texts as well, in terms of using puns, metaphors and humour as well. Furthermore, I...”. Although the comment was cut off, it underscores an essential aspect of

Genre Pedagogy: the necessity of thoroughly comprehending a genre in order to operate more freely within its framework. Another responded: “I think teaching writing through a genre-specific approach is interesting and, in my experience, necessary. Even though I have knowledge of it, I still hope to learn more to better implement it”, highlighting genre knowledge as “necessary” in writing instruction. Yet another informed that they “Use this method”. A new perspective was highlighted by the following comment:

The new exams push us to focus more on genre, which is useful. I think I focus too much on it though, the under average students might benefit from more focus on vocabulary and understanding texts, short writing exercises. I think my teaching benefits the academic students more than the less academic students.

The respondent commented that a too large focus on genre might only benefit pupils who are highly proficient in writing. Another remarked that teaching “creative writing” was a challenge when it comes to writing instruction:

I teach 10th grade and we work with the 5-paragraph essay (argumentative and discussion), as well as summaries. We find it much harder to ‘teach’ creative writing, and do not do much of this. We encourage students to be creative within the ground rules.

This comment indicates that the teacher uses a genre-specific approach, urging their students to “be creative within the ground rules”. Teaching the ground rules of more creative genres seems to be a struggle.

## 4.2 Results from the interviews

The results from the survey influenced the questions formulated and emphasised in the interviews. As illustrated in Section 3.3, the informants of the interviews will be referred to as informants A, B, C, D, E, F, or G. Informant A is an assistant professor at college level, informants B and C teach at lower secondary schools, and informants C, D, E, and F all teach at upper secondary school at vocational studies.

#### 4.2.1 Writing instruction

All seven educators emphasised the importance of writing as a skill in the EFL classroom. Upper secondary school teacher C specified that teachers of “general studies” are the ones who “first and foremost” develop the basic skills, such as developing the pupils’ “reading,” “writing,” “listening,” “calculation,” and “digital” skills. Although these abilities are also to be taught in the vocational subjects, informant C notes that as a “general studies teacher”, she has an “important function” in developing these skills. Despite the consensus on the significance of teaching writing, informants A, E, F, and G acknowledged it as one of the more challenging aspects of the English subject. In this section, I will present the interviewed educators’ opinions on the English subject curriculum (3.2.1.1) and writing instruction practices among these teachers (3.2.1.2).

##### ***4.2.1.1 The English subject curriculum***

When asked about their opinions on the curriculum changes, there was no immediate reaction to how the changes have affected their teaching practice. Some of the teachers had not been teaching English while using LK06, and some of the teachers noted that they did not see a difference necessarily. However, assistant professor A and lower secondary school teacher B expressed that LK20 provides them with more freedom to use diverse teaching methods. Informant A specifically mentioned plurilingualism in her teaching approach, allowing pupils to mix languages in the EFL classroom, as this is not explicitly mentioned in the curriculum. She highlighted the benefits of allowing language to be “inspired” by another language, stressing the importance of “investigating” languages in the classroom. She also emphasised this point in her role as an educator of future teachers.

Upper secondary school teacher C also noted that the changes underscore the importance of basic skills, allowing her to teach writing “thoroughly”. Furthermore, informant B emphasised the role of teachers as facilitators in the learning process when it comes to guiding pupils to adapt their language to context and teach their pupils that “there are different ways we write and use language, depending on what function we want to use, depending on what settings”. Informant B also remarked that teachers must make the topics and genres chosen relevant to the pupils and what they will meet later in life. He expressed that as a teacher, he aims to aid the pupils “to become the best possible at communicating with your [the pupil’s] reader, regardless of purpose”. Informant B thus stressed the importance of being able to

communicate through written text. The importance of communication for various purposes in different contexts is also emphasised in LK20.

Moreover, the shift towards more vocational-specific requirements in the English curriculum is highlighted by vocational teachers D, E, and F. Informant D expressed that this might be positive for the pupils as it is “much easier to write about something you know”. Informant E specified that he dedicated at least one-third of the subject to vocational-specific topics. Additionally, informant F discussed how the curriculum changes have made writing more relevant for vocational students by emphasising documentation appropriate to their fields: “I believe the new curriculum has made an effort to try to make writing a little more relevant for vocational classes”. The feedback on LK20 suggests that it has influenced teaching practices positively, providing more flexibility and relevance in writing instruction.

#### ***4.1.1.2 Writing instruction practice***

The teachers were asked what genres they usually teach. Informant F remarked the role of genres in the curriculum, noting, “You can interpret it into the curriculum, but it’s not explicitly stated.” The teachers used a broad variety of genres in their writing instruction. Three teachers mentioned persuasive texts, such as letters to the editor or opinion pieces. Furthermore, four informants mentioned descriptive writing, with genres such as fantasy, fairy tales, short stories, drama, horror, crime, and mystery. Expository texts were mentioned by five informants in the form of reports, book reports, posters, or informative articles or texts. Additionally, three teachers mentioned argumentative texts in the form of film reviews. For narrative genres, two informants mentioned this in the form of personal writing or poems. Lastly, descriptive writing, including genres such as fantasy, fairy tales, and short stories, was frequently mentioned in the survey but not as often in the interviews. Thus, in combination with survey findings, expository and argumentative genres seemed to be most prominent in the teachers’ writing instruction.

The informants expressed various teaching practices related to writing instruction. Assistant professor A described a shift in her teaching approach. Previously, she viewed writing as “a product of a larger topic lesson”. However, she now views writing in terms of what she, as a teacher, must do to aid her students. Informant A mentioned that she evaluated what the student group needs to build content knowledge, develop topic-specific vocabulary, and aid in grammar before starting the writing process. Her approach has thus changed towards a focus on the desired outcome of writing tasks and how she can provide support adapted to the specific student group’s needs.

When asked how he usually constructs writing sessions, lower secondary school teacher B expressed that it depended on the “purpose of the assignment”. However, he explained that he views writing instruction in terms of three components: “a content part”, “a structural part”, and “a linguistic part”. These three parts affected each other interchangeably, according to informant B. He expressed that as a teacher, he aimed to aid the pupils “to become the best possible at communicating with your [the pupil’s] reader, regardless of purpose”. Informant B thus stressed the importance of being able to communicate through written text.

Furthermore, upper secondary school teacher C commented on the importance of assessing pupils’ needs and previous knowledge in writing, similar to informant A’s views. The approach to teaching writing that informant C outlined was systematically structured: “At the beginning of the year, I provide very clear guidelines on how the text should look, what genre we should write”. The content they will write about is selected by her, often related to a vocational topic, allowing the pupils to “concentrate on what it [the text] should contain and how it should look, and the language”. According to informant C, teaching writing usually involved building genre knowledge, aided by model texts focusing on language and structure. Another tool she used was writing frames when initiating the writing process. Informant C described her method as “quite rigid”, expressing that it is crucial first to master the fundamentals of writing. “I believe that it is popular to think outside the box, but first, the pupils must learn how it is inside the box”, informant C voiced.

Upper secondary school teacher D highlighted the importance of students being familiar with the chosen topic of a writing assignment. However, she currently focuses more on vocabulary than longer texts due to her class’s proficiency level, stating they do not know English “at an upper secondary school level”. She provided sentence starters when pupils encountered difficulties to assist them in writing and frequently taught grammar explicitly. Compared to the survey, it is also shown that 88% of the teachers worked at paragraph or sentence level and frequently worked with vocabulary (75%) and grammar (69%).

Upper secondary school teacher E tried to vary the methods he used when teaching writing. Some of the methods he mentioned in his writing instruction were writing just to “practice” writing, dictation, and helping pupils create their own writing frames. As seen in the survey, writing frames were very often used among teachers (52%) of the present survey. However, informant E noted that “very often”, the pupils will receive a written task with the criteria upon which they will be assessed. Informant E specifies that including pupils in



developing criteria is important. However, he reflected on whether it is pupil participation when they “repeat something they’ve learned before”.

The writing instruction employed by upper secondary school (u.s.s) teacher F is similar to the practice of u.s.s teacher C. Teacher F describes a four-step process in his writing instruction, where he begins by teaching “what components should be included in what we are going to write”. Informant F emphasises the importance of working with the genre before writing a text in that specific genre. Before writing a professional article, for instance, the pupils read articles and solved tasks related to the texts, focusing on specific “devices” used in the articles. He also focused on comparing the genre to other genres to see the different uses of linguistic features in text. Building knowledge of both vocabulary and concepts was also central to his writing instruction. Furthermore, informant F stressed the importance of making the writing task relevant to the pupils and sometimes set aside time for creative writing, “fantasy and such”. Informant F had observed that some pupils find these types of writing tasks “fun”, thus using this genre to do something “interesting”. Informants A, B, and G also brought up this aspect. As shown in the survey, 26 of the survey respondents reported regularly using “stories” in their writing instruction.

Lower secondary school teacher G expressed that she focused on “text types” as the basis for her writing instruction. Although the new exam setup does not mention specific genres, she believes it makes it “easier for them [the pupils]”. Informant G emphasises “modelling” and “basic structure” in her writing instruction, using tools like deconstruction of text, collaborative writing, assessing texts with the pupils and writing frames. Informant G often uses the 5-paragraph essay as a base, emphasising that one does not need to use this strictly but rather take inspiration from the focus on “introduction” and “a conclusion”. Informants C, D, and E also mentioned using the 5-paragraph essay. Informant G, recognising its limitations in fostering creativity, also stated, “it makes it easier for many at the beginning of lower secondary school to know what to place and how to structure the text. I used it a lot at the beginning, as well as now in 9th grade”. Informant G further noted that focusing on text types cannot always be done and that analysing the task description, purpose, and receiver is just as important in learning to write. However, the view seems to be that using the genre-specific approach excludes the use of purpose and receiver. Nevertheless, according to informant G, the pupils need the framework and can focus more on analysing prompts as they age.

The informants varied in their responses when asked about their preference for longer or shorter writing periods. Lower secondary school teacher B said he tended to use both, highlighting both types' positive and negative aspects. According to informant B, the benefits of shorter writing periods within a time frame were deemed positive as it would prepare pupils to write under pressure and be ready for the exam format. Also, some informants mentioned shorter writing periods reduced the risk of too much assistance from artificial intelligence or parents. Upper secondary school teacher C avoided longer tasks to maintain students' engagement and not "push" their "patience". Similarly, u.s.s. teacher F addressed the need to prevent boredom by giving pupils a break from writing and including other activities. Also, informant F mentioned the fact that if the pupils have too long time to write a text, that will lead to a "last-minute rush". For u.s.s teacher D, the school operates with a system for determining longer writing assignments that all teachers need to use with their classes. Lower secondary school G indicated a mix of both short and longer periods. "Subject days" make it so that she can have a very short writing period, although the quality is lower, she comments.

## 4.2.2 Challenges

As mentioned at the beginning of this chapter, writing instruction was what many informants found most challenging within the English subject. This section will further elaborate on the specific aspects mentioned concerning challenges with writing. The following categories were registered in the interviews regarding challenges the teachers felt that the pupils met: feeling like they have nothing to write (4.2.2.1), motivation and concentration (4.2.2.2), and the ability to structure texts and adapt language to context (4.2.2.3). General challenges the teachers faced were the issue of time (4.2.2.4) and pupils not being prepared for the transition from one educational stage to another (4.2.2.5).

### **4.2.2.1 *Nothing to write***

Four out of seven informants highlighted pupils' fear of being blocked when tasked with longer writing assignments. Lower secondary school (l.s.s.) teacher B described building a larger text as daunting for many students, comparing it to a "Herculean endeavour". This was also an observation shared by u.s.s. teacher F who noted that many pupils struggled with quantity writing: "For some reason, I'm not entirely sure why, but when they get halfway through a page, many shut down completely because they can't do it." Assistant professor A also recognised this challenge, elaborating that the pupils experience that "[t]hey get stopped up",

and identified vocabulary as an obstacle: “not being comfortable with the words, the phrases, the yeah, the content that they want to write on”. Informant A expressed that the feeling might come from not being secure with the language that comes with the content they write.

U.s.s. teacher C suggested that “strict” guidelines provide students with the support needed to continue writing. She thus provides her pupils with writing frames and clear guidelines in the writing process. Informant C elaborates that:

Some pupils think that writing is so difficult because they lack imagination, they can't come up with anything. But they don't have to worry about that with me. They don't have to come up with a lot. I say that writing is a craftsmanship. Here, you can see how it's done. There's not much you have to come up with on your own.

Once they had understood how to structure the specific genre, she used the “strict” framework less. L.s.s. teacher G shared the belief that structured frameworks help pupils write longer texts. She mentioned that being able to “fill out” a pre-made structure, like the 5-paragraph essay, pupils suddenly experience that “the text becomes longer”. She mentioned that “those who do not have prerequisites to receive a good grade in English usually manage to write long texts with the help of that support”. Writing frames can thus increase confidence and a “feeling of mastery” in terms of writing according to informant G.

