University of Stavanger

The Faculty of Arts and Education

MASTER THESIS

Study program: Lektorutdanning for 8-13 trinn.	Spring semester, 2019 Open
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Title on master thesis: A Case Study of Teacher Cognition about EFL Writing Instruction and Writing Strategies in Norwegian First-Year Upper-Secondary Schools	
Word of reference: Teacher cognition, writing instruction, writing strategies, upper-secondary, English subject	Pages: 80 + attachment/other: 23 Stavanger, 06.05.2019

Acknowledgements

I would like to thank Ion Drew for valuable guidance and especially my supervisor Torill Hestetræet, for her invaluable guidance and support this year. I would like to thank the three teachers who have contributed to the study. Furthermore, I would like to thank my family for their love and support and lastly Frida, for her patience and kindness.

Abstract

The present qualitative case study explores teacher cognition (beliefs, attitudes, knowledge and practices) in relation to writing instruction and the instruction of writing strategies in the English subject in first-year upper-secondary English as a Foreign Language (EFL) classrooms. The data collection consisted of qualitative methods, namely semi-structured interviews and classroom observations. The sample consisted of two teachers who taught the first-year English subject in the general study programme (VG1) and one teacher who taught the first-year English subject in sports education (VG1). The study investigated three research questions: (1) What characterises the teachers EFL writing instructions? (2) To what extent do they teach their students writing strategies? (3) How do their beliefs and practices compare with the current research literature on writing instruction?

The Norwegian curriculum (*LK06*) has writing as one of its five basic skills, emphasising writing to be a tool for organising and developing one's thoughts in the learning process and stresses the ability to plan, construct, and revise texts relevant to purpose and audience (Norwegian Directorate for Education and Training, 2012, p. 10). Furthermore, in connection with the new and revised Core Curriculum, NOU's chosen committee stated that language competence should remain in all subjects and be further developed (Kunnskapsdepartementet, 2015). Additionally, the English subject curriculum emphasises vocabulary, writing different texts with suitable structure and coherence, producing different kinds of texts (digital), and using suitable writing strategies for the purpose and type of text. However, there is no precise information on how to instruct writing or what types of texts students are to write. The *Framework for Basic Skills* mentions writing instruction, although it only addresses developing orthography, functional handwriting and use of keyboard concerning planning, and writing simple, clear texts for different purposes (Norwegian Directorate for Education and Training, 2012, p. 10). Hence, because teachers are given autonomy to choose types of texts, material, writing strategies, approaches, and topics related to the English subject, the study has attempted to study the teachers' reasoning for writing instruction and their instructions related to writing strategies. To best accommodate the teachers' cognitions, current practices were studied concerning their attitudes, beliefs, and knowledge.

The study found that the participants were influenced in varying degrees by their own experiences as language learners and their teacher education. The teachers also noted their experience as teachers to be vital in their development as teachers. Moreover, the results

indicate that some of their experiences as language learners have direct connections to what they emphasise and incorporate in their lessons. However, the influence varied from prior knowledge about writing instruction in both upper-secondary school and in higher education Also the influences were both from the teachers' L1 and EFL prior writing instruction.

The teachers were influenced to varying degrees when it comes to the curriculum aims in connection with their instructional decisions and choice of material. However, these legal steering documents affected all of the teachers and functioned as guiding elements to their instructional decisions and material choice. Moreover, two of the teachers noted factors such as colleagues as affecting their material and instructional decisions. The teachers seemed to use the textbook to a low degree, and one of them discarded it.

Evidently, the teachers shared common beliefs about the importance of structure, language, and variation when teaching writing. However, they practised their lessons differently from each other, but employed similar approaches to their stated beliefs. The teachers reported and employed approaches similar to the core values of process-oriented writing (POW) and the genre-based approach. Furthermore, all of the teachers reported the employment of multimodal texts, but varied in quantity of types.

All of the teachers reported prioritising essay writing, where two of them explicitly emphasised the five-paragraph essay. The primary genre instructed was argumentative texts in the belief that it would ease writing for a potential written exam. In this connection, most of the writing strategies employed consisted of providing rhetorical refining, suitable words and phrases, pre-writing exercises, and revision. The teachers also employed cooperative revision, and one of them employed joint construction of a text (paragraph).

The present thesis has hopefully contributed to the research on teacher cognition and writing instruction and instruction of writing strategies in the Norwegian first-year of upper-secondary level.

Table of Contents

1.0 Introduction

The present thesis is a qualitative study of teacher cognition, writing instruction and the implementation of writing strategies in English as a Foreign Language (EFL) upper-secondary classrooms in Norway. Teacher cognition concerns what teachers believe, think, know and how this interplays with their classroom practices (Borg, 2006, p.6). The study was carried out through the use of semi-structured interviews and classroom observation of three first-year EFL teachers at the upper-secondary level. The thesis aimed at investigating in-depth the teachers' cognition about writing instruction and writing strategies. The participants were all from different schools. To clarify L2/FL share similarities but also differ, where L2 stands for second language and ESL for English as a second language, while FL stands for foreign language and EFL for English as a foreign language. ESL situations are present when the local community largely consists of English speakers, while EFL contexts are distinguished in which English is not the host language (Hyland, 2003a, p. xvi).

The thesis concerns writing through the lens of the Wheel of Writing. The Wheel of Writing views writing as an issue of *meaning* and *context* that has an intention given through an utterance to an addressee that is semiotically mediated. The present thesis focuses on written mediation. Additionally, the study accounts for two major approaches to writing, namely process-oriented writing (POW) and genre-based writing. POW shifts the focus from end-product to the process of writing and sees writing as a recursive, interactive process as opposed to a linear process where a 'message' is transmitted from writer to reader" (Skulstad, 2018, p.141). Hence the work of writing is fundamental to POW. Genre-based approaches follow social conventions and organise a message that the readers recognise the purpose of (Hyland, 2003b). The central idea of the approach is explicitly providing a name, description, and explanation through modelling and genre instruction (Purcell-Gates, 2007, p.7). Moreover, scaffolding is widely used in a genre-based approach, where teachers and students can jointly compose a genre text (Skulstad, 2018). Writing strategies are *procedures* and *techniques* a writer uses to complete a task and are widely seen as crucial to explicitly instruct students. They have a significant impact on making competent writers (Hertzberg 2006; Skrivesenteret, 2013a).

Writing is one of the five basic skills in the *LK06* curriculum. It is to be integrated into every subject and is seen as a fundamental prerequisite for a student to show their competence and understanding (Utdanningsdrektoratet, 2013). The subject's aims include that students are

to possess a relevant set of general and academic vocabulary relevant for their subject, write different types of texts with a suitable structure, write digital texts, and use suitable strategies for writing and working with texts (*LK06*, English subject curriculum, English version:2). Hence, there is a strong focus on developing students' writing competency through the exposure to different texts and structures, and by the use of writing strategies.

The theory in Chapter 2 and 3 will be discussed through first language (L1) and second language/foreign language literature. It seems appropriate to include literature from both categories where they share similarities and where students and teachers are exposed to first and second/foreign language.

1.1 The present study and its aims

The study aims to investigate and explore the relationship between teacher cognition and teachers' instructional practices connected to writing and writing strategies in the English subject at the upper-secondary level. The study consists of five teachers that have been interviewed and observed in accordance with their beliefs and practices in order to study these factors in-depth.

The study set out to investigate the three teachers' cognitions by the use of pre- and post-observation interviews along with classroom observation. Thus, the participants' knowledge and beliefs are explored in light of their classroom practices. The research field of teacher cognition is generally L1 dominant, and Borg (2006) states that there is a lack of contributions in L2/FL studies on writing instruction. L2 stands for second language and ESL for English as a second language, while FL stands for foreign language and EFL for English as a foreign language. ESL situations are present when the local community largely consists of English speakers, while EFL contexts are distinguished in which English is not the host language (Hyland, 2003a, p. xvi). However, the studies carried out mainly focus on in-service teachers (p. 166). Hence, the present study, by investigating the relationship between teacher cognition, writing instruction, and the implementation writing strategies in an L1/FL context, intends to contribute to the field of teacher cognition and L1/FL teaching with an emphasis on L2/FL writing instruction and also the implementation of writing strategies.