#### ***4.2.2.2 Motivation***

Furthermore, motivation was identified as a significant challenge in writing instruction, particularly among certain pupil groups. Vocational teacher F noted the difficulty in motivating pupils, especially in the studies of Technological and industrial production and Electrical engineering and computer technology, which typically is “classes dominated by boys”. The struggle to motivate in terms of writing was also highlighted by informants A, B, E, F, and G. Motivation was, in these interviews, often linked with confidence and finding a purpose in writing. Assistant professor A notes: “I think that confidence is a huge issue, which is also motivation because if you don't think you can do it, you're not motivated to do it.” Additionally, lower secondary school teacher B commented that an essential role of teachers is to be able to build confidence for the pupils who “want to throw in the towel.” This relationship between teacher and pupil is also deemed necessary according to l.s.s. teacher G. Finding purpose and relevance in writing was also emphasised, especially for pupils in vocational studies or

considering vocational paths. Informant G noted that some pupils perceive writing as irrelevant and that “One often knows the type of pupils,” and it is mainly those planning to choose vocational studies.

Concentration also emerged as another related issue. Upper secondary school teacher C stated that pupils had challenges maintaining focus and that working in groups was a problem for some. She elaborated that the smartphone culture might have affected pupils’ concentration. “But it’s the TikTok generation, three minutes, is that not what it is on TikTok?” informant C commented. L.s.s. teacher G also touched on concentration challenges in the context of classroom activities. She remarked that keeping every pupil in the class engaged in the joint construction activity might be a challenge as some lose their focus. “[T]hey’re teenagers after all, so there are many things that can affect concentration ability,” informant G comments.

In terms of strategies to increase motivation, teachers employed various approaches, including offering choice in themes or genres, emphasising the relevance of writing skills, ensuring understanding of task criteria, and fostering a sense of mastery. Upper secondary school teacher C suggested that past experiences with “fantasy writing assignments in primary school” might influence pupils’ motivation. If pupils are assigned to writing “fairytales” at home, this might contribute to “destroying” their motivation instead. Informant C advocates for “repetitive” homework that facilitates “quantity training” to foster a feeling of mastery. Additionally, factors such as dyslexia were acknowledged as potential barriers to motivation and engagement in writing tasks, as informants C, D, and G mentioned.

#### ***4.2.2.3 Adapting language to context***

Another challenge mentioned by the informants was the pupils’ ability to adapt their language to context. Lower secondary school teacher G underscored the difficulty in teaching writing skills, noting that although pupils do well in oral communication, they often struggle with writing. L.s.s. teacher B also observed this and recognised the English media exposure as a contributor to the informal language. Several informants mentioned that gamers have strong oral communication skills but require improvement in grammar and vocabulary. Informant B expanded on this, emphasising that while pupils may be proficient in oral English communication, they lack experience in formal written English, “academic writing”. Informant E highlighted the necessity of adapting language to context, emphasising the importance of “linguistic precision” in written and oral expression, adding, “grammar is indeed a part of being able to express oneself precisely”. The informants informed that efforts were made to clarify

the distinction between when to use formal and informal language and to define the formal language itself.

#### ***4.2.2.4 Time***

Multiple teachers commented on the time limitations of the English subject. Lower secondary school teacher G informed of a struggle to create longer writing periods due to limited subject hours. Additionally, class size presents a challenge in relation to time, as noted by informant G. As she teaches at a lower secondary school, there is a struggle to adapt to each pupil's needs as there is "great, great variation" amongst the pupils' proficiency levels. She remarked that it is easier to "adapt" and "support" writing to each pupil when there is the possibility for an additional teacher in class. Furthermore, l.s.s. teacher G mentioned the constraint of having "90 minutes of English per week", needing to borrow time from other subjects. Upper secondary school teacher E highlighted the challenge of covering the English subject content within limited hours, stating, "there's quite a large curriculum to get through. Or it's not really a curriculum, but there are many competence aims that need to be covered. And thus, time is limited when you only have 140 hours for the subject". Informant E also expressed that there were too few hours in the subject, especially when it comes to ensuring "you [the teacher] can provide a fair grade." Both informants B and F, however, emphasised that the curriculum gives them the freedom and flexibility to use the time they need to create efficient writing instructions.

#### ***4.2.2.5 Transitions***

The interviewees, mainly focusing on the upper secondary perspective, were asked about their perspectives on whether students were adequately prepared to transition from one educational stage to another. Upper secondary school teacher C expressed concerns that pupils often lack "systematic writing training" and "reading education" instruction in lower secondary school. She recognises that having longer writing assignments in lower secondary school is "tough", as teachers must use "variable ways to work" with text creation at this stage. Nonetheless, she stresses that it is important that upper secondary school pupils be taught "thorough and systematic" writing, which they can "bring with them in their profession". Informants E and F expressed similar views regarding pupils' lack of experience with English writing prior to entering upper secondary school. According to informant F's colleagues, he informs, writing skills are getting "worse and worse and worse" and "especially after the pandemic". Thus, there

seems to be a consensus that pupils are not adequately prepared for writing at an upper secondary school level, similar to the survey results (section 4.1.2).

In contrast, upper secondary school teacher D suggested that pupils do not necessarily need preparation, as teachers at the upper secondary level adjust their teaching based on the pupils' current level. "We take them very much at their level, I feel. No matter what. I don't know if they need to be prepared for anything specific". She mentions that there might be a difference in what study pupils choose and that for vocational studies, there is nothing specific that they need to prepare for.

Furthermore, collaboration among teachers did not occur across educational levels. Collaboration usually occurred in the office, usually on the same subject, working together in assessing texts and sharing lesson plans, as expressed by most of the teachers. Both informants B and F expressed a collaborative grading culture to ensure consistency at the school. The teachers expressed that creating interdisciplinary topics was often encouraged by the school administration but was not always easy to implement due to time and scheduling conflicts. However, informant F added that he believed creating cross-disciplinary tasks helped motivate pupils.

### 4.2.3 Genre Pedagogy

This section will provide findings relevant to research question two: "Are teachers familiar with Genre Pedagogy in writing instruction, what are their views on the method, and why do they use it?". The question will be answered based on the teachers' previous knowledge of Genre Pedagogy and elements in their teaching that correspond to a genre-specific approach to teaching writing based in the Sydney School. The four steps of the teaching and learning cycle will be used to analyse whether their methods coordinate with Genre Pedagogy.

#### ***4.2.3.1 Knowledge of Genre Pedagogy***

Each informant was asked about their familiarity with Genre Pedagogy as a teaching method. Assistant professor A had not used the method specifically herself but has developed teaching material available for teachers. She discovered GP through a collaboration project at her workplace and became interested in its benefits for special education and pupils with learning difficulties such as dyslexia. She observed how its structured approach provided support and guidance throughout the writing process, making it an effective tool for such pupils because it "held their hand through the whole process, and I could just see that that was a great way of

doing it”. Informant B had tried out the method once and saw benefits of the method and planned to incorporate it more fully. He further explained that he believed the teaching method based on GP opens an important discussion about language. Informant C was well aware of the teaching method and used it regularly as inspiration in her writing instruction. Informants D and E were not familiar with the method of GP. Informant F and G saw similarities with their methods compared to GP when it was explained during the interview. They had, however, not heard of the term previously.

Informant F was given an explanation of GP and the teaching and learning cycle, to which he replied that it sounded like the “basics for writing instruction”. Furthermore, he explained that the way he views writing is: “You would never in Electrical engineering and computer technology, for example, say to a pupil, connect a three-phase synchronous motor with a three-phase short-circuit motor, without first telling them what it is, and what’s involved in it, and showing them exactly how it’s done. You have to ensure that they understand what they’re doing before they can do it.”

The three informants familiar with GP found it effective for teaching pupils how to adapt writing to various genres in a manner that pupils could easily follow. Informant A informed that in her experience creating projects based on GP, the feedback she received from the teachers who applied it was “generally very positive”. Her lesson plans focused on “pre-writing” and “active” “vocabulary learning”, not “necessarily writing, but the content stuff”. In the lessons, varied inputs like videos and podcasts were incorporated. The teachers she collaborated with, she informed, “really liked deconstructing text”, as they found that “an interesting way of looking at text”. As the lesson plans remained on the same topic, some of the teachers had reported that “they kind of got tired of talking about the topic” and that “they felt like the product that came out, although they were structured and stuff, they felt like there was a lot of copying from that model text”. Informant A, however, said, “what I saw missing was that they didn’t then take the next step and say, okay, now we’re going to do it in another situation where” with a new topic but within the same genre. In her opinion, they “stopped too quickly”. She reflected that the teachers “loved the structure,” but it took too much time.

Furthermore, informant A noticed that some teachers were not necessarily aware of the relationship between language and genre, stating: “My experience was that teachers were like, oh, I never really thought about that fact text had this type of words, these types of words, or fact text use pronouns in this way”. Being aware of what type of product the pupils are supposed to produce and understanding the product more fully is essential, according to informant A. She

also found that many teachers were unsure about the concept of genre. Reflecting on her own experience, she said that as teachers, “we know what that type of writing is”. However, when one is to explain that to someone else, “we don’t always know what it is”. Informant A further explains that:

I’ve had to myself read a lot about that. You know, I know you’re talking about genres, so what is a genre? You know, what can I expect as a reader, and types of sentence types? You know, those kinds of things I actually didn’t know before. And so, I’ve looked, had to teach myself that so that I can then teach to the students.

Informant B also had experience with GP as a teaching method but had lost some of the time he had initially dedicated to that project, thus only partially finishing it. Despite this, he found the method enjoyable. He commented, “I believe that writing is a bit of a hairy beast, especially longer texts,” therefore methods that help break the writing process into smaller parts are essential. He further explained that “a lot of text” can become “overwhelming” for some pupils, leading to pupils giving up. Thus, a smaller part is beneficial. He emphasised the need to deconstruct texts into manageable “parts” to show both how a text can be “divided” but also how it all “is connected”. “I feel it is a very nice support system”, informant B commented. He compared the writing process to jumping from a height, highlighting the necessity of starting at a lower level before progressing to more advanced levels, “although some are able to”. He expressed his intention to continue using GP to “build an understanding of genre and text generally”.

Regarding pupil reception, informant B believed they found the method “a bit fun”, particularly the “physical” aspect of examining texts: “we took a text, cut it up, and spread it.” This also helped pupils understand written texts’ broader context and theme. Responding to concerns about the method being time-consuming, he argued that developing text comprehension naturally takes time: “But if you’re going to create an understanding of text, how could it not take a long time?” The method allows for work with texts in different mediums, like “songs” and “videos”. He advocated for the approach to be used over a more extended period instead of “rushing” the process. Learning how to write takes time, especially when the goal is to develop an in-depth understanding of how different genres work.

The last informant familiar with the practice of GP was informant C. She noted that using the method as a “resource”, she assesses with writing instruction. While she often skipped the “joint construction” step, especially in “Electrical engineering and computer technology”,



where she believed that the pupils understand what they are doing regarding writing, she acknowledged its importance in adult education. She found the fourth step with writing frames “very useful,” particularly for pupils struggling to find content. She concluded, “I would say that I benefit greatly from Genre Pedagogy as a method”. Informant C commented that the approach could be used in several subjects, not just English. She noted the challenges of limited classroom time compared to primary school. She experienced being on a “deserted island” with this approach, as she was the only teacher using GP. Nevertheless, she believed pupils benefit from “recognising the structure in her classes”. In her teaching approach, she emphasised “assessment for learning,” guiding the pupils to understand how they can get “one step further”. While she did not spend excessive time on a single genre, she underlined that the genres chosen must be relevant to what awaits them on the exams, in the Norwegian subject, and in supplementary studies qualifying for higher education. Informant C thus viewed what she believed was “useful to bring along”.

#### ***4.2.3.2 Awareness of Genre Pedagogy and genre-specific teachings***

While four informants were unfamiliar with Genre Pedagogy, some participants were using a similar structure in their writing instruction. Considering the four steps in the teaching and learning cycle—building knowledge, deconstruction of text, joint construction, and individual production with teacher guidance—some of the teachers were, to varying extents, following this procedure.

All teachers used building knowledge of vocabulary specific to the topic and potential genre. However, as discussed in Section 4.1.1.2, each teacher approached genre-specific instruction differently. Furthermore, all informants incorporate model texts to some extent, although the degree varied. Informants D and E discussed model texts concerning their textbook Skills. Informant G emphasised the significant role of model texts in her teaching, which is prevalent in Informant F’s writing instruction. However, the extent to which discussions of model texts are used to comprehend the language and audience for the specific genres or to model a specific genre and adjust for situational formality varies among teachers and is uncertain. Despite the reflections of many teachers on the importance of writing with a purpose, few mentioned considering other recipients than the teacher as part of the writing process, except informant A, who suggested involving pupils in competitions. The concept of writing as a social practice needs further exploration.

The informants were also asked about their perspectives on the joint construction phase, as several of the survey respondents reported not using this step in their writing instructions. Informant B said the structure was “a bit unfamiliar” but that he felt it worked for its purpose. He noted that the success of this method depended on the class type. If the class was orally confident, he believed it was “a great way to help each other build something together”. However, he suggested dividing the class into smaller groups for less confident speakers. Nevertheless, informant B comments that the activity requires practice and familiarity for “optimal effect”.

Similarly, informant G commented that having an orally active class is beneficial for this method to work best. Informant G also mentioned using the method of joint construction of text to give “feedback” while creating a text to better understand the structure of different components within a text. Furthermore, she expressed that even though the “feedback” from the pupils might not be the best, these inputs can also be used as a platform to discuss if there is “another way to write it, an even better way, how can it be even better?”. She also notes that if one uses this method, one should have provided the pupils with opportunities to read “good texts” before this method. Concentration was also a relevant factor that could affect the outcome of this activity. She concludes: “But definitely, it’s an effective technique and method.”

In the tradition of Gerne Pedagogy, the practice of independent writing is supposed to be closely monitored by the teacher through regular feedback throughout the writing process. The interviewees expressed several different ways to give feedback to their pupils. Informant D, F, and G mentioned a process-oriented feedback practice. The informants mentioned the practice of handing in “first drafts” for feedback before continuing to write. Informant F informs that he usually uses lets pupils work with their feedback before handing in “so that they learn something from the process itself”. Informant D commented, however, that with this process, the pupils often do not feel motivated to hand in once more as they are “content with their first draft”. Another problem with this process, commented by informant G, is that it is “very time-consuming” but also “very valuable”.

Feedback in class was a common practice amongst the interviewees, although lower secondary school teacher G noted challenges in reaching all pupils in one class hour. Furthermore, written feedback was common regarding how pupils received feedback on their finished product. Nevertheless, informant F also used oral feedback, sometimes incorporating recorded videos. In terms of assessment criteria, many teachers used an assessment matrix. A common tendency was to assess according to high-middle-low achievement in structure,

language, and content categories. Informant C mentioned that she uses an assessment matrix because if one is to give a grade, “it must be very clearly communicated what is required to achieve a high level”. The same kind of assessment was voiced in informant B’s interview. Informant A came with a new perspective she was interested in, grading based on “expected” and “over expectation”. Informant G worked at a grade-free school, meaning the pupils did not receive grades during the semester. Thus, it was crucial to give good feedback to the pupils. Informant E emphasised the importance of the feedback he gave to acknowledging strengths and guiding them forward.

Regarding self-assessment, informant B encouraged pupils to assess themselves after completing their written assignments. His focus was oriented towards effort and “work habits” rather than the actual grade, and he also encouraged his pupils to have this view. The grade-free system at the school for informant G led to pupils being good at understanding their proficiency level. Informant G expressed that she found her pupils to usually be very good at assessing themselves according to the criteria of a task. Informant C occasionally provided “checklists” but primarily took on the assessment role herself. Informant F sometimes used assessment sheets for self-reflection, emphasising maintaining a good relationship with pupils and doing this to help them be aware of their proficiency level.

## 5. Discussion

This chapter will discuss the findings in light of the theoretical framework and previous studies. The discussion will be based on the research questions presented in the introduction. The first section (5.1) will address the first research question in terms of teachers writing instruction. This section is divided into four parts: How, what, and why? (5.1.1), the teachers' approach to scaffolding the writing process (5.1.2), feedback practices (5.1.3), and motivation in relation to developing pupils writing skills (5.1.4). The second section (5.2) of this chapter will discuss the teachers' awareness, perceptions and implementation of GP in the EFL classroom (5.2). This last section is divided into two parts: awareness and perceptions of GP (5.2.1) and comparison of teaching practices to the teaching and learning cycle (5.2.2).

### 5.1 Teachers' practices in writing instruction

#### 5.1.1 How, what, and why?

The first aspect of interest in the present study is teachers' perspectives on writing instruction and the development of writing skills. As with teaching in general, the participants of the present study focused on what outcome they would like the pupils to attain in a writing project. For instance, some teachers in the survey commented that they worked with dialogue-formed tasks to let the pupils work in interactional writing, especially since interaction has become a large part of the exam format. The focus on purpose in connection with the act of writing is a perspective that is highlighted in LK20 and the Wheel of Writing (Berge et al., 2016).

In contrast to the Wheel of Writing is the explicit genre teaching, which in the present study seems to be dominant in teachers' writing practices. 60% of the survey respondents in the present study reported that explicitly teaching genre requirements was essential in their writing instruction. The explicit focus on genre teaching is a pedagogy that is more in line with the ideas of the Sydney School (Rose & Martin, 2012). Informant F, for instance, stated that vocational teachers give instructions when telling pupils to do practical procedures, and the same rules, in his opinion, should apply to writing. This statement aligns with the perspective of Cope and Kalantzis (2014), who argue that we cannot assume that pupils already possess the necessary knowledge without first demonstrating it to them (p. 8). Nevertheless, some of the teachers interviewed for the present study did not construct writing instruction with a specific genre in mind, but rather focused on the communicative purpose. As emphasised by Kress (2014), this rejection of teaching genres in writing instruction might be for fear of a sort of

formalism - imitating a correct structure of genre rather than actively taking part in the creative process that is writing.

Furthermore, the present study's teachers' perspectives on genres used in their writing instruction. According to LK20, pupils should be exposed to "different types of texts" (Ministry of Education and Research, 2019, p. 9). The most common text types found in the present study's interviews were, first and foremost, expository genres, but descriptive and argumentative genres also occurred frequently. This aligns with the findings of Ørevik (2018) and Hasund (2022), who found expository and argumentative genres to be most prominent in their study of text for production. In the expository genre, many teachers of the present study reported that they used analyses of films or literature, which also aligns with Ørevik's research (2018) that typical "school genres" often occurred in teaching material (p. 235). Ørevik (2018) encouraged the use of materials that are not merely typical school genres, as she found that there was a small proportion of EFL material dedicated to this cause (p. 235). In the present study, the interviewees reported applying genres outside the school context, especially among vocational teachers who opted for genres the pupils would meet in their chosen profession.

In the present study, teachers were asked about the transitions between educational levels, and most of them reported that pupils were not adequately prepared for the changes that came with each level. Furthermore, there seemed to be little collaboration between these educational levels. Although some collaborations occurred in and across subjects, they were mostly limited to the office. Thus, there might be a need for "systematic co-operation with regard to developing and sharing teaching material", as Horverak (2015) discussed in her PhD (p. 18). Informant C also noted that using the GP approach could benefit various subjects, helping pupils see both writing and genre in a broader spectre. The present study's responses suggest a need for a larger focus on how skills can transfer from one subject to another.

### 5.1.2 Scaffolding

The focus on scaffolding is highlighted by several studies (e.g., Horverak, 2016; Dysthe, 2001). In the present study, teachers reported that they found writing frames helpful for pupils struggling to start the writing process. Especially as the teachers reported structure as one of the main challenges for L2 writers, which aligns with the findings of Leki et al. (2008, p. 106). Applying writing frames was often used in order to divide the writing process into smaller segments, making it less daunting to the pupils, often used in collaboration with lower-proficiency pupils. The use of writing frames aligns with the ideas of Bernstein in terms of

visible pedagogy, making learning accessible (Bernstein, 1974, p. 117). Scaffolding through writing frames is an approach to writing that is also supported by the sociocultural perspectives of Vygotsky (1994) and Bruner (1986), especially as Vygotsky believed that imitation is a central part of the learning process (Vygotsky, 1994, p. 188). However, 46% of participants in the present study reported that writing frames could limit creativity. This might indicate a teacher's focus on tasks that allow for creativity and freedom, like the open category described by Hasund (2022). Thus, it is crucial to be aware of how one approaches genre and the important balance between providing structure and guidance while also allowing for creativity and autonomy in the writing process.

The results from the teacher interviews showed that teachers focus on scaffolding to individual needs. Creating classrooms characterised by high challenge and enough support is deemed favourable for pupils, as it ensures that they operate within their zone of proximal development, aligning with Vygotsky's (1986) sociocultural theory and previous studies (Hammond & Gibbons, 2005; Mariani, 1997). However, the teachers in this study expressed that it was difficult to achieve this goal due to time limitations and lack of resources. In particular, accommodating varying levels of proficiency within a classroom made it challenging to ensure that all pupils were operating within their ZPD. While some pupils needed help developing their understanding of basic writing concepts such as paragraphs, oversimplified instructions for higher proficiency pupils would not lead to cognitive development (Mariani, 1997; Dysthe, 2001).

A common activity used in relation to writing was discussion of both content and genre, aligning well with the ideas of GP (Feez, 1999, p. 13). The importance of discussions in learning is also emphasised by Dysthe (2001), who stresses the importance of collaboration and discussion in fostering engagement and learning (Dysthe, 2001, p. 49). A positive finding is that teachers of the present study reported using both discussions in groups as well as with the entire class. Teacher-led discussion is essential in the learning process, as discussion with fellow pupils does not necessarily lead to discussions outside the pupils' comfortable zones (Mariani, 1997). Thus, it is important to be aware of the impact of the teacher's perspective on pupils' cognitive development (Mariani, 1997).

### 5.1.3 Feedback

Formative assessment, a critical component of the LK20 curriculum, is important in guiding pupils' writing development. In the present study, providing feedback during class hours

emerged as the primary mode of delivering feedback during the writing process. Many teachers favoured a process-oriented approach to feedback, aiming to support students throughout the writing process. This aligns with Horverak's findings (2016), where teachers emphasised the significance of allowing students to revise drafts before the final assessment. While many teachers recognised the benefits of handing in drafts and working with the feedback, time constraints made it difficult for some teachers to prioritise this approach. Also, in terms of reaching all pupils during class hours. Therefore, extensive feedback was mostly provided on finished products. However, applying feedback solely to finished products that are not as effective as pupils are unlikely to revisit this feedback (Hellekjær & Saliu-Abdulah, 2020).

Common feedback practices reported in the present study were mostly written feedback, either in text as comments or providing an explanatory paragraph. Several teachers also attached the assessment "matrix" filled out. Some teachers supplemented the written feedback with a conversation with the pupils. However, this was rarely used as it took an extensive amount of time. Informant F reported that he used a variety of feedback practices, one of them being voice recordings, which gave feedback while the pupils had the text in front of them. This was a solution if one was not able to have individual conversations with each pupil. Also, there was scepticism towards peer feedback, and self-assessment was rarely used, according to the present study's interviews. Similar findings were presented by Hellekjær and Saliu-Abdulah (2020). However, several teachers emphasised the importance of pupil participation in shaping assessment criteria and task selection. Despite the challenges of time constraints, educators acknowledged the value of formative feedback in fostering pupils' writing proficiency. This underscores the ongoing challenge of "fully implementing" formative assessment practices in educational settings (Hellekjær & Saliu-Abdulah, 2020; Horverak, 2016).

#### 5.1.4 Motivation – the most common challenge in writing instruction?

The present study's dataset highlights motivation as the predominant challenge in EFL writing instruction, with 69% of teachers perceiving it as either "challenging," "very challenging," or "most challenging." Interviews with teachers in the present study revealed a consensus on the essential link between motivation and pupils' perceived importance of writing skills, highlighting the struggle many pupils face in finding intrinsic motivation to engage with writing tasks. This finding aligns with the research of Horverak and Langeland (2021), who found motivation to be one of the factors hindering pupils in their writing process. As assistant professor A expressed that lack of proper words might lead to low confidence in writing, it was

positive to see the focus on vocabulary in the pre-writing stage amongst teachers. The comment by informant A was also found in the research by Horverak and Langeland (2021).

In terms of working with motivation, few teachers of the present study had specific ways to facilitate motivation. Nevertheless, the interview results revealed that the teachers focused on competence building in terms of the content, structure and language of a written assignment through instruction and pre-work activities. Also, many emphasised working to facilitate mastery by dividing the writing assignments into smaller parts. Informants B and G also reported working with orienting pupils on different aspects of success, supported by Horverak and Langeland (2021), who encourage “personal mastery goals” (p. 7). In terms of autonomy, some teachers of the present study emphasised the need to allow pupils to participate in developing criteria and choosing tasks and assignments. In terms of relatedness, collaborative work was deemed essential. Informants G and F also emphasised the teacher-pupil relationships, particularly in collaborative tasks like joint construction. The ideas presented by the teachers in the present study align to some degree with Ryan and Deci’s (2000) ideas of the self-determination theory. However, teachers showed uncertainty in how to facilitate motivation; a larger focus on this aspect might be necessary.

Teachers in the present study mention self-esteem and writer’s block as challenges in the interviews, contributing to a motivational barrier. Several teachers thus mentioned that they attempted to orient the focus towards smaller mastery goals and not towards the summative assessment. This aspect resonates with the research by Horverak and Langeland (2021) and Ryan and Deci (2000). The teachers of the present study commented that when provided with writing frames and scaffolding techniques, the pupils were able to write more than they expected. As noted by Horverak and Langeland (2021), pupils being able to improve their skills in writing might also affect their motivation to write positively (p. 44).