According to Borg (2006, p. 107), certain stated beliefs can be inconsistent with their actual practice and that this can be the cause of the complexity of instructional practices, situational factors from inside and outside the classroom, social factors, and broader institutional practices. Therefore, these potential challenges need to be addressed in which

they may interfere with the teachers' instructional practices that deviate from their stated beliefs. The present thesis addresses the following research questions:

1. What characterises the writing instructions the teachers use in their EFL writing lessons?
2. To what extent do they implement writing strategies amongst their students.
3. How do their stated beliefs and practices compare with their current teaching practices and the current literature?

1.2 Outline of the thesis

Chapter 2, “Background”, discusses the role and importance of teaching writing in general and in the English subject. Additionally, it investigates writing and the role of writing strategies and their use in the curriculum.

Chapter 3, “Theory”, gives the theoretical foundation of the thesis. Firstly, it discusses writing in the light of The Wheel of Writing. Secondly, it addresses two main approaches that cover large areas of writing instruction, followed be an account of multimodal texts. Subsequently, language learning strategies (LLS) and writing strategies are included, followed by an elaboration of teacher cognition and reference to related studies.

Chapter 4, “Methodology”, presents the employed methodology of the present thesis. Firstly, it provides the research design, giving the reader an overview of the research. Secondly, a characterisation of qualitative data collection is provided, as well as the (two) methods employed (semi-structured interviews and classroom observation). The following sections elaborate on the planning and conducting of the research, followed by the sample, and how the findings were processed and presented. In the two last sections, research ethics, validity and reliability are presented.

Chapter 5, “Results”, is a presentation of the findings that were collected from the teacher interviews and classroom observation. All of the data has been written into summaries and are organised thematically.

Chapter 6, “Discussion”, gives a discussion of the findings and is organised in the same manner as in Chapter 5.

Chapter 7, “Conclusion”, summarises the thesis. It also draws conclusions on the findings and suggests areas that can be of interest for further research.

2.0 Background

2.1 Introduction

This section will focus on and discuss the significance of writing in the English subject and explore the position and use of writing in the Norwegian national curriculum from 2006, *Læreplanverket for Kunnskapsløftet (LK06)*. The section will also elaborate on the views on writing expressed in the Core curriculum that reflect on writing as a necessity and fundamental skill in upper-secondary school today, which is likely to influence language teachers' cognition when selecting material, topics and approaches when teaching students.

2.2 The importance of teaching writing

We live in a text-based society where at every moment we must operate and communicate through written information. One encounters writing in one's professional life and free time, for instance school, work, texting, emails, and shopping lists. Writing has even been made one of the five basic skills in every school subject. Hence the curriculum sees the necessity and focal issues of writing and learning to write for different purposes in school (Lund & Villanueva, 2018, p. 73a). There will be more on basic skills in section 2.4. Furthermore, assessment in the English subject has regularly relied on written products. However, writing is useful in developing one's language competence, i.e. memorising and learning vocabulary, applying the grammar rules, and providing the possibility to express oneself in a variation of ways (Lund & Villanueva, 2018, p. 74). Writing is also part of the learning process, where it can enable students to find, develop and structure ideas, and also function as a tool in the thought and learning process (Dysthe, Hertzberg, & Hoel, 2005). Thereby, writing serves a pivotal role in an individual's life, students are regularly assessed on written products, and writing contains a role in expressing one's thoughts. Additionally, writing is a part of the learning process itself.

In Hyland's (2003a) preface, he argues that writing is one of the most crucial skills L2 students need to develop. Teachers thus need to have the ability to teach writing and thereby this ability is central in the expertise possessed by a well-trained language teacher (Hyland, 2003a, p. xv). When teaching students writing, making them aware of writing in itself is of great importance in the goal of enabling them to express and show their knowledge.

2.3 The Framework for Basic Skills

In Norwegian schools, teachers have to follow regulations that are rooted as legal documents within education (Speitz, 2018). One of these are the National Curriculum for Knowledge Promotion Programme (LK06) that consists of a general part, subject curricula, the Quality Framework, and an overview of how many hours each subject is to consist of throughout the school year (Speitz, 2018, p. 39). As one can see, teachers encounter guiding factors that decide what is to be implemented in their lessons and what the students are to learn. Thereby, it is necessary to establish the postion of writing in *LK06*.

The Knowledge Promotion reform presented five basic skills that were to be integrated into every subject. These skills are oral skills, reading, writing, digital skills, and numeracy (Utdanningsdirektoratet, 2013). The skills were seen as a fundamental prerequisite of a student's ability to show his/her competence and understanding. Moreover, each subject-specific curriculum describes how these basic skills contribute to students' development and to their competence and qualifications (Utdanningsdirektoratet, 2013). Furthermore, The Framework for Basic Skills is a document that defines the basic skills and describes their function in the different levels of education (Utdanningsdirektoratet, 2013). There is thus a good deal of emphasis on securing the development of these skills and, aptly, writing is one of them.

In the Framework for Basic Skills, writing, as mentioned, is one of the five basic skills and is described as follows:

> […] expressing oneself understandably and appropriately about different topics and communicating with others in the written mode. Writing is a tool for developing one's own thoughts in the learning process. Writing comprehensibly and appropriately means developing and coordinating different partial skills. This includes being able to plan, construct, and revise texts relevant to content, purpose and audience. (Norwegian Directorate for Education and Training, 2012, p. 10)

Here writing is described as a means of communication, as a tool for developing one's thoughts in the learning process, and the ability to comprehensively and appropriately express oneself. Hence, writing is seen as an instrument that can help students navigate their ideas and make sense of them. Therefore, writing is considered as an active and fundamental part of learning and, thereby, as a tool for conveying knowledge to a recipient. In addition to these factors, elements such as planning, constructing, and purposeful revision of text for purpose and audience come to show. Thus, there is an emphasis on awareness of a text's structure and content, and how to correctly convey a message using the appropriate rhetorical tools.

The Framework for Basic Skills includes an explanation of how the skill of writing is to be developed. They propose that writing instruction involves developing orthography,

planning and writing clear text for different purposes (Norwegian Directorate for Education and Training, 2012, p. 10). Moreover, it is emphasised that writing is a tool for learning and that it is to be "connected closely to subject-related development of the writing skill". (Norwegian Directorate for Education and Training, 2012, p. 10). Hence, there is safe to say that students are to be instructed on how to write and how to do it clearly, and that writing in itself helps the development of subject comprehension.

In the new and revised Core Curriculum that will be implemented in 2020, it is emphasised that there should be a tighter connection between the language subjects. The committee chosen by NOU, to revise and renew the subjects in Norwegian schools, states that language competence should remain in the subjects through the renewal; however, it is also sought out to be further developed (Kunnskapsdepartementet, 2015). By further development, it is emphasised that it should be made even more apparent that the skills of reading, writing and oral language are essential elements of different subjects. Therefore, it is also explained that subjects such as Norwegian, English and foreign languages should have a closer connection to secure progression that mutually supports the common ground the fields these subjects collectively possess.

2.4 Writing in the upper secondary English subject curriculum (VG1)

In upper secondary school, there has been an emphasis on writing as a tool for learning. Under "written communication" in the English subject curriculum, there is an emphasis on vocabulary development and also specifically one's academic vocabulary: "understand and use an extensive general vocabulary and an academic vocabulary related to one's education programme" (*LK06*, English subject curriculum, English version:2). This competence aim can be interpreted such that the students are to possess subject-specific vocabulary linked to the English subject.

The English subject curriculum expresses that students are to "write different types of texts with structure and coherence suited to the purpose and situation" (*LK06*, English subject curriculum, English version:2). Thereby, in addition to developing their academic vocabulary knowledge in connection to the education programme, students are also supposed to write different types of texts. Moreover, there is also a strong indication that structure and coherently expressing oneself is emphasised, thereby stating that students should be given the tools to properly and coherently convey their message through a specific text, which leads one to the next aim: "produce different kinds of texts suited to formal digital requirements for different digital media" (*LK06*, English subject curriculum, English version:2).

The Directorate of Education provides examples for “writing texts in digital media”, where they suggest learning strategies such as brainstorming, mind maps, and Venn diagrams before embarking on digital texts such as blogs, wiki, and PowerPoint. (Utdanningsdirektoratet, 2013.). Hence, students are supposed to, again, enact on different types of texts and master these types of texts, in addition to mastering writing using digital media and its framework. Moreover, it is also emphasised that students are to “use patterns for orthography, word inflection and varied sentence and text construction to produce texts” (*LK06*, English subject curriculum, English version:2). Hence, there is a relatively broad coverage of elements of writing implemented in the English subject curricula.