Vocational teacher F especially emphasised that vocational pupils often have had negative experiences with writing in lower grades and have thus lost confidence in their own ability to write. Research by Hellne-Halvorsen et al. (2021) shows that the writing proficiency of vocational pupils scored on a “medium level” when it comes to writing proficiency (p. 258). The need for increased focus on vocational writing skill development was echoed by the vocational teachers of the present study.



## 5.2 Genre Pedagogy – awareness/perception/incorporation

### 5.2.1 Awareness and perception

Analysing the reported practices in teachers' EFL writing instruction, the present study found that many aspects of the TLC model were used among several teachers, also reported by Horverak (2016). The present study's survey found that 90% of the teachers were aware of Genre Pedagogy, which was a surprising finding given the challenge of finding teachers familiar with the method. However, as teachers were self-selecting to participate in the survey, this might also have impacted the result. Also, provided with an explanation of Genre Pedagogy, many teachers in the interviews also found similarities to their own teaching practices. Despite variations in practices, there was consensus among teachers of the present study on several aspects that resonate with the principles of GP.

The findings of the present study indicate that teachers seem to have reservations about GP's applicability in the EFL classroom. Firstly, time was deemed the most central issue with incorporation of GP. Concerns were also raised regarding GP's potential to limit creativity, especially due to usage of explicit teaching of genre and the use of writing frames as a "recipe". This criticism is also found in the New Rhetoric school (Miller, 1984). Furthermore, another reservation that emerged from the survey of the present study was that several teachers reported that GP did not fit their pupil group. This might indicate a view that might be more in line with the Wheel of Writing as it might be an expression of scepticism towards explicit genre teaching. Also, another teacher in the present study's survey commented that variation was crucial as a reason for not using GP regularly.

Teachers of the present study's interview who had experience with GP were positive about the implementation of GP in the English subject writing instruction. Both in the survey and in the interviews, there were teachers who commented that GP did not limit creativity but rather made the pupils secure in the genre so that they could be creative. The belief that familiarity with a genre can enhance creativity is supported by multiple researchers (e.g. Cope & Kalantzis, 2014; Hyland, 2007; Rose & Martin, 2012). However, if a genre's characteristics are not properly explored, its guidelines may become too restrictive. In the use of GP, it is thus essential to use several model texts to model the genre to show the variation that is possible. Varga et al. (2023) recommend providing a proper introduction to the Genre Pedagogy method instead of leaving teachers to understand it on their own. This might also be relevant in the Norwegian context as several noted that the reason for not using GP was the lack of knowledge about the methods.

Educators who used GP in the present study noted that developing writing skills in general takes time, and the GP approach provides flexibility to incorporate new elements into writing instruction. Informant B also emphasised the method's way of working with model text, highlighting physically dissecting a model text. Previous research has also shown that implementing GP in writing instruction can have positive effects on pupils' writing proficiency (e.g. Horverak, 2016; Larsen et al., 2018). The security that GP can provide for pupils is emphasised by the teachers of the present study and previous research (e.g. Hyland, 2007).

### 5.2.2 Comparison to the teaching and learning cycle

Several aspects of the teachers' writing instruction in the present have been shown to use essential parts of a Genre Pedagogy approach. First of all, a strong teacher-led practice in the beginning phases of writing sessions is essential to the GP developed in the Sydney School (Rose & Martin, 2012). Almost all informants in the interview part of the present study emphasised the importance of teacher-led writing instruction. Nevertheless, Varga et al. (2023) found that in the Swedish context, the focus of teaching was "ideal pupil focus", contradicting the TLC method. In terms of the Norwegian environment, teachers have the freedom to choose their teaching methods, so whether this is an occurrence in Norway is uncertain. As previously mentioned, building vocabulary knowledge, knowledge of the target genre and the content for the written assignment was emphasised by several teachers in the present study, aligning with the context-building phase of the TLC (Feez, 1999, p. 13; Horverak et al., 2020; Feez, 1999; NTNU - Skrivesenteret).

In the deconstruction and modelling phase (Feez, 1999, p. 13), several also seemed to apply this in their writing instruction. In the present study's survey findings, 67% reported regularly deconstructing model texts in preparation for writing assignments, and 75% reported reading texts in preparation for writing tasks. Whether texts are used to model a specific genre or if texts are used to gather information about a topic is uncertain due to question formulation. However, in the interviews of the present study, several teachers reported using text to model genres. These findings indicate that the use of text in written production is emphasised in writing, a crucial focus in developing genre awareness (Ørevik, 2018). A lack of resources in terms of model texts has been reported in previous research (Ørevik, 2018; Horverak, 2016); however, in the present study, three out of the four vocational teachers also noted that they found model texts for specific vocational genres in the Skills textbook. This might suggest that the teaching materials provided after the LK20 changes have changed. It might also indicate

that the more prominent focus on the vocational-specific text in LK20 has become more present in vocational studies materials.

The functional view of language distinguishes the Sydney School's Genre Pedagogy from other approaches developed in the sociocultural theory (Varga et al., 2023, p. 6). In the present study, teachers reported that their pupils lacked experience with formal language. Therefore, adapting language to formal standards became central to the writing instruction of teachers of the present study. This finding aligns with previous research on English L2 writing (Leki et al., 2008). The focus on explicitly teaching grammatical features of a formal language also aligns with Bernstein's ideas of learning (1975, 2003). However, the teachers seemed to focus more on teaching formal language in general rather than the linguistic aspects of a particular genre. This finding is similar to the findings of Varga et al. (2023), who found that the linguistic aspect of GP was lacking in the Swedish context. Despite this, some teachers mentioned a focus on adapting language to various communicative purposes, such as persuasive language adapted for the interaction part of the exam. The results of the study indicate that while the functional language inspires some teachers in the present study in their writing instruction, there are some who did not focus on register in their teaching of linguistic features of language.

A central focus for the teachers of the present study was on guiding pupils in creating coherent, structured texts, an issue also found in previous research on L2 English writing (Leki et al., 2008). To address this challenge, the teachers in the present study reported using different strategies, such as providing writing frames, focusing on topic sentences, working with mind maps, modelling texts, joint construction and assessing text in class. In the present study, teachers in the interviews reported that structure also had to take part at the level of paragraphs. For instance, vocational teacher F had experience meeting pupils who were unaware of what a paragraph was. Some informants in the interview also reported using the five-paragraph essay format as a framework for structuring argumentative texts. The focus on structure aligns well with the modelling and deconstruction phase of the TLC (Feez, 1999, p. 13).

Teachers of the present study did not commonly use the joint construction step, although several reported using Genre Pedagogy. Only 15% reported regularly using text construction with the class as a tool in their writing instruction. Those who use it might not use it in the tradition of Feez (1999) or Hyland (2007), but rather one presented by Horverak, Scaffolded Writing Instruction. Alternatively, there might be an occurrence of a simplified use of the TLC model, as found by Varga et al. (2023). Nevertheless, the TLC model allows for entering the

cycle at the point necessary for the pupil group. For instance, informant C rarely used joint construction with vocational classes as they had an understanding of the target genre. However, she expressed a greater necessity for this phase in relation to adult education programs.

Lastly, feedback during the process is essential in a GP approach (Cope & Kalantzis, 2014; Hyland, 2004). The 5th phase presented in Feez's (1999) TLC is "linking related texts", where the aim is to elaborate and build upon existing knowledge of the genre. In the survey of the present study, 29% of the teachers reported that they compared a target genre to other genres in their writing instruction. Comparison is essential to developing genre awareness (Hyland, 2007, p. 162). Informant A expressed the need to fully implement GP by elaborating on the knowledge the pupils already have. According to informant A, this is crucial for developing pupils' genre awareness and understanding of literary patterns. Informant A's statements have also been expressed in previous research (e.g. Hyland, 2004).

## 6. Conclusion

The intent of the present study has been to investigate teachers' writing instruction in the EFL classroom in secondary schools from a genre-based perspective. Common challenges teachers reported within the pupil's writing were the issue of creating structured texts with formal language and sources. Teachers employed a scaffolded approach to writing instruction by focusing on pre-writing activities and writing frames. A focus for the teachers in creating writing assignments was also to make the topic and target genre relevant and engaging to the pupils. Formative assessment mainly occurred in the classroom, where there was an issue of reaching all pupils during class hours. Some teachers were creative in their feedback practices, but the most common practice was written comments on the final product. The LK20 curriculum changes were especially well-received among vocational teachers, who emphasised the need for vocational-specific written tasks. Another interesting finding in the present study is the impact of motivation on pupils' writing development, which several teachers reported as a challenge. The findings of the present study indicate that a large amount of teacher find teaching genre-specific requirements as essential to their writing instruction, although genre is not mentioned in the curriculum. The findings of the thesis also indicate that the Genre Pedagogy approach is unfamiliar to many, although similarities are found in comparing their writing instruction to GP. The teachers who were familiar with GP underscored the approach's beneficial way of working with developing a metalanguage for discussion of written text, providing security and mastery, and allowing for creativity within this approach.

### 6.1 Limitations and further research

It is important to acknowledge that the present study has a bias towards Genre Pedagogy as a method for writing instruction. Although objectivity has been an aim, more emphasis has been placed on aspects central to a GP's understanding of writing instruction. Thus, my role as a researcher might have influenced the results. Furthermore, generalising these findings must be done with caution as participants in the survey could self-select to take part and teachers for interviews were gathered purposefully. Nevertheless, the present thesis contributes insights into teachers' writing instruction and the role of genre and GP in the EFL classroom.

More extensive research is still needed in the field of writing instruction in the English subject. Research is needed in terms of writing instruction in secondary schools, particularly focusing on lower secondary school and vocational studies. Additionally, comparing writing

instruction across different educational levels and programs could provide crucial information for this discussion, in assessing how the transitions between educational stages can be improved. Further research is also needed to explore the pupil perspective, such as the effect of GP on their writing skills and their opinions on the approach. It is also essential to look more in-depth at feedback practices in Norway in terms of writing instruction and assess what pupils view as most helpful.

Investigating this field of writing instruction and the effects of a genre-pedagogical approach to writing has provided me with valuable insight into writing development in secondary school and L2 writing. Understanding the balance of support and challenge, structure and creativity, has further deepened my understanding. Exploring this field has allowed me to encounter various tools and techniques of experienced teachers, which has sparked my interest in further exploring how to develop my own role as a writing teacher.

## References

- Amundsen, O. (2021). *Sjangerpedagogikk og fagskriving i fengsel*. [Master's thesis]. University of Stavanger.
- Bakaas, T. K. (2020). *Case study: genre criteria, word bank and model text as scaffolding in second language*. [Master's thesis]. University of Stavanger.
- Berge, K. L., Evensen, L. S., & Thygesen, R. (2016). The Wheel of Writing: a model of the writing domain for the teaching and assessing of writing as a key competency. *Curriculum Journal (London, England)*, 27(2), 172–189.  
<https://doi.org/10.1080/09585176.2015.1129980>
- Bernstein, B. (1975). *Class, codes and control : 3 : Towards a theory of educational transmissions* (Vol. 3). Routledge & Kegan Paul.
- Bernstein, B. (2003). *Class, codes and control : Vol. 1 : Theoretical studies towards a sociology of language* (Vol. 2). Routledge.
- Braun, V., & Clarke, V. (2022). *Thematic analysis : a practical guide*. SAGE.
- Bruner, J. S. (1986). *Actual minds, possible worlds*. Harvard University Press.
- Cope, B., & Kalantzis, M. (2014). *The powers of literacy : a genre approach to teaching writing*, (Vol. 113). Routledge.
- Creswell, J. W., & Guetterman, T. C. (2021). *Educational research : planning, conducting, and evaluating quantitative and qualitative research* (6th ed.). Pearson Education Limited.
- Drew, I. (2019). PhD revisited: Future teachers of English : A study of competence in the teaching of Writing. In U. Rindal & L. M. Brevik (Ed.), *English Didactics in Norway: 30 years of doctoral research* (pp. 57-77). Universitetsforlaget.  
<https://doi.org/10.18261/978-82-15-03074-6-2019>
- Dysthe, O. (2001). *Dialog, samspel og læring*. Abstrakt forlag.
- Education First. (2021). *EF English Proficiency Index*. Retrieved from <http://www.ef.no/epi/>
- Feez, S. (1999). Text-based syllabus design. *TESOL in Context*, 9(1), 11-14.
- Halliday, M. A. K. (2007a). *The collected works of M.A.K. Halliday : Vol. 9 : Language and education*. (J. Webster Ed.). Continuum.
- Halliday, M. A. K. (2007b). *The collected works of M.A.K. Halliday : Vol. 10 : Language and Society*. (J. Webster Ed.). Continuum.

- Hammond, J. & Gibbons, P. (2005). Putting scaffolding to work : The contribution of scaffolding in articulating ESL education. *Prospect*, 20, 6-30. Retrieved from [https://neilwhitfield.files.wordpress.com/2008/11/20\\_1\\_1\\_hammond.pdf](https://neilwhitfield.files.wordpress.com/2008/11/20_1_1_hammond.pdf)
- Hasund, I. K. (2022). Genres in young learner L2 English writing : A genre typology for the TRAWL (Tracking Written Learner Language) corpus. *Nordic Journal of Language Teaching and Learning*, 10(2), 242-271. <https://doi.org/10.46364/njltl.v10i2.939>
- Hellesøy, S. (2018). *Å skrive med ledsager: Hvordan kan sjangerpedagogikken styrke skriveopplæring i engelsk blant elever på yrkesfaglige utdanningsprogram på videregående skole?* [Master's thesis]. University of South-Eastern Norway.
- Hellne-Halvorsen, E. B., Lahn, L. C., & Nore, H. (2021). Writing Competences in Norwegian Vocational Education and Training: - How Students and Apprentices Express their Professional Competences. *Vocations and Learning*, 14(2), 243–264. <https://doi.org/10.1007/s12186-020-09262-0>
- Horverak, M. O. & Langeland, G. M. (2021). Making students engaged in improving their English writing skills - A case-study from a Norwegian upper secondary school. *The European Conference on Language Learning 2021: Official Conference Proceedings*, 37-47. <https://doi.org/10.22492/issn.2188-112X.2021.4>
- Horverak, M. O. (2015). English writing instruction in Norwegian upper secondary schools. *Acta Didactica Norge*, 9, 1-20. <https://doi.org/10.5617/adno.1689>
- Horverak, M. O. (2016). *English writing instruction in Norwegian upper secondary schools: a linguistic and genre-pedagogical perspective* [Doctoral dissertation]. Universitetet i Agder.
- Horverak, M. O., & Langeland, G. M. (2023). *Sluttrapport SAMM 2017-2023 : systematisk arbeid med mestring, medvirkning og motivasjon*. SAMM, Systematisk arbeid med mestring og motivasjon.
- Horverak, M. O., Larsen, A. S., Brujordet, M. O., Torvatn, A. C., & Ofte, I. (2020). *Støttende skriveundervisning : en sjangerpedagogisk tilnærming til skriveopplæring*. Cappelen Damm akademisk.
- Hyland, K. (2004). *Genre and second language writing*. University of Michigan Press.
- Hyland, K. (2007). Genre pedagogy: Language, literacy and L2 writing instruction. *Journal of Second Language Writing*, 16(3), 148–164. <https://doi.org/10.1016/j.jslw.2007.07.005>
- Hyon, S. (1996). Genre in Three Traditions: Implications for ESL. *TESOL Quarterly*, 30(4), 693–722. <https://doi.org/10.2307/3587930>



- Knapp, P. & Watkins, M. (2005). *Genre, text, grammar : technologies for teaching and assessing writing*. University of New South Wales Press Ltd.
- Kress, G. (2014). Genre as Social Process. In B. Cope & M. Kalantzis (Eds.), *The Powers of Literacy, A Genre Approach to Teaching Writing* (2nd ed., pp. 22- 37). London Washington: The Falmer Press.
- Leki, I., Silva, T., & Cumming, A. (2008). *A synthesis of research on second language writing in English*. Routledge.
- Lund, R. (2014). Writing in EFL teachers' education. *Acta Didactica Norge*, 8(1), 1–18.
- Mariani, L. (1997). Teacher support and teacher challenge in promoting learner autonomy. *Perspectives: A Journal of TESOL Italy*, XXIII(2). Retrieved 01.04.24 from <http://www.learningpaths.org/papers/papersupport.htm>
- Markussen, S., Ræder, H. G., Røgeberg, O., & Raam, O. (2024). Skoleferdigheter i endring: Utviklingen over tid målt ved nasjonale prøver. *Acta Didactica Norden*, 18, 1-33. <https://doi.org/10.5617/adno.10310>
- Mertens, D. M. (2020). *Research and evaluation in education and psychology : integrating diversity with quantitative, qualitative, and mixed methods* (5th ed.). SAGE.
- Miller, C. (1984). Genre As Social Action. *Quarterly Journal of Speech*, 70, 151-167.
- Ministry of Education and Research. (2013). *Læreplan i engelsk (ENG1-03)* [English subject curriculum]. Established as a Regulation by the Ministry of Education and Research on 21 June 2013. Retrieved from <https://www.udir.no/k106/ENG1-03>
- Ministry of Education and Research. (2019). *Læreplan i engelsk (ENG01-04)* [Curriculum for English]. Established as regulations. The National curriculum for the Knowledge Promotion 2020. Retrieved from <https://www.udir.no/lk20/eng01-04?lang=nno>
- NAFO. *Nasjonalt senter for flerkulturell opplæring*. Retrieved 01.01.24 from <https://nafo.oslomet.no/>
- Norwegian Directorate for Education and Training (2024). Feil i resultater fra nasjonale prøver 2014–2021. Retrieved from <https://www.udir.no/tall-og-forskning/feil-i-resultater-fra-nasjonale-prover-20142021/>
- NTNU – Skrivesenteret. *Nasjonalt senter for skriveopplæring og skriveforskning : Styrker skrivekompetansen hos barn, unge og voksne*. Retrieved 01.01.24 from <https://skrivesenteret.no/>

- Ørevik, S. (2019). *Mapping the text culture of the subject of English. Genres and text types in national exams and published learning materials* [Doctoral dissertation]. The University of Bergen.
- Postholm, M. B., & Jacobsen, D. I. (2018). *Læreren med forskerblick : Innføring i vitenskapelig metode for lærerstudenter*. Cappelen Damm.
- Reinholt, H. (2016). *Sjangerpedagogikk - veien til bedre skriveferdigheter?* [Master's thesis]. University of Oslo.
- Rindal, U. (2014). What is English? *Acta Didactica Norge*, 8(2), 1-17.
- Rindal, U., & Brevik, L. M. (2019). *English Didactics in Norway: 30 years of doctoral research*. Universitetsforlaget. <https://doi.org/10.18261/978-82-15-03074-6-2019>
- Rose, D. (2009). Writing as Linguistic Mastery: The Development of Genre-Based Literacy. In R. Beard (Ed.), *The SAGE handbook of writing development*. London: SAGE. 151-166.
- Rose, D., & Martin, J. R. (2012). *Learning to write, reading to learn : genre, knowledge and pedagogy in the Sydney school*. Equinox.
- Ryan, R. M., & Deci, E. L. (2000). Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being. *The American Psychologist*, 55(1), 68–78. <https://doi.org/10.1037/0003-066X.55.1.68>
- Saliu-Abdulah, D., & Hellekjær, G. O. (2020). Upper secondary school students' perceptions of and experiences with feedback in English writing instruction. *Acta Didactica Norden*, 14(3). <https://doi.org/10.5617/adno.8299>
- Sikt. *Sikt : Norwegian Agency for Shared Services in Education and Research*. Retrieved 01.01.24 from <https://sikt.no/>
- Skulstad, A. S. (2019). PhD revisited: Established and emerging business genres : Genre analyses of corporate annual reports and corporate environmental reports. In U. Rindal & L. M. Brevik. *English Didactics in Norway: 30 years of doctoral research*. (pp. 35-56) Universitetsforlaget. <https://doi.org/10.18261/978-82-15-03074-6-2019>
- Skulstad, A. S. (2020). Teaching Writing. In A.-B. Fenner & A. S. Skulstad (Ed.), *Teaching English in the 21<sup>st</sup> century : Central issues in English didactics* (2nd ed., pp. 117-140). Fagbokforlaget.
- Swales, J. (1990). *Genre analysis : English in academic and research settings*. Cambridge University Press.

The Foreign Language Centre. *Nasjonalt senter for engelsk og fremmedspråk i opplæringen*.

Retrieved 01.01.24 from <https://www.hiof.no/fss/>

Varga, P. A., Hipkiss, A. M., & Staf, S. (2023). Getting to grips with genre pedagogy - Mapping and analysing the recontextualisation of Sydney school genre pedagogy in the Swedish educational context. *Linguistics and Education*, 78, 1-13.

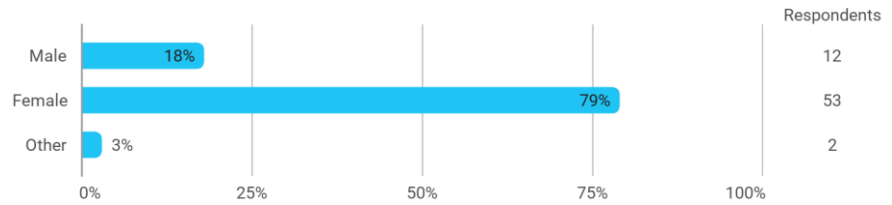
<https://doi.org/10.1016/j.linged.2023.101246>

Vygotskij, L. S. (1986). *Thought and language*. (A. Kozulin, Ed.). MIT Press.

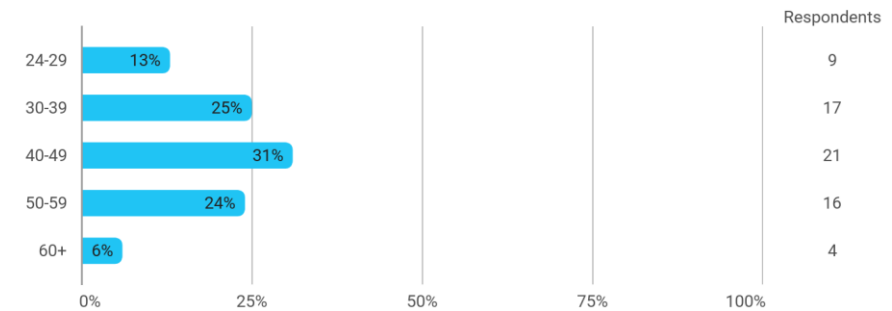
# Appendices

## Appendix 1 – Survey Xact Results

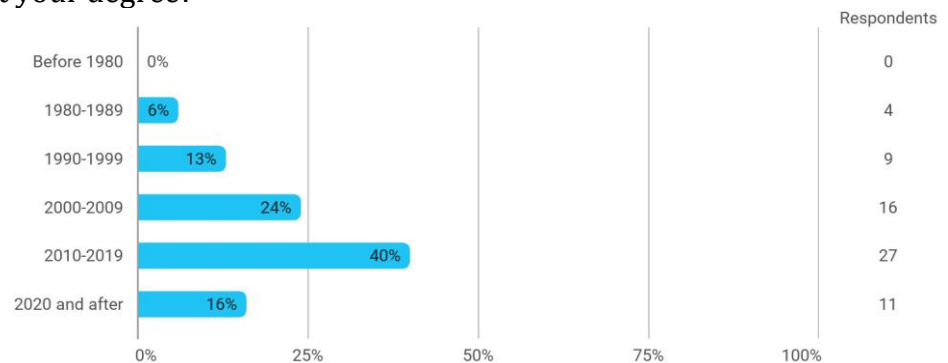
### 1. Gender:



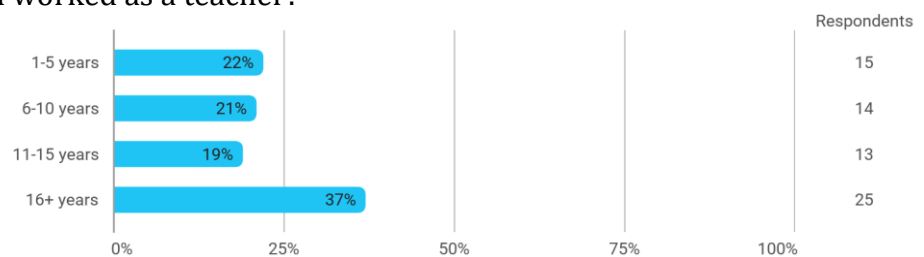
### 2. Age:



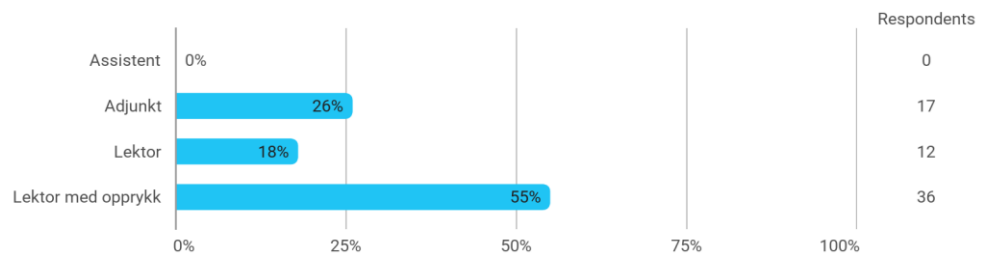
### 3. When did you get your degree?



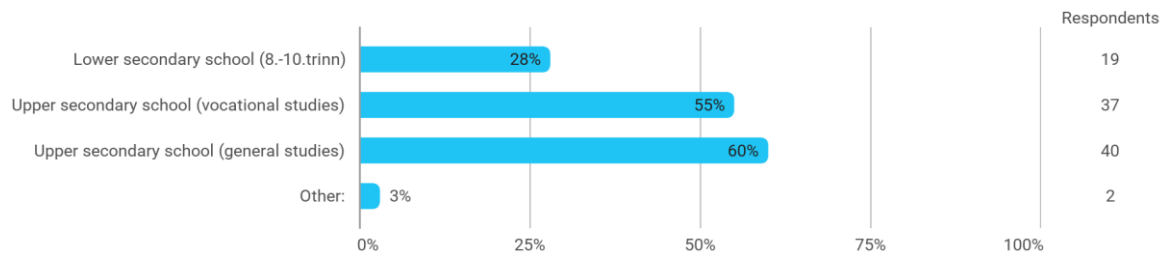
### 4. How long have you worked as a teacher?