The subject curriculum clearly emphasises the necessity of writing and quite comprehensively accounts for the skills students are to develop. Therefore, they include strategies revolving around writing and working with texts. Firstly, students should generally be able to “evaluate and use different situations, working methods and learning strategies to further develop one’s English-language skills” (*LK06*, English subject curriculum, English version:2). Hence, there is an indication that the students should be taught and use different types of learning strategies dependent on the situation. Thereby, students are to implement different learning strategies in their work (progress for different situations). Furthermore, this competence aim emphasises the use of strategies by stating that students are to “use own notes to write texts related to one’s education programme” (*LK06*, English subject curriculum, English version:2). Hence, students are to deconstruct information and filter them on their own (through notes) and thereby use these while writing texts. In this way, a writing strategy is incorporated within the competence aims.

3.0 Theory

3.1 Introduction

This chapter will provide a review of the research and theoretical background for the thesis. Firstly, writing will be explored and defined through The Wheel of Writing. Subsequently, the two main approaches in the thesis will be accounted for, namely process-oriented writing and genre-based writing, followed by an overview of multimodality. Moreover, language learner strategies and writing strategies will be elaborated on, followed by teacher cognition. Lastly, related studies will be reviewed.

3.2 Writing

In this section writing will be defined and described through The Wheel of Writing. Then an account of the two main approaches to writing will be covered, namely process-oriented writing and genre-based writing. Subsequently, the role of language learning strategies to writing will be addressed. The Wheel of Writing has been constructed within L1 by Norwegian scholars (Skrivesenteret, 2013a). However, that does not exclude it from being relevant in ESL/EFL contexts. Through the Wheel of Writing a foundational theoretical aspect will be laid out to grasp the essence of writing and its purpose. Hence, this approach will facilitate the awareness of more specific factors of writing, writing instruction, and language learning strategies.

3.2.1 Wheel of Writing

During the NORM-project, where a number of Norwegian scholars worked on strengthening the research foundation of writing instruction and assessment, The Wheel of Writing was created NTNU (2016). Some of these scholars have written an article that presents the model that further enacts on The Wheel of Writing. Berge, Evensen and Thygesen (2016, p. 172) therefore state that they hope the model will "represent a theoretically valid and coherent definition and description of writing, as a basis for teaching and assessing writing as a key competency in school". Skulstad (2018a, p. 149) adds that the model also accounts for a sociocultural and functional view of writing.

Moreover, the Wheel of Writing concerns writing as an issue of meaning and context that accounts for the principle of intentionality of writing. An instance of writing is thereby understood as intentional and is given through an utterance. An utterance is therefore constructed as a meaningful act for an explicit purpose and specific context. Again, an utterance must be directed at an addressee, the principle of addressivity. In addition, these

utterances must be semiotically mediated. Thereby, the purpose of the act of an utterance with the means of language or other semiotic means is that the recipient or addressee has to be able to interpret the utterance (Berge et al., 2016, p. 175) . Thus, writing (a semiotic tool) is interpersonal, and an invitation for communicating. Thus, writing is an act with a specific function and must therefore be understood as self-oriented.

Figure 1 (see appendix 1) contains an inner and outer circle, where the outer circle represents the acts of writing. More accurately, the outer circle presents writing as an activity in which one expresses oneself through different acts (Berge et al., 2016, pp. 181–182). Hence, the outer circle is a description of how writing functions as working operations one uses when, for example, writing an article. Moreover, the outer circle contains six different acts of writing: to interact, to reflect, to describe, to explore, to imagine, and to convince. These different acts of writing can be appropriate for different purposes. However, as can be seen above, the arrows indicate that the model is dynamic. The outer circle can be rotated. Different acts of writing can be combined with different purposes, dependent on one's aim. On the one hand, a text containing a description of the internal organs and its tasks can have the purpose of knowledge organisation and storing. On the other hand, the text can have the purpose of pointing out what extensive alcohol consummation does to your kidneys (Skrivesenteret, 2013a). Hence, one can see that describing a text can also have the purpose of persuasion, in this case to lower alcohol consumption. Therefore, the Wheel of Writing accounts for the intricate and complex acts and purposes of writing and incorporates it into a dynamic model providing us with an overview of the functions of writing.

Outside of the wheel, the reader is presented with two levels of contexts to further add to what influences the functions of writing. These are a cultural and situational context. Berge et al. (2016) state that historically writing has been developed through interactions between people. We have had a need to document interaction, historical events and details of stock or economic transactions. Furthermore, writing has always been used to develop social authority (which derives from Latin 'autor' – writer). Then, by using writing, one can take ground and utter one's situation in society. This can be, for instance, to enlighten a subject of unfairness or address societal problems. The cultural and situational contexts are larger than the core characteristics of writing. In literate cultures, writing serves as a tool for "interaction and information, knowledge storing and structuring, knowledge development, construction of textual worlds and purposes of persuasion" (Berge et al. 2016, p. 180). Thus, writing serves a pivotal role on a macro and micro level in literate societies.

Skulstad (2018a, p. 150) and The National Writing Centre (Skrivesenteret, 2013a) applied a version of the model with written mediation in the inner circle, as can be seen in figure 1 (see appendix 1), instead of semiotic mediation. Berge et al.'s (2016, p. 183) model has semiotic mediation in its centre, which includes more than written language, for example: graphs, drawings and music, according to Skulstad (2018a, p. 151). For the purpose of the present study, Skulstad (2018a) and The National Writing Centre's (Skrivesenteret, 2013a) adaption better serves the context for writing.

However, as figure 2 shows (see appendix 2), a closer look on semiotic resources mediating the text/utterance is presented. Thereby, semiotic mediation in the inner circle accounts for the resources used as meaning-making tools that carry out specific acts and specific purposes (Berge et al., 2016, p. 182). For carrying out writing, one needs to keep in mind writing tools (physical tools that express our mental thought process), modalities (sign systems and or modes, i.e. images, etc.), vocabulary and grammar, and text structure (semantic cohesion between sentences, compositions of texts, etc. (Berge et al., 2016, pp.182-184). These are all part of creating meaning through utterances and differ from, for example, oral communication. Skulstad (2018a, p. 151) focuses on writing itself, discarding the modality part, but still keeps in mind the artefacts, e.g. pencils and laptops.

The Wheel of Writing (figure 1) grasps important ideas when it comes to writing in school. According to Skulstad (2018a), the model captures "[…] that ideally also school writing should have a non-linguistic purpose […] and that writing serves specific functions. It also includes the importance of context and situation in communicating" (p. 151). Hence, the model emphasises that writing does not merely constitute the ability to compose grammatically-correct sentences. In contrast, writing is far more complex in the sense that one has to account for the fact that a text consists of context and situation. Thereby, when communicating, one is also affected by culture. The model thereby provides important principles to bear in mind while teaching students to write, guiding them through the complex nature of writing. However, the Wheel of Writing does not easily communicate the vast nature of texts containing a vast spectre of discourses within one model. In addition, the word genre is not mentioned in the model, which shows that it lacks the awareness-making of the limited number of genres used in school writing (Skulstad, 2018a, p. 151).

3.2.2 Process oriented writing

Process-oriented writing (POW) emerged in 1970-1990. The idea was that there is more to writing than composing grammatically-correct sentences (Skulstad, 2018a, p. 140). The

emergence of POW was also seen as a response to insufficient corrective feedback that was provided by teachers (Dysthe & Hertzberg, 2014). Hattie and Timperly (2007) state that feedback is one of the most robust tools we have for learning and that feedback during the process and on the work and task is genuinely useful. Thereby, in the period between1970-1990, a change in attitudes towards writing emerged. According to Skulstad (2018a), POW found its way into English classroom textbooks in Norway in the 1990s. This also indicates that the writing skill was given more attention in schools than previously. The shift happened because scholars and L2 teachers decided to look at theories related to L1 writing, which led to a different understanding of writing, and the writing skill was given more attention.