### 5. Degree?



### 6. Which grade do you currently teach/have you taught previously? (Select all applicable options)

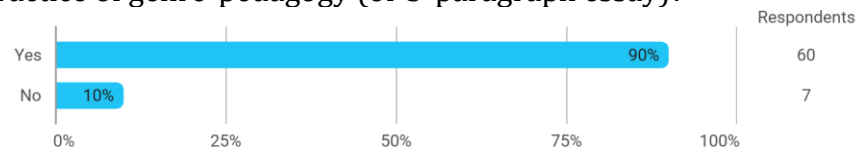


6. Which grade do you currently teach/have you taught previously? (Select all applicable options) - Other:

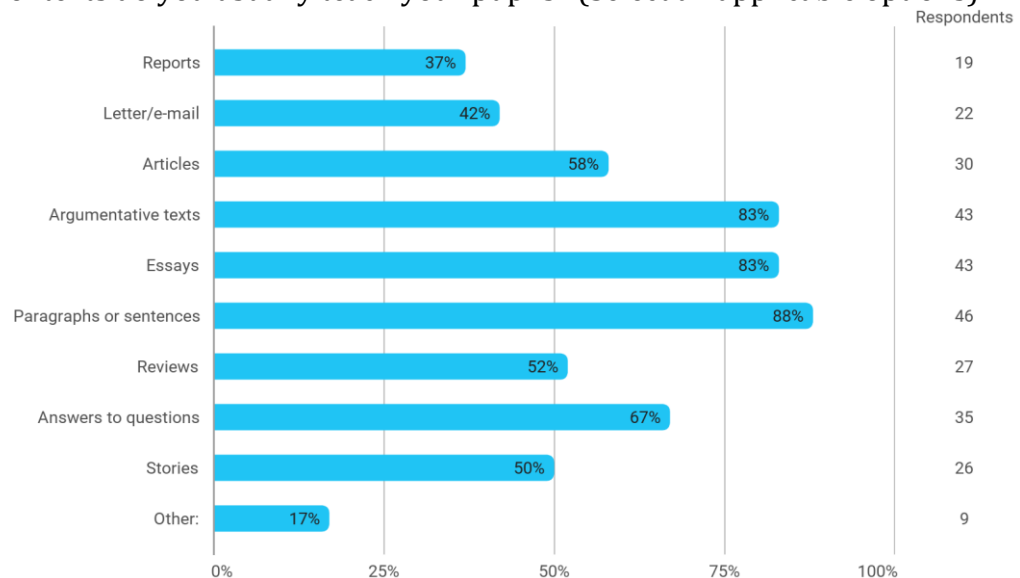
Voksenopplæring

Primary school

7. Are you aware of the practice of genre-pedagogy (or 5-paragraph essay)?



8. What kinds of texts do you usually teach your pupils? (Select all applicable options)



8. What kinds of texts do you usually teach your pupils? (Select all applicable options) - Other:

Poetry/lyrics/rap

comments (for comment-sections online)

Mediation and interaction

Giving instructions, debating a topic

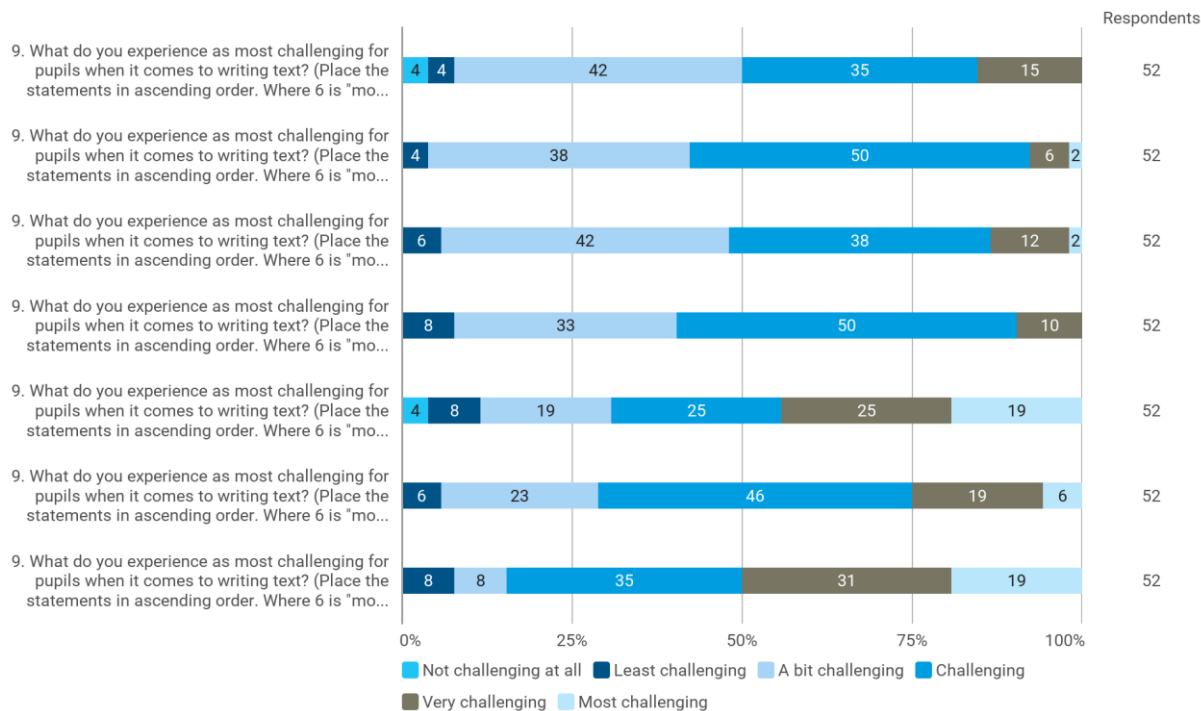
Analysis

Interaction texts as in the exam

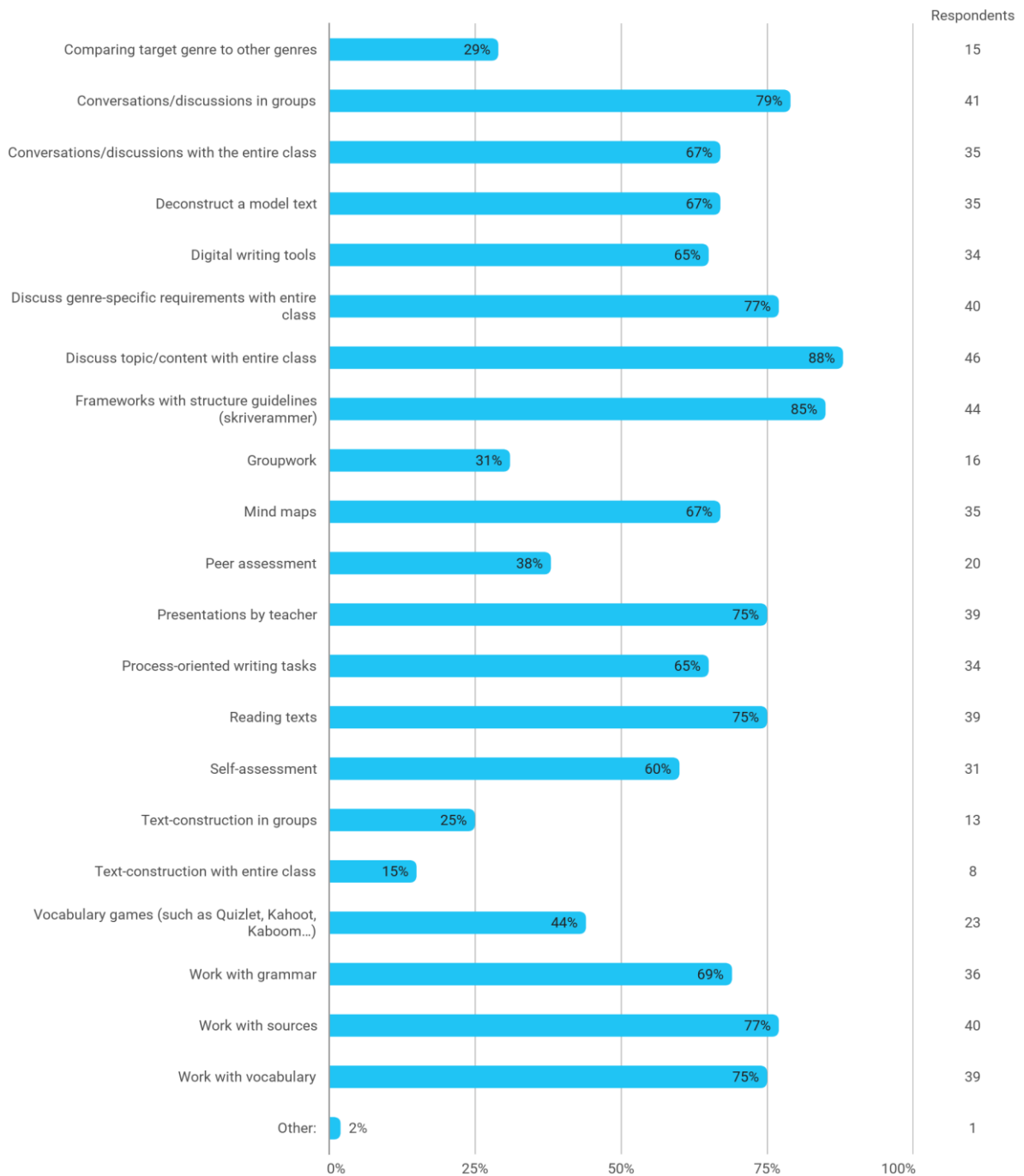
College Application and personal statement, reflection note

Multimodal texts such as Cartoons/graphic novels. I also spend some time on writing suitable for chats/online forums as this type of dialogue is a common genre in the exam (10th grade).

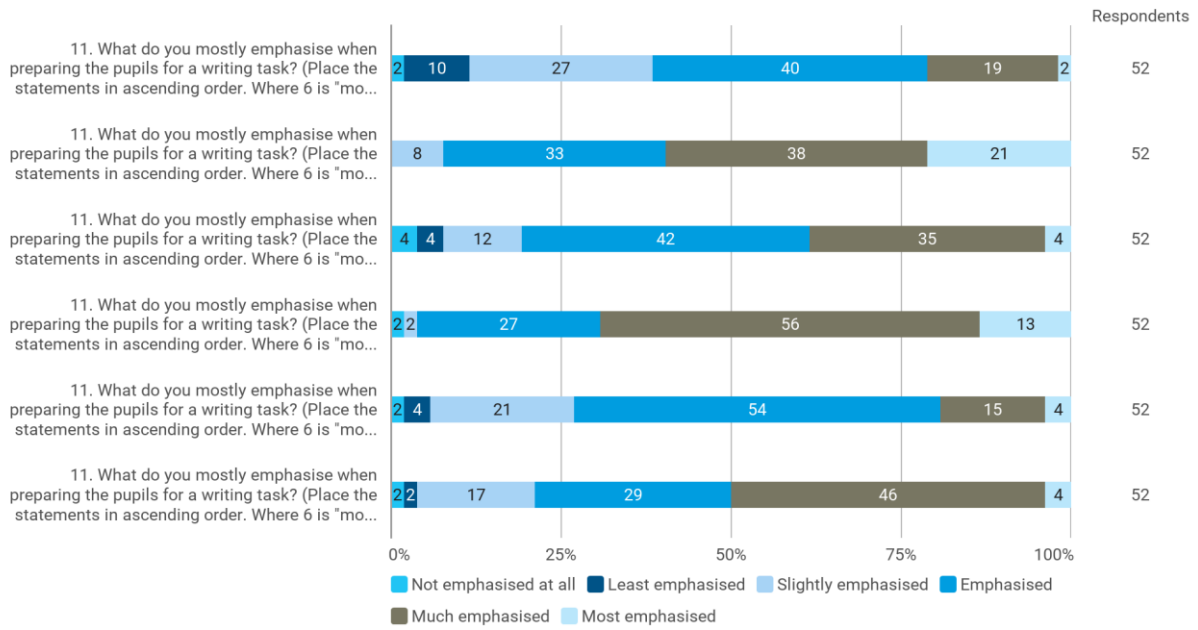
Blogpost, discussion post



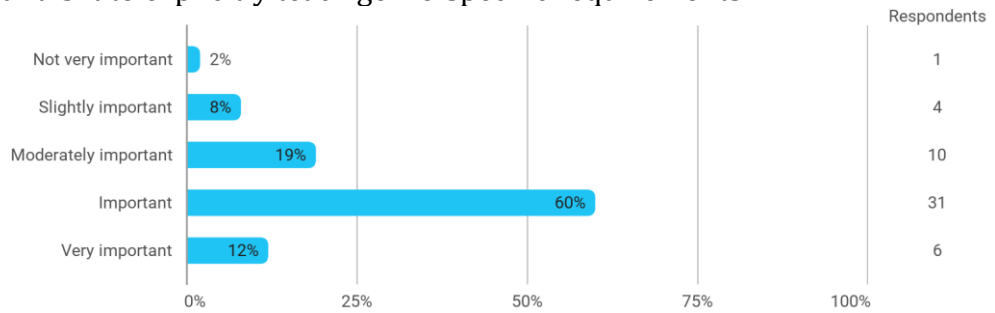
10. Which activities do you regularly use in class when teaching/preparing for writing tasks? (Select all applicable options)



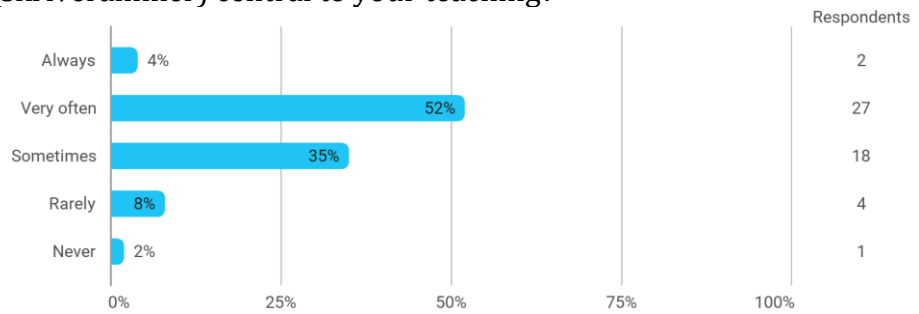
10. Which activities do you regularly use in class when teaching/preparing for writing tasks? (Select all applicable options) - Other:  
Probably implied in the alternatives above, but how to find and use verified sources is important



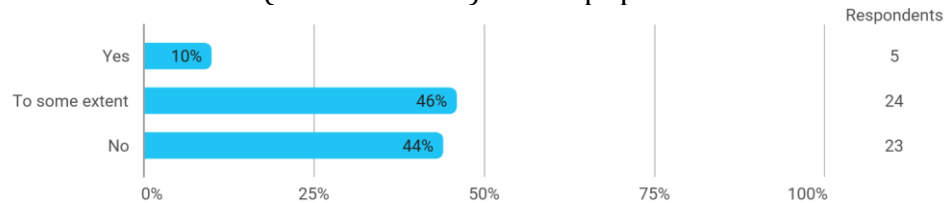
12. How important is it to explicitly teach genre-specific requirements?



13. Are frameworks (skriverammer) central to your teaching?

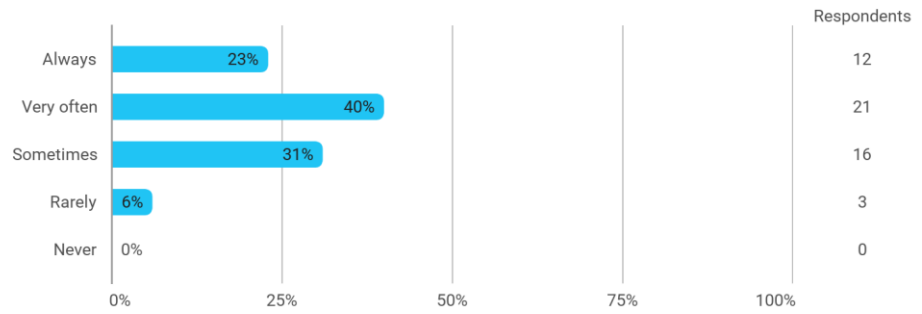


14. Do you believe a strict framework (skriverammer) makes pupils less creative?

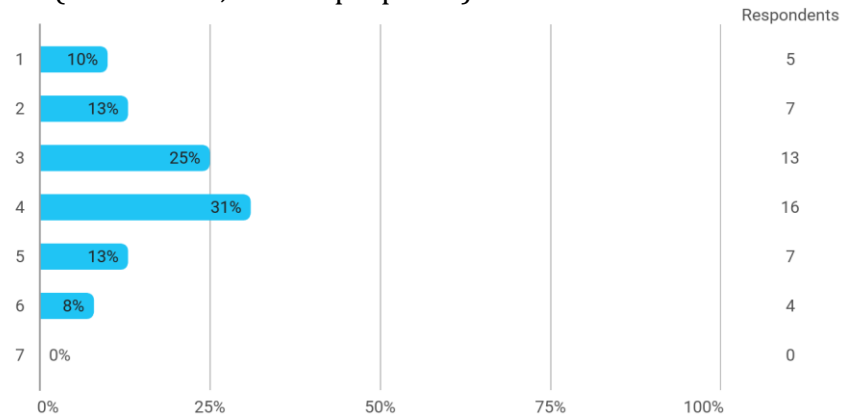


15. When giving feedback, do you correct the pupils' grammatical mistakes?

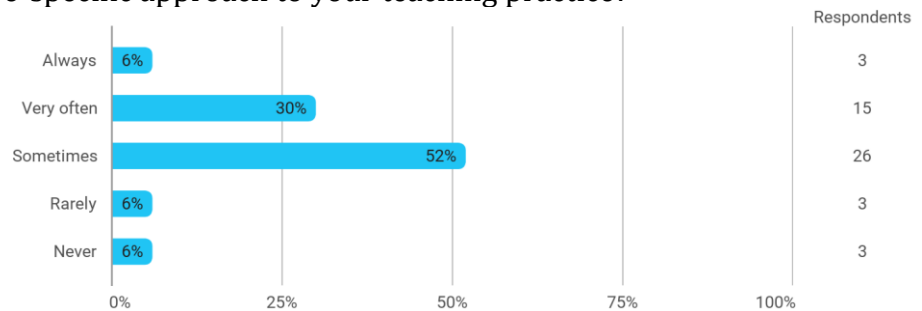




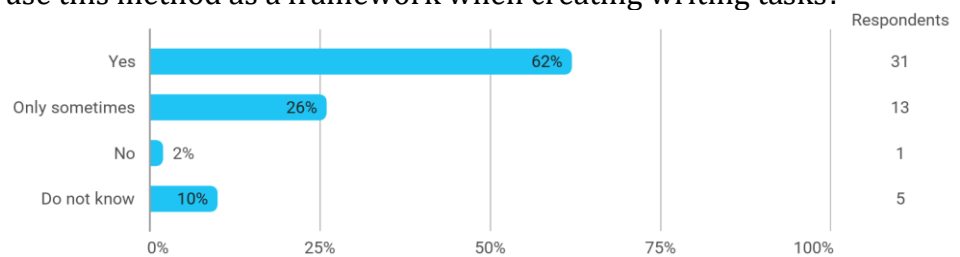
16. Do you experience pupils (in general) as prepared for the transition from elementary school/lower secondary school to lower secondary school/upper secondary school in terms of writing competence? (1=not at all, 7=well prepared)



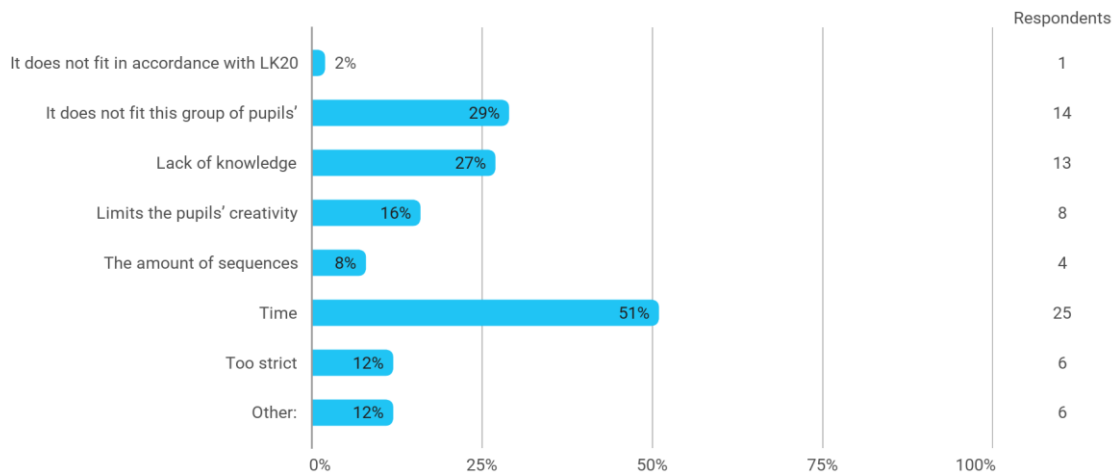
17. Do you use a genre-specific approach to your teaching practice?



18. Is it feasible to use this method as a framework when creating writing tasks?



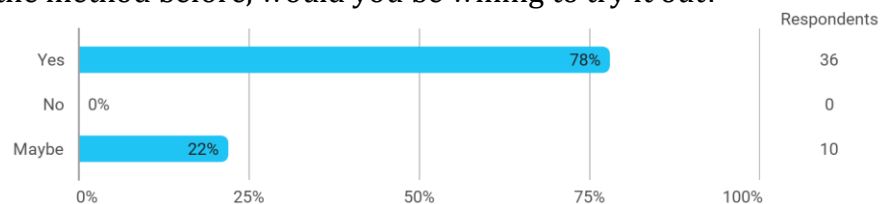
19. What makes this approach hard to put into use?



19. What makes this approach hard to put into use? - Other:

- For most teachers i think time is a challenge. For me, however, it's usually an investment
- Variety is best
- Not hard
- It is not hard to apply to writing tasks.
- Bla
- Not hard

20. If you haven't tried the method before, would you be willing to try it out?



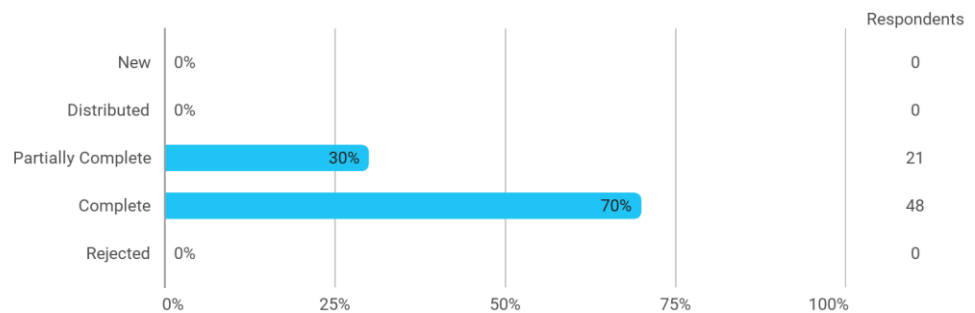
21. Do you have anything you would like to add?

- Can't think of anything
- no
- No
- no
- Creativity: When textual genres/textual types are internalized, the next step is to show how much freedom there is in writing factual texts as well, in terms of using puns, metaphors and humor as well. Furthermore, I
- No
- No
- .
- No
- M
- No
- no
- Use this method
- No
- D
- No
- It is not clear to me what is meant with the question about "Adapting". Adapting what?
- No
- No
- Question 20 needs another option to make it possible to answer for those who know and regularly use genre pedagogy. Alternatively, make the question non-compulsory to answer. Now, an answer must be supplied, which will make the result less valid.
- No
- No
- Good luck!
- No
- No

- No
- No
- no
- No
- No
- No
- No
- No
- No
- -
- No
- I think teaching writing through a genre-specific approach is interesting and in my experience necessary. Even though I have knowledge of it, I still hope to learn more to better implement it.
- No
- No
- No
- No
- No
- No
- No
- I teach 10th grade and we work with the 5-paragraph essay (argumentative and discussion), as well as summaries. We find it much harder to 'teach' creative writing, and do not do much of this. We encourage students to be creative within the ground rules.
- The new exams pushes us to focus more on genre, which is useful. I think I focus too much on it though, the under average students might benefit from mire focus on vocabulary and understanding texts, short writing excercises. I think my teaching benefits the academic students mire than the less academic students
- Correct spelling mistakes in this survey, please...
- No

E-mail

### Overall Status



## Appendix 2 – Interview Guide

### **Semi-strukturert intervjuguide (*Semi-structured interview guide*)**

**Informasjon:** Velkommen og takk for at du tar deg tid til å delta i denne undersøkelsen. Intervjuet vil bli tatt opp elektronisk, men vil bli transkribert snarest mulig etter at det er gjennomført. Deretter vil lydfilene bli slettet. Det skriftlige dokumentet vil bli oppbevart i samsvar med gjeldende regelverk og deretter bli slettet. Jeg forventer at intervjuet vil ta ca. 1 time. Det er ikke satt av tid til pause. Har du noen spørsmål før vi starter?