As the name "process-oriented writing" indicates, the focus lies in the process. Skulstad (2018a) states that "writing is seen as a recursive, interactive process as opposed to a linear process where a 'message' is transmitted from writer to reader." (p.141). She also contextualises this view with the previous, traditional view of writing, where the writing process was mainly ignored, and the end-product received all the attention. Thus, process-oriented writing focuses on the work of writing and provides the students with the necessary tools to complete a task. When it comes to writing instruction, Dysthe and Hertzberg (2014) state that writing is to be made meaningful and coherent to the subject. To help students' texts, they could be provided with tasks for generating ideas, model texts, instructions that highlight and dramatises the writing processes, do collective work and be given feedback and help during the process (Dysthe and Hertzberg, 2014). It is evident that the act of writing contains a complex set of variables and that students need to make many choices while writing, which can be difficult at times. In the principles provided, it is evident that writing instruction has a crucial role. By providing students with examples and strategies for mapping out the form and the essence of their text, writing becomes a tool for learning.

The ideas presented above also come to form in a model provided to map the process of writing itself, in other words how it ought to be implemented. Dysthe and Hertzberg (2014, p. 20) starts with the starting phase of pre-writing. When pre-writing, students generate ideas and map out what they are to write about, who their audience is, what form the text should have, and plan structure and content (Dysthe & Hertzberg, 2014, p. 20). Therefore, in the initial stages, students decide what to write and how to do it. Dysthe (1999, pp. 120–121) points out several strategies for pre-writing, two of them being mind maps and freewriting (my translation). Creating a mind map is beneficial since it provides a visual representation of an idea. Freewriting is a strategy where the writer writes without any previous planning. The idea of freewriting is to continuously write and not worry about factors such as grammar and

complete sentences (Dysthe, 1999, p. 120-121). Skulstad (2018a) adds that pre-writing exercises may include various activities such as reading a text or watching a movie for inspiration, having a group or class discussion, or having some sort of brainstorming activity. Hence, pre-writing activites largely consists of activities that provides an overview for the student. In Hyland's (2003a, pp. 10–11) version of the POW model, he adds a phase before freewriting, which is "selection"(of topic). Hence, both models incorporate topic and formalities, but separate them into two phases.

In the second phase, students write a coherent text (Dysthe & Hertzberg, 2014, p. 20). This phase is considered as a first draft, where the students write as much as possible on paper. Dysthe and Hertzberg (2014, p. 24) argue that writing as much as possible for the first draft enables students to generate their ideas on paper rather than forgetting them. It is, therefore, easier to filter these ideas later on, instead of dealing with them in every sentence or paragraph. Furthermore, if a student has followed a pre-writing exercise, he or she has already produced a good deal of text before producing the draft. A pre-writing exercise has the possibility of gliding into the draft, where the freewriting exercise can be turned into a two-page draft. However, students may feel that the amount of text they put onto paper correlates with a finished text. Therefore, students need guidance to see the possibilities of their text and what to do next (Dysthe, 1999, p. 139-141).

In the next phase of the writing process, Dysthe and Hertzberg (2014) present "response", which is explained as feedback. The role of feedback in the writing process is essential to help guide students to improve their end-product. Hattie and Timperley (2007) state (in their closing remarks) that feedback is one of the most powerful influences on learning, which strengthens the necessities of feedback to provide students with guidance that can improve their work. Dysthe (1999) presents several types of response. Little attention is given to student-teacher feedback, while response groups are given more space. Skulstad (2018a, pp. 141–142) also emphasises response groups as essential, not just in general but also for POW. In these groups, students provide feedback to drafts written by other students.

The two last phases are revision and final assessments. The student at this point revises their assignment with four categories in mind: focus, form, formulation, and formality (Dysthe & Hertzberg, 2014, p. 20-21). In this case, they focus on formulating themselves clearly and narrow down their ideas and arguments, as well as thinking about a recurrent theme, content, structure, sentences, word choices, orthography, and formalities (Dysthe &Hertzberg, 2014, p. 31). Dysthe (1999) states that students generally perceive re-writing as error correction. However, if the conditions are right, students will revise their text and

experienced writers use more revision strategies than inexperienced writers. Thereby, it is important to make students aware of their processes, meaning their ability to reflect over the strategies they use, in addition to revision strategies (Hyland, 2003a). In POW, the teachers' role consists of finding or designing pre-writing activities, helping students select a topic, and follow up on the next phases. Teachers should also give instructions, show how one works in response groups, and encourage learners in the revision process (Skulstad, 2018a).

The writing process is complex and challenging. Therefore, mapping theories on writing and how teachers teach writing can provide insight into the state of writing instruction in Norwegian upper-secondary classrooms. However, POW has received criticism. Some have argued that POW is generally limited to genres such as poems, and not argumentative texts or factual texts. One argument provided by (Harowitz, 1986, p. 142) is that "there are as many writing processes as there are academic writing tasks". Therefore, POW could not possibly prepare students for the written exams at the universities. Another criticism some scholars have voiced is that POW tells students each step they are to take and lacks the basis from theory of language "to explain what writing is and how it works to make meaning" (Cope & Kalantzis, 1993, p. 60). Swales (1990, p. 220) states that process approaches tend to overemphasise "the cognitive relationship between the writer and the writer's internal world". Therefore, it can be argued that POW fails to provide clarification on the manner of social writing, the role of language and, text structure made in effective communication. Hence, it is necessary, to explore more than one approach, which leads us to genre-based writing.

3.2.3 Genre-based writing

The second approach to teaching writing explored in the present thesis is genre-based writing. Skulstad (2018a) provides a definition of genre as "[…] share[s] a specific set of communicative purposes. The purposes are recognised by the members of the discourse community who use the genre, and thus these purposes constitute the rationale of the genre." (p. 143). Hence, news articles belong to a specific genre which is identified and acknowledged as such by readers and other journalists – it contains a specific or typical purpose of form and formality in the genre. Another way of interpreting genre is "configurations of meaning." (Martin & Rose, 2008, p. 234). Thereby, the idea is that a student would enter a discourse community and gradually become an expert in that community. In other words, students evolve in the genre through practice. Kress (1989, p. 10) states that genres are "the effects of the action of individual social agents acting *both* within the bounds of their history and the constraints of particular contexts, *and* with knowledge of

existing generic types.". Thus, genre constitutes a writer's awareness of one's context and that the readers also form a part of that context. Hyland (2003b, p. 24) states that genre knowledge is crucial and provides students with cultural capital and Gebhard and Harman (2011) see a major paradigm shift within the field of literacy studies and teaching. Within this major shift, we need to understand how we develop within this discourse community. Within a genre we follow social conventions and organise our message to aptly make the readers recognise the purpose of the text (Hyland, 2003b).

According to Skulstad (2018a) we learn to operate within a genre by being active participants in our personal life and through communicative activities. In this sense, one becomes and 'expert' within a dicsourse community where one starts as a novice. Therefore, one has to become socialised into a specific genre. Some argue that it is not enough with socialisation within a genre (through professional life, etc.) and that there is not enough focus on the sociocultural context, communicative purposes, and audience. Skulstad (2018a) describes this approach as the genre-approach. Hyland (2003b) considers that these approaches look beyond subject, content, composing process and textual forms in order to create awareness about language patterns to complete coherent, purposeful prose. A central belief is that one writes to achieve meaning and that writing itself is a means to getting something done through conveying meaning; most importanly, genre approaches are goal-oriented. In types of genres relevant in a Norwegian setting, Ørevik (2019, pp. 105-111) has created an overview over the genre categories in EFL materials (see appendix 13) for a closer detailed overview consult appendix 14-19.

Purcell-Gates (2007, p.7) describes explicit genre teaching's central elements as providing the name, description and an explanation through modelling and explicit genre instruction. Thus, students are made aware of what genre they are enacting on and that they are provided with an exemplary text with a lesson on the specific genre. According to Helstad and Hertzberg (2013), this approach counteracts POW's focus on freewriting and personal texts. The assumption that genre comprehension is obtained by working on content was met by criticism. The criticism was that an approach like POW would generally benefit children with socico-economic status that have access to books and other resources. Moreover, scaffolding, which Richards and Rodgers (2014) explains as "[…] the process of interaction between two or more people as they carry out a classroom activity […] where one person […] has more advanced knowledge than the other […]." (p. 28), which is widely used within explicit genre teaching. Teachers and students can jointly compose a genre text where the teacher guides the composition of the text through, for example, the organisation of the text and comments,

questions, and provides scaffolding for the text. These can be anything from genre-specific content, vocabulary, and rhetorical organisation (Skulstad, 2018a). Thereby, students write their texts by themselves with some help from the teacher. These texts can function as modelling texts for the students to make use of through the guidance of the teacher.

Hyland (2003a, p.21) provides a model (figure 3, see appendix 3) that adopts the process of contextualising, modeling, negotiating and constructing. In a typical writing classroom, this model fits within the genre orientation that draws on Bruner's (1986) interpretation of Vygotsky's work where "[…] learning occurs best when learners engage in tasks that are within their Zone of Proximal Development (ZDP), the area between what they can do independantly and what they can do with assistance" (Hyland, 2003a, p. 21). Hence, learning can be evolved from verbal interaction and tasks in cooperation or assistance with a more knowledgeable individual. Thereby, the teacher plays a pivotal role in scaffolding and for students' development. At the beginning of the model, direct instruction is important for students' development. This is due to the idea of students gradually obtaining the tasks' demands and procedures in order to construct the genre effectively. Here, the elements discussed come into play as the learners understand the typical rhetorical pattern they need to express their aim. Furthermore, the model progress toward more autonomy while learners construct their own texts (Hyland, 2003a, p. 21-22). Moreover, the it takes into account revision, modelling (expert texts), peer-review, and scaffolding.

Skulstad (2018a, pp. 146-147) offers seven steps which one can use in specific genre-based approaches in classrooms: introduction, isolated focus on genre, jointly negotiating a genre, research, drafting, consultation and publishing. These steps enact on providing students with model texts, familiarisation with focus on formality and structure, composing the genre through scaffolding, selecting reading materials and taking notes, formative assessment and handing in a final draft. Hence, the teacher has a vast spectre of activities to employ when instructing a genre. However, these present steps are not a recipe, meaning that it is not essential to implement every step into (one's) teaching (Skulstad, 2018a). However, Skulstad (2018a) points out that these seven steps illustrate crucial principles of explicit genre teaching.

Some of the main elements that Skulstad (2018a) addresses to be of focus in genre-based writing are the interconnection between genres and factors such as sociocultural and situational contexts, communicative purposes, and an awareness-making of the audience.

3.2.4 Multimodal texts

The term *multimodality* serves, according to Skulstad (2018b), as a "[…]simultaneous use of several modes of communication" (p.257). The term mode function means "[…] socially shaped and culturally given semiotic resource for meaning making" (Kress, 2010, p. 70). Hence, these semiotic modes can be, for example, moving images, writing, layout, images, and music. When mixed with 'multi', they may refer to a combination of these modes, for example PowerPoints (layout + text + images). Van Leeuwen (2015, p. 447) adds that multimodality must be seen as a phenomenon rather than a theory or method due to its integration and combination of semiotic resources. Hence, multimodality and multimodal texts can come in rich and varied forms. Van Leeuwen (2015) states that "[t]he concept of genre has played a prominent role in multimodal discourse analysis as one that can integrate different modes into a multimodal whole." (p. 454). In addition, Skulstad (2018b) describes the discourse on genre and multimodality as follows:

> There seems to be a broad agreement that literacy can no longer be thought of as involving language alone and that images, in paper media texts, and also sound, movement and gesture in digital multimedia texts, need to be considered along with language as fundamental meaning-making resources in constructing text. (Skulstad, 2018b, p. 263).

Hence, in the case of text and communicative competence, one has to account for instances of multimodal aspects due to their nature of conveying a message to a recipient. Additionally, texts created by the students involve a mixture of semiotic resources, images, informative text, and other materials.

3.2.5 Language learning- and writing strategies

Language learning strategies and writing strategies are closely linked to self-regulation and metacognition. Self-regulation concerns the ability to control one's own actions, thinking and emotions in relation to long term goals and values, and the use of techniques to master challenges that threaten the end goal (Bunting & Lødding, 2017, p. 55; Schunk and Zimmerman, 2008, p. 1). According to Limpo and Alves (2013), self-regulation is critical when it comes to writing in the sense that it enables the writer to attain his/her literary goals through the use of strategies employed before, during, and after writing. Metacognition plays a part in learningstrategies as well, where it can be defined as " to think about thinking" that includes knowledge of overselves and the strategies one operates (Negretti, 2018).

Oxford (1989) states that learning strategies "are operations used by the learner to aid the acquisition, storage or retrieval of information" (p. 235). Oxford adds that "[l]anguage learning strategies are behaviors or actions which learners use to make language learning more successful, self-directed, and enjoyable." (Oxford, 1989, p. 235). Thus, language-

learning strategies (LLS) are actions/decisions learners make to more efficiently complete a task. According to Griffiths and Oxford (2014) an extensive review on the definition of language learning strategies produced the following definition: “activities consciously chosen by learners for the purpose of regulating their own language learning.” (p.2).

Oxford (1990) introduced a strategies inventory for strategy language learning (SILL). Here Oxford provides an overview over different types of LLS the learner uses to better help themselves learn a new language. A classification of these LLS are divided into six types: memorization strategies, cognitive strategies, compensation strategies, metacognitive strategies, affective strategies and social strategies. The first concerns strategies used as techniques to efficiently memorise, retrieve and transfer the needed information for further language use (Hardan, 2013, p. 1721). Strategies as such can be any form of overview that will help with a better understanding of the language, e.g. the relationship between nouns and verbs. The second strategy revolves around helping the learner enact on their task correctly by implementing all of their processes, i.e. reasoning, analysis, and drawing conclusions (Hardan, 2013, p. 1722). Moreover, compensation strategies are strategies that are used to compensate for a lack of knowledge or a lack of vocabulary. These allow students to use language, for instance, to write even though they lack the available vocabulary (Hardan, 2013, p. 1722).

The fourth strategy is where a student can engage in metacognitive strategies to help coordinate the learning process through centering, arranging, planning, and evaluating their learning, which will help obtain responsibility for one’s learning (Hardan, 2013, p. 1722). Affective strategies are tools or techniques that help students to control their emotions, attitudes, motivation, and values. Such strategies are powerful in the sense that they affect language learning since they allow students to manage their feelings (Hardan, 2013, p. 1722). The sixth strategy, social strategies, are activities that students employ while seeking opportunities to be exposed to a practice-friendly environment (Hardan, 2013, p. 1722).

As discussed above, there are different processes and categorisations about what happens within the learning process and the choice of strategies. The next element is how strategies interplay with writing and, more accurately, what the present thesis means when referring to writing strategies. According to The National Writing Centre (Skrivesenteret, 2013b), explicitly teaching students writing strategies is one of the things that has the most significant impact on making competent writers. The National Writing Centre (Skrivesenteret, 2013b) refers to writing strategies as tools students can use to complete tasks and that they concern providing a repertoire of techniques students can perform in different phases of the writing

process. Hertzberg (2006) defines writing strategies as procedures and techniques the writer uses to complete a task. Some writing strategies are observable, while others are mental processes that are consistently used throughout the students' school course.

Oxford (2011) states that these procedures and techniques, i.e. writing strategies, are acted out by writing learners, that can be for example, implementing strategies of planning. Some of these planning strategies can take the form of global-planning, meaning an overall view and general organisation of the text. Another planning strategy is thematic planning, which is a slightly more detailed planning of ideas regarding organisation (Oxford, 2011). These strategies come in a range from expert to novice strategies, meaning that both "camps" make use of them (Oxford, 2011). Manchón's & Roca de Larios' (2011) study found that the distribution of planning within the writing process differed between proficiency level. Thus, there is a good indication that more proficient students tend to more aptly employ writing strategies. Moreover, Oxford (2011) states that the research points in three leading directions. One is that L2 writers implement a broad spectre of strategies and strategic actions to learn to write. Secondly, depending on the socio-cognitive dimension construction of the text, the learner is dependent on internal and external learner variables in accordance with the writer's strategic behaviour. Lastly the learners' choice of strategy is mediated through the instructions received, meaning that it can be modified through strategy instruction (Oxford, 2011). Thereby, writing strategies are affected by internal and external variables. They differ in frequency when it comes to proficiency level and that strategy instruction influences the choice of strategy.