*(Information: Welcome and thank you for taking the time to participate in this survey. The interview will be recorded electronically but will be transcribed as soon as possible after it has been completed. The audio files will then be deleted. The written document will be stored in accordance with current regulations and then deleted. I expect the interview to take approximately 1 hour. There is no time set aside for a break. Do you have any questions before we start?)*

*GINI*

**Innledning:** Jeg er student ved Universitet i Agder, og intervjuet vil være en del av datagrunnlaget til min masteroppgave i engelsk didaktikk. Temaet er skriveundervisning i engelskfaget med et fokus på sjangerpedagogikk.

*(Introduction: I am a student from the University of Agder, and this interview will be a part of the data for my master's thesis in didactic for the English subject. The theme is writing in the EFL classroom with a focus on genre-pedagogy.)*

**Spørsmål: (Questions:)**

#### Bakgrunnsvariabler (*Background variables*)

1. Hvor gammel er du? (*What age are you?*)
2. Hva slags utdanning har du? (*What is your education?*)
3. Når ble du ferdigutdannet? (*When did you finish your education?*)
4. Hvor lenge har du jobbet som lærer? (*How long have you worked as a teacher?*)
5. Hvilket klassetrinn underviser du på/har du undervist på? (*Which grade do you teach/have you taught?*)

#### Skriveundervisning generelt (*Writing instructions in general*)

6. Hva tenker du om skriveopplæring generelt? (*What do you think about writing instruction in general?*)
  - a. Hvor sentralt står skrive undervisning i dine undervisningstimer? (*How central is writing instructions for your teaching praxis?*)
7. Hva er viktig for deg når du lager et undervisningsopplegg som omhandler skriving? (*What is important for you when you construct a lesson plan for teaching writing?*)
8. Hvilke utfordringer møter du ved skriveundervisning? (*What challenges do you meet while teaching writing?*)
9. På hvilken måte har LK20 påvirket hvordan du utfører skrive undervisning? (*In what way has LK20 affected how you conduct lessons regarding writing skills?*)

#### Eleven (*The pupil*)

10. Hvordan tilrettelegger du for motivasjon relatert til skriveopplæring? (*How do you facilitate motivation in relation to writing lessons?*)
  - a. Har du noen favoritt aktiviteter/metoder som ofte fremmer motivasjon hos elevene? (*Do you have any favourite activities/method to promote motivation?*)
  - b. Tar du i bruk elevmedbestemmelse? (*Do you consider student participation?*)
11. Opplever du at elever har tiltro til egne evner til å skrive tekst på engelsk? (*Do you feel that your pupils have confidence in their own abilities to write texts in English?*)
12. Opplever du elevene kjenner på mestring ved skriving i engelskfaget? (*Do you feel that the pupils experience mastery when writing in the English subject??*)
13. Hvordan tilpasser du undervisningen til elever som sliter med skriving i engelskfaget? (*How do you adapt for pupils who struggle with writing?*)
14. Hvordan tilpasser du undervisningen til elever med høy kompetanse ved skriving i engelskfaget? (*How do you adapt for pupils with high proficiency level in writing?*)
15. Hvordan opplever du at elevers skrivekompetanse er i engelskfaget generelt? (*How do you experience pupils' competence in writing in English in general?*)
  - a. Er elevene forberedt på overgangen fra (trinn) til (trinn)? (*Do you experience the pupils as prepared for the transition from (grade) to (grade)?*)
16. På hvilke måter kan du se at elevene har forbedret skrivekompetansen sin i løpet av et skoleår? (*In what ways can you see that the students have improved their writing competence during a school year?*)

#### Undervisningen (The teaching)

17. Hvilke sjangre/tekst-typer mener du er mest relevant for elever å lære på (trinn)? (*Which genres do you believe is most relevant for your pupils in (grade)?*)
18. Hvordan underviser du vanligvis skriving for dette trinnet? (*How do you usually teach writing at this level?*)
  - a. Hvilke undervisningsmetoder tar du i bruk? (*Which teaching methods do you use?*)
  - b. På hvilken måte legger du til rette for sterke og svake elever i klasserommet? (*How do you facilitate for weak and strong pupils?*)
19. Hvordan legger du vanligvis opp skriveoppgaver? (*How do you usually construct writing tasks?*)
  - a. Lengre skrive perioder? (*Longer periods of writing text?*)
  - b. Differensiering i nivå? (*Differentiating in level?*)
20. På hvilken måte jobber du med tekstoppbygging i klasserommet? (*How do you teach students how to construct texts?*)
  - a. Sjanger og sjangerspesifikke krav: formål og publikum (*Genres and genre-requirements; purpose and audience*)
  - b. Grammatiske trekk inkludert i skriveopplæringen (*Grammatical features included in the writing instruction*)
21. Står skriverammer sentralt i undervisningen din? (*Is frameworks for writing a central part of your praxis in teaching writing?*)

#### Samarbeid og tilbakemeldinger (Team work and feedback)

22. I hvilken grad samarbeider eller jobber du i team med andre lærere? (*To what degree do you cooperate or work in teams amongst teachers?*)
  - a. Engelsklærere? (*English teachers?*)
  - b. På tvers av fag? (*Teachers from different subjects?*)
23. Hvordan jobber du med vurderingsskjemaer og kriterier i klassen? (*How do you work with assessment forms and criteria in class?*)

24. Hvordan jobber du vanligvis med tilbakemeldinger? (*How do you usually work with feedback?*)
- Prosess? (*Process?*)
  - Egenvurdering? (*Self-assessment?*)
  - Medstudentvurdering (*Peer assesment?*)

#### Sjangerpedagogikk (Genre-pedagogy)

25. Tar du i bruk sjangerpedagogikk? Hvorfor/hvorfor ikke? (*Have you used genre-pedagogy? Why/why not*)
26. Hvilken erfaring har du med sjangerpedagogisk metode? (*What experience do you have with this method?*)
27. Ble sjangerpedagogisk metode undervist da du gjennomførte din utdanning? (*When you took your education, were you thought about genre pedagogy?*)
28. Noen elever er mindre motiverte når det kommer til å skrive tekst i engelskfaget, hva tror du kan være grunner til dette? (*Some pupils lack motivation when it comes to writing text in the English subject, what do you believe can be reasons for this?*)
- Tror du sjangerpedagogikk kan styrke elevers motivasjon til skriving? (*Do you believe genre-pedagogy could be a resource to enforce pupils' motivation for writing?*)

#### **Avslutning:**

Da har jeg ikke flere spørsmål. Er det noe mer du ønsker å få sagt, noe jeg burde vite eller du vil spørre om før vi avslutter? Takk for at du har stilt opp og delt av dine erfaringer. Det betyr mye for meg. Ha en fortsatt fin dag!

*(I have no further questions. Is there anything else you'd like to add, something I should know, or something you'd like to ask before we end this interview? Thank you for participating and sharing your experiences. It means a lot. Have a nice day!)*

## Appendix 3 – Letter of information

### Vil du delta i forskningsprosjektet *“Genre-pedagogy as a framework for writing instructions in the EFL classroom in Norway: perceptions and practice”*?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å utforske hvordan skriveopplæring for engelskfaget blir gjennomført, med et fokus på sjangerpedagogisk metode. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

#### **Formål**

Formålet med dette prosjektet er å undersøke læreres perspektiv på skriveopplæring i engelskfaget, hvordan lærere tilrettelegger undervisningen for å utvikle elevers skrivekompetanse og læreres synspunkter på sjangerpedagogisk undervisningsmetode. Tidligere forskning har vist til sjangerpedagogikk som et nyttig redskap i å støtte elever i utvikling av skrivekompetanse i engelskfaget, og er derfor det teoretiske utgangspunktet for prosjektet. Oppgaven vil forsøke å undersøke lærerens bevissthet og perspektiver på sjangerpedagogisk metode i kontekst av engelsk skriveundervisning i norske skoler. Masterprosjektet vil ta i bruk både kvalitativ og kvantitativ metode ved spørreundersøkelse og intervju.

#### **Hvem er ansvarlig for forskningsprosjektet?**

Universitetet i Agder er ansvarlig for prosjektet.

#### **Hvorfor får du spørsmål om å delta?**

Lærere som underviser eller har undervist i engelskfaget får spørsmål om å delta i dette prosjektet. Bakgrunnen for dette valget er at du som lærer i engelsk vil ha en erfaring og kompetanse som vil være nødvendig for denne oppgaven.

#### **Hva innebærer det for deg å delta?**

Data som samles inn for dette forskningsprosjektet vil være gjennom spørreundersøkelser og semi-strukturerte intervjuer. Dersom du velger å delta i dette prosjektet innebærer det at du deltar i et intervju. Opptak av intervju vil foregå med godkjent lydopptaker, og vil bli transkribert og anonymisert. Det vil ta deg ca. 1 time delta. Intervjuet inneholder spørsmål om hvordan du gjennomfører skriveopplæring i engelskfaget, hvor kjent du er med sjangerpedagogisk metode og dine perspektiver relatert til metoden. Dine svar på spørreskjemaet vil bli registrert via lydopptak. Det vil snarest mulig bli transkribert, og lydopptaket vil deretter bli slettet.

#### **Det er frivillig å delta**

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykket tilbake uten å oppgi noen grunn. Alle dine personopplysninger vil da bli slettet. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg.

#### **Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger**

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket. De som vil ha tilgang ved behandlingsansvarlig institusjon vil være veileder, Ingrid Kristine Hasund, og masterstudent, Synnøve Opedal. Alle personopplysninger vil bli behandlet konfidensielt, og vil ikke være identifiserbare ved utforming av resultatene.

### **Hva skjer med personopplysningene dine når forskningsprosjektet avsluttes?**

Informasjonen som registreres om deg vil kun bli brukt som beskrevet i formålet med studien. Resultatene fra de samlede dataene vil bli publisert i en masteroppgave ved Universitetet i Agder. All informasjon vil bli behandlet og brukt uten informasjon som er direkte identifiserbar for deg. Prosjektet vil etter planen avsluttes 2. mai 2024. Datamaterialet vil bli slettet ved prosjektslutt.

### **Hva gir oss rett til å behandle personopplysninger om deg?**

Vi behandler opplysninger om deg basert på ditt samtykke. På oppdrag fra Universitetet i Agder har Sikt, Kunnskapssektorens tjenesteleverandør, vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

### **Dine rettigheter**

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke opplysninger vi behandler om deg, og å få utlevert en kopi av opplysningene
- å få rettet opplysninger om deg som er feil eller misvisende
- å få slettet personopplysninger om deg
- å sende klage til Datatilsynet om behandlingen av dine personopplysninger

Hvis du har spørsmål til studien, eller ønsker å vite mer om eller benytte deg av dine rettigheter, ta kontakt med:

- Masterstudent, Synnøve Opedal, på e-post: [synnoveo@uia.no](mailto:synnoveo@uia.no) eller telefon: 415 95 477.
- Universitetet i Agder ved Ingrid Kristine Hasund, på e-post: [kristine.hasund@uia.no](mailto:kristine.hasund@uia.no).
- Vårt personvernombud: Trond Hauso, på e-post: [Personvernombud@uia.no](mailto:Personvernombud@uia.no).

Hvis du har spørsmål knyttet til vurderingen som er gjort av personverntjenestene fra Sikt, kan du ta kontakt via:

- Epost: [personverntjenester@sikt.no](mailto:personverntjenester@sikt.no) eller telefon: 73 98 40 40.

Med vennlig hilsen

*Ingrid Kristine Hasund*  
(Veileder)

*Synnøve Opedal*  
(Student)



# Appendix 4 – Approval by SIKT

01.05.2024, 13:15

Meldeskjema for behandling av personopplysninger



Vurdering av behandling av personopplysninger

Referansenummer	Vurderingstype	Dato
730703	Standard	31.10.2023

**Tittel**

Genre-pedagogy as a framework for writing instructions in the EFL classroom in Norway: perceptions and practice.

**Behandlingsansvarlig institusjon**

Universitetet i Agder / Avdeling for lærerutdanning

**Prosjektansvarlig**

Ingrid Kristine Hasund

**Student**

Synnøve Opedal

**Prosjektperiode**

23.08.2023 - 02.05.2024

**Kategorier personopplysninger**

Alminnelige

**Lovlig grunnlag**

Samtykke (Personvernforordningen art. 6 nr. 1 bokstav a)

Behandlingen av personopplysningene er lovlig så fremt den gjennomføres som oppgitt i meldeskjemaet. Det lovlige grunnlaget gjelder til 02.05.2024.

[Meldeskjema](#)

**Kommentar**

Personverntjenester har vurdert endringene registrert i meldeskjemaet.

Endringen består i at spørreundersøkelsen for Utvalg 1 gjennomføres anonymt. Det skal fortsatt behandles personopplysninger som planlagt om Utvalg 2, frem til 02.05.2024.

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg. Behandlingen kan fortsette.

**OPPFØLGING AV PROSJEKTET**

Vi vil følge opp underveis (hvert annet år) og ved ny planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet/pågår i tråd med det du har oppgitt i meldeskjema.

Lykke til videre med prosjektet!