Research has also shown that strategy instruction is beneficial when done in subjects that focus on different aspects of the writing skill (Bishop, 2001; Sengupta, 2000; Olson & Land, 2007). The English subject is demonstrated in the present thesis as a subject that should have and has focus on different aspects of the writing skill. However, it has also been pointed out that strategy instruction may be context-dependant (Carrell, 1998). De Silva (2015) argues, for example, that L2 students may find it hard to cope with the demands of writing. Thereby, contextual factors, such as degree of possessed language skills, may alter the effectiveness of the willingness to obtain such strategies.

Canagarajah (2002) argues that an understanding of students' preferred strategies may be helpful for teachers, namely knowing what strategies students are comfortable with and how the teacher could alternatively challenge or encourage students to stick to their strategies or try demanding strategies that help students gain different language skills.

Moreover, De Silva (2015) presents the Cycle of Writing Strategy instruction, which contains eleven steps (see figure 4 in appendix 4). The model was designed through revision of other models for strategy training and L2 writing. As one can see, the steps incorporate some of the principles mentioned above. The model emphasises the importance of awareness-making, generating ideas, interacting, and making students aware of the procedures and techniques in the writing process. The model draws on three major approaches to writing instruction: product, process, and genre-based writing (De Silva, 2015, p. 307). Thus, the steps account firstly for aspects such as joint construction, modelling and individual construction from the genre approach; secondly, planning, drafting, input from the teacher, from the process approach; and finally, model texts from the product approach (De Silva, 2015, p. 307). Morover, De Silva (2015) states that by combining steps from strategy instruction models and the major approaches presented, resulted in the model presented in appendix 4.

Furthermore, the model starts off with goal setting. Goal setting can, for example, be to write as clearly as possible in the past passive voice while using correct sequence markers and other terms relevant within the appropriate discourse community when writing a lab report (De Silva, 2015, p. 309). When it comes to task analysis, Wenden (2002) states the importance of learners finding out the purposes of the task. This can be done through analysing the task and the students can consider what type of genre they ought to use (De Silva, p. 309). Thereby, the students have to employ previous knowledge or get instructional guidance about the confinements within the genre or the key elements of the task. Hence, there is a natural progression through the writing strategy instruction. The model proposes joint construction of the text, which means, according to De Silva (2015), that "[…] the teacher guides the students in applying the strategies during the different stages of the text and explores the possibility of using a combination strategies orchestrating them to fulfill the task successfully" (p. 309). Hence, the teacher fills in the gaps and helps the students in navigating the appropriate strategies needed for a specific task. Furthermore, the two following steps enable a natural progression in repetiton and practising appropriate strategies which is done through the introduction of similar tasks and by jig-sawing the teacher. However, the teacher needs to gradually withdraw to enbale the student to practise on their own.

The two last steps are independent construction and evaluation. The first tries to focus on the ability a student has to do it on their own, while the latter checks if the task is correctly

completed. If the end-goal is reached, the student(s) will be introduced to, for example, a new genre to enact on (De Silva, 2015, p. 309).

Furthermore, Oxford (2011) elaborates on how successful adult L2 writers succeed. She states that the common ground for successful L2 writers is metacognitive knowledge of who they are as writers, the features of the writing task, and choice of appropriate writing strategies for its purpose (Oxford, 2011, p. 248). This means that there is a need for inclusion of awareness-making around writing strategies. Oxford (1989) argues that the most effective way of strategy training is to explicitly teach learners why and how to: "(1) use new strategies, (2) evaluate the effectiveness of different strategies, and (3) decide when it is appropriate to transfer a given strategy to a new situation" (p. 244). By explicitly teaching writing strategies on the terms of these three elements, the instruction should include sufficient practice to help these new strategies to internalised. The National Writing Centre (Skrivesenteret, 2013b) presents an example of how to implement writing strategies to the writing process in addition to their emphasis on modelling, reading of example texts, and providing clear frames for students' writing tasks (see appendix 5).

Through these four phases, the teacher generates a thought-process of what kind of strategies one should use in the different scenarios. Thus, it opens up for planning, thinking about the appropriate tools to implement, thinking about the next move, and so on. Within the POW approach to writing, one of the writing strategies commonly used is free-writing, which seems like a positive strategy to use in addition to generating ideas by use of e.g. a mind map. Both POW and the genre-based approach possess explicit strategy use in their approaches. However, providing students with a larger repertoire of writing strategies will help them in the process of writing to a larger extent. Thus, a mixture of both focusing on different phases of the writing process, gaining explicit awareness of genre-specific content, and the use of additional writing strategies magnifies language learners' writing competence.

3.3 Teacher cognition (TC)

In this section, language teacher cognition will be accounted for, followed by the history of teacher cognition, presented mainly through Borg (2006), showing the focal points of TC's development. Furthermore, constructs of teacher cognition with the sub-categories of teacher language learner experience, teacher education and teacher classroom practices will be taking into account.

3.3.1 What is teacher cognition?

Teacher cognition concerns what teachers believe, think, know and how this interplays with their classroom practices (Borg, 2006, p. 6). The focus is therefore on understanding teachers' mental lives, i.e. their internal mental processes. Thereby, teacher cognition concerns the unobservable dimension of teaching and these are collectively referred to as "[…] teachers have cognitions about all aspects of their work, and lists recurrent labels used to describe the various psychological constructs [..]" (Borg, 2006, p. 41). Thus, teachers have predetermined beliefs, knowledge, and attitudes, and share different perspectives when it comes to, for example, teaching, curricular materials, instructional activities and so on (Borg, 2006, p. 41). The field addresses the fact that teachers possess different knowledge and prior experiences. Therefore, it is of importance to consider these variables when investigating classrooms and teacher practice. According to Haukås (2018, p. 344), this complex system regarding teachers' beliefs contains various variables that influence each other. Beliefs function as filters that teachers view the world through and teachers tend to assume that their beliefs reflect reality. In addition, teachers are not necessarily aware about their beliefs or where they came from (Haukås, 2018, p. 344).

Borg (2006) problematizes the case in which teachers state a certain belief that differs from their practice. Such incongruency may be explained as an inconsistency between teacher belief and practice. However, as Borg (2006, p. 107) explains, there are many factors that need to be taken into consideration, for instance the complexity of the elements of instructional practices and how they can vary from a theoretical perspective to actual practice. Therefore, the complexity in which instructions are defined must be viewed in the larger context of teacher cognition, situational factors inside and outside of the classroom, social factors, and the wider institutional context. In addition, Borg (2006) states that it is also clear that teachers' cognition changes over time. It varies from experience and there is a lack of longitudinal research on this matter. Hence Borg (2006) presents a model (see appendix 6).

The model provides an illustration of teacher cognition (or beliefs) that incorporates four influences, namely "(1) personal educational background, (2) teacher training, (3) teaching practice experience, and (4) contextual factors" (Haukås, 2018, p. 345). According to Haukås (2018), existing beliefs can influence what pre-service teachers and in-service teachers learn, but in addition their training can influence and alter the already established belifes. As we see, the arrows from professional coursework and classroom practice point in opposite directions (Haukås, 2018). However, as the arrows in the model show, one's beliefs influence one's teaching and thereby, classrom experience can effect and change beliefs.

3.3.2 History of research on teacher cognition

According to Borg (2006, p. 7), the research field of teacher cognition emerged in the 1970s, where one tried to understand or map out teachers' cognitive process. The transition into the field can be better explained as a move from teaching and learning being seen as acted out behaviours to a more cognitive view in which one affirms that internal mental processes matter in researching teaching. Thus, there was a shift from a dominant view of mostly behavioural practices taken into account, to the assersion and acceptance of teachers as thinking individuals who make complex decsions on the base of complex inner and outer variables. The National Institute of Education in the US reported at a organised conference:

> It is obvious that what teachers do is directed in no small measure by what they think …To the extent that observed or intended teaching behaviour is "thoughtless", it makes no use of the human teacher's most unique attributes. In doing so, it becomes mechanical and mightwell be done by a machine. If, however, teaching is done and, in all likelihood, will continue to be done by human teachers, the questions of relationships between thought and action becomes crucial.
>
> (National Institue of Education, 1975, p. 1)

As Borg (2006) argues, this marked a shift where research on teachers had to include the psychological processes a teacher possesses to grasp teachers' choices and decision making in the classroom. Shulman and Elstein (1975, p. 35)add to how the teacher role can be explained. To conceptualise the teacher's ole, one has to affirm it as an "[..] active clinical information processor involved in planning, anticipating, judging, diagnosing, prescribing, problem solving." Thus, there is a complexity to the teacher role that has to take the aspect of teachers' thoughts, beliefs and experiences into account in order to understand their decision making. The complexity revolves around the acceptance that the teacher goes through a process that is affected by various variables. It underlines that teachers obtain information that is being processed and influenced on behalf of the teacher him/herself.

3.3.3 Constructs of teacher cognition

Borg (2003) explains teacher cogntion with reference to the following three themes: "(1) cognition and prior language learning experience, (2) Cognition and teacher education, and (3) cognition and classroom practice." (p.81). These three constructs are deemed relevant and included due to the present study's aims about teachers' beliefs and their classroom practices.

Teachers' language learner experience

Some have argued that "beliefs established early on in life are resistant to change even in the face of contradictory evidence" (Borg, 2003, p. 86). Such statements may influence some teacher beliefs from their own learner experiences and that possibly can greatly benefit or hinder future instruction. For instance, negative previous learner experiences may make the

teacher aware of what not to do in certain situations. Furthermore, Borg (2003) refers to Lortie (1975) about the phenomenon "apprenticeship of observation", which involves critical incidents from personal experience that become a part of one's learner repertoire. This repertoire portrays that one learns a good deal about teaching from one's own experience as learners. One could then argue that for a language teacher, one's own experience as a student has functioned as an apprenticeship. Furthermore, Borg (2003, p. 88) refers to a study done by Johnson (1994), that preservice teachers' instructional decisions could largely be based on images of teachers, materials, and activities, from their own learner experiences.

Another study refered to by Borg (2003, p.88) investigated novice teachers' cognition. In the study, the novice teachers made instructional decisions based on their positive and negative experiences and therefore avoided specific instructional practices. For example, some of the teachers avoided teaching grammar or correcting errors because personal L2 experiencences of these practices had been negative. However, it is not just pre-service and novice teachers that are influenced by their own experiences as language learners. Borg (2003, p. 88) refers to Woods (1996), who reported that a teacher's beliefs on L2 learning was vastly influenced by his own experiences. The teacher could not communicate in French even though he had been exposed to years of formal instruction. However, after six months in the company of French speakers, he managed to develop the ability to communicate in French. Thereby, the teacher had strong beliefs that communicative approaches were superior to grammatical approaches.

Teacher Education

There has been som disagreement to the extent of influence teacher education has on teacher cognition. However, in most cases, studies show that teacher education can have a varied impact on teacher cognition (Borg, 2003, p. 89).

Borg refers to a study conducted in Hong Kong where five trainees were taking a practically-oriented introductory teacher training course and found "changes in their cognitions in relation to (1) their conception of their role in the classroom, (2) their knowledge of professional discourse, (3) their concerns for achieving continuity in lessons, (4) common dimensions of the teaching they found problematic […], and (5) the manner in which they evaluated their own teaching" (Borg, 2003, p. 89). The participants had internalised the discourse and the metalanguage of the course and were able to use these aspects while discussing teaching behaviour. However, they did not develop homogenously. Each of the participants mastered the course through individual ways based on their own

beliefs and assumptions surrounding him/herself (teachers, teaching and learning) (Borg, 2003, p. 89).

One conducted study emphasised that, while encountering a wide spread of changes in beliefs, the opportunities for confronting beliefs are important and that they should be done early within their study programme (Borg, 2003, p. 90.). Therefore, this affirms that a change in teacher students' belief systems can occur during their teacher education.

Futhermore, Peacock (2001) conducted a study examining 146 student teachers' beliefs concerning teaching and language learning in English. The study went over a three-year period and it concluded that the beliefs held at the begingning were very much the same at the end. Almarza (1996) explored four students' beliefs and practices in an foreign language teacher course and observed them during their practice. The students had carried out their practices based on theories and material gone through at the university. However, the one student stated that when she had qualified, she could develop the ideas and beliefs she had had before the teacher training. The researcher was indicated that the students may have changed their practice to satisfy the lectures who observed them. Haukås (2018, p. 347) states that although studies point out that students can be reluctant to alter their beliefs, education and practice can alter and develop students' awareness of their own beliefs, especially through confrontation of their beliefs, through e.g. discussion.

Teachers' classroom practices

A teacher's classroom practices can be acted out on the basis of, for example, their beliefs and attitudes. Kubanyiova and Feryok (2015, p. 435) claim that language teachers' practices are shaped in various unique and unpredictable ways that arrive from the "invisible dimension" and emerge from their personal language learner experiences, education and specific contexts learned from their experience. In other words, both social and psychological factors affect language teachers' beliefs. However, this aspect also invites attention to larger institutional contexts, for example what language teachers are required to do (Burns, 1996). Hence, according to Borg (2003, p. 94), these contextual factors can be anything from, for example collegues, school policies, mandates and parents. Thereby, teacher cognition alters and is shaped through what is carried out in the classroom and cognition, experience and context interplay and shape each other (Borg, 2006, p. 87).

Research also indicates that teachers' beliefs may be powerfully influenced by their own experience as learners, can be a long-term influence on instructional practices, can possibly outweigh genuine effects from teacher education, can at times not always show what teachers do in the classroom, and that beliefs and practices symbiotically affect each other

(Phipps & Borg, 2009, p.381). In that sense, contextual factors are of interest, such as prescribed curriculum or upcoming exams. These are all factors that can reduce a teacher's ability to carry on in accordance with their beliefs (Phipps & Borg, 2009). Ng and Farrell (2003) conducted a study that found out that teachers had altered their pedagogical practice due to time limitation. It is therefore crucial to keep in mind while researching teachers' beliefs and practices that there are contextual factors that may be the reason for deviating from their beliefs.

3.4 Related studies and contribution

Norwegian studies

Haukås (2012) informs that there has been conducted little research on teachers' beliefs about language learning strategies, both in Norway and internationally. She conducted a quantitative study with 145 Norwegian FL teachers' beliefs about and focus on language learning strategies. Haukås (2012) used an electronic questionnaire concerning questions under the themes: (1) knowledge about language learning strategies, (2) beliefs about language learning strategies, (3) self-reporting on reading strategies, (4) strategy instruction and vocabulary learning, and (5) focus on metacognitive language learning strategies in the classroom (p. 121-124). The results from the study show that the majority of the teachers were positive towards learning strategies and talked greatly about the themes. However, there was little work on learning strategies amongst the students. The students tried to a small extent different strategies and seldom set themselves goals for their own language learning.

Rosina (2017) conducted a study using mixed methods about motivational strategies used by teachers when teaching English in a Norwegian upper secondary school (in fact the students were in 8th and 9th grade). The study contains two samples, namely students and teachers. The students were given questionnaires while the teachers were interviewed. Then the researcher observed lessons. The teacher interviews indicated a similarity in attitude towards motivation and especially its importance in the long-term of process of L2 learning. Moreover, the teachers tended to use the same motivational strategies. In contrast they were unable at times to use the most effective strategies due to the limited amount of time given to teaching writing in lessons. The student questionnaires indicated that the majority of learners were motivated to study the English language and writing in particular. Rosina (2017) states that it is possible to conclude that self-motivated students with genuine interest in second language learning are more interested in positive results than students motivated by teachers and parents. In addition, she states that the results shows and indication that language

teachers' motivational practices are linked to the levels of the student's motivated learning behaviour, as well as their motivational state.

McIntosh (2017) conducted a case study investigating the teaching and learning of English in Norwegian upper secondary level elective English classes (International English, Social Studies English and English Literature and Culture). The focus of the study was expository and persuasive writing. The case study's sample contains five English teachers from five different upper secondary schools with a sample of students from each of their classes. The teachers were interviewed and the students went through a focus-group interview. In her study, McIntosh (2017) states that only one of the five teachers explicitly taught expository and persuasive writing, while the remaining four teachers taught the five-paragraph essay on the belief that it would facilitate writing for the students. Moreover, McIntosh further states that the teachers seemed to focus on structure when teaching writing and that the students deployed writing strategies in relation to the work. None of the students stated that they had participated in any process writing at the time of the course. Furthermore, the study shows that all of the teachers used sample texts when instructing writing, which was deemed beneficial and valuable by the students.

International studies

Simeon (2016) conducted a case study on learner writing strategies of Seychellois ESL secondary school students from a sociocultural perspective. The study was carried out by using observation, field notes and audio-recording of group interactions over five lessons. The students were high-achieving students in their second year in secondary school (13 and 14 years old). The research suggested that the students made use of five different types of strategies, mainly: (1) brainstorming, (2) use of mother tongue, (3) peer-scaffolding, (4) use of background knowledge, and (5) use of humour. Simeon informs that three of the five strategies are found in previous studies and that strategy number four and five are additional strategies in her study. Simeon (2016) argues for a reconceptualization of writing strategies from a sociocultural perspective due to the fact that cognition did not only exist as internal factors, but also as a consequence of external sociocultural context.

Mu and Carrington (2007) conducted a study investigating the process of L2 writers, specifically examining the writing strategies of three Chinese post-graduate students. The study was carried out through a semi-structured interview, questionnaire, retrospective post-writing discussion, and by analysing written drafts of papers. Mu's and Carrington's (2007) findings indicated that the three students employed rhetorical strategies, metacognitive strategies, cognitive strategies, and social/affective strategies while writing. The data

illustrated that all of the strategies except rhetorical strategies (Mu emphasises organisation of paragraphs) transferred well across languages.

Maarof and Murat (2013) conducted a study aimed to examine strategy use for essay writing amongst high-intermediate and low proficiency ESL students in Malaysia. The study contained 50 participants and was carried out to identify any significant differences in strategy use between the two groups. The questionnaires in the studies indicated that the ESL students were moderate writing strategy users. Writing strategies employed while writing were the most frequently used, while revising strategies were used the least. The study indicates an approximate equal frequent use of strategies, only differing in the types of strategies used. One implication of the study was that students need to be encouraged to use a varied set of writing strategies to improve their writing.

Shi and Cumming (1995) conducted a study aimed to examine five experienced teachers' conception of second language writing instruction. Each teacher represented a case and was interviewed for 15-40 minutes after observing one of their classes weekly over two years. The analysis of the 48 hours of audio-recording indicated that each instructor's conceptions were highly consistent with their individual expressed views about their teaching and their personal grounded beliefs about teaching ESL writing (Shi & Cumming, 1995, p. 87). The researchers point out that the teachers using pedagogical innovation implemented them in the composing process, but the innovation declined after these innovations were incorporated into their already existing beliefs about teaching ESL writing. Shi and Cumming (1995) state that their findings suggest that new curricula changes in L2 writing need to be referenced to the individual qualities of teachers' pedagogical conceptions and long-term views on the accommodation of pedagogical change.

McCarthey (1992) investigated the changes about writing instruction of three teachers participating in the College Writing Project (p. 5). McCarthey (1992) used drawings of interpretive/qualitative assumptions and found that all the three teachers changed their ideas about the teacher-student relationship, the goals of and purposes of writing, and their pedagogy in ways that were consistent with the project (p. 5). The researcher states that the teachers changed in different ways based on their previous experience with writing instructions.

4.0 Methodology

4.1 Introduction

This chapter will present and describe the chosen methodology used in the research. In order to investigate three teachers' cognitions and practices about writing instruction and strategies, a qualitative approach was a natural choice in order to collect relevant data. The methodology of this thesis consists of two types of data collection, namely teacher interviews and classroom observations. Through the investigation of this project and in order to enhance the validity of the study, the data collection consisted of a pre-interview with the teachers, classroom observation over five lessons (5x45 minutes), and a post-interview. These two methods are broadly used within the field and compliment the goal of the research to investigate teachers at the general English programme in VG1.

Firstly, the nature of a qualitative approach will be addressed. Secondly, a short elaboration on case studies will be given, followed by an elaboration on interviews. Fourthly, observation will be accounted for, followed by planning and conducting the interviews. The structure of the interviews will be elaborated on, followed by the planning and conducting of the observations, sample, processing and presenting the results, ethical consideration,s and finally validity and reliability. There is also a table consiting of the research design present in appendix 7.

4.2 Qualitative research

An extensive description of data collection is often divided into two categories where one has quantitative and qualitative data collection methods. Quantitative data collection is known for its ability to generalise due to its nature of collecting a restricted amount of data from a large pool of participants. A qualitative method's key trait, on the other hand, is that it collects a broad spectre of data from few participants. Hence, Larsen (2007, p. 26) states that the strength of employing a qualitative approach is that one is provided with in-depth data which is open for further analysis. According to Larsen (2007, p. 26), qualitative approaches provide an enhanced opportunity to gain a comprehensive insight into the phenomena one is researching. However, qualitative research does not enable the possibility of generalisation. In contrast, qualitative approaches attempt to acquire a sense of insight or knowledge to what is being researched. As Borg and Gall (1989, p. 408) discuss, qualitative research provides an enhanced understanding from an indvidual contrasted to a larger restrictive questionnaire with

a hundered participants. Thus, qualitative studies acquire a broader grasp of elements of a chosen phenomenon.

The nature and focal point of qualitative research is to describe, understand and clarify a human experience, not to determine what is the most likely trend within a group (Dörnyei, 2007, pp. 125–126). Hence, Larsen (2007) elaborates on the explorative strength of qualitative research to manifest itself in the ability to keep an open and fluid approach that enables further elaborations on questions asked or on topics presented, i.e. in an interview setting. Thereby, the interviewer is able to explore informants' statements further.

Qualitative research comes with its obstacles. Due to few participants of the study, the researcher heavily relies on the participants. This reliance can be everything from the willingess to contribute with detailed data of relevance to planning dates for interviews and observations. As Dörnyei (2007, p. 125) points out, qualitative data can quickly grow and especially for novice researchers it can be challenging to generate useful data rather than not obtaining enough data.

4.3 Case study

According to Dörnyei (2007, p. 151), a case study "is the study of the particularity and complexity of a single case". A case can therefore be almost anything, for example people, an in-depth exploration of a programme, institutions, and practically anything as long as it possesses a single entity that is clearly defined (Dörnyei, 2007, p. 151). Furthermore, in its simplest form, a case study consists of an investigator that makes a detailed inquiry of a single subject, group or phenomena (Borg & Gall, 1989, p. 402). In addition, case studies enable researchers and teachers to reflect over distinct instances of educational practices (Freebody, 2003, p. 81). This study investigates teachers' beliefs about writing instruction, how they practice the use of writing strategies in the English subject in upper-secondary school, and the theoretical aspect surrounding these variables. Through interviews and observations, these aspects are investigated in an exploratory manner. The particularity and complexity of each of the writing instruction of the three teachers will be studied in-depth.

This study investigates the general English programme at the VG1 level (programme), and seeks to collect data on teacher cognition about writing instruction and strategies. Moreover, case studies generally employ more than one method; the present study conducted a pre-observation interview, observation of five lessons (5x45 minutes), and a post-observation interview. These methods lead to a rich amount of data that could provide insight into the area of the study. Nonetheless, to contribute to the field of teacher cognition, the

study needs to consist of a satisfactory number of samples (Borg & Gall, 1989, p. 402). This study has investigated three teachers with 81 students, incorporating teacher interviews and observations.

4.4 Interview

The word interview comes from the French word *entrevue,* which means inter view, thus those participating in an interview establish common (inter) opinions (view) (Postholm & Jacobsen, 2018, p. 117). Thereby, in an interview, knowledge is created between the interviewer and the interviewee. According to Brinkmann (2013, p. 1), conversation has always been a central resource in obtaining knowledge from other people and that we talk to each other to learn how other individuals or groups view the world. Thus, we intend through conversation (and thereby interviewing) to grasp how others feel, think, act ,and develop as individuals and in groups. According to Patton (2002, p. 348), qualitative interviews allow for an open dialogue between interviewer and interviewee, as opposed to closed questionnaires or other tests used in quantitative studies.

Borg (2006, p. 189) states that using interviews to get teachers to elaborate and talk about their beliefs is a widely used strategy within the study of language teacher cognition. The goal of using interviews in this thesis was to grasp beliefs and practice to better understand writing instruction. Therefore semi-structured interviews were one the chosen research methods of the thesis. This is due to semi-structured interview's nature of being a compromise between the two extremes of structured and unstructured types of interviews (Dörnyei, 2007, p. 136). Furthermore, semi-structured interviews offer through a set of pre-prepared guiding questions, an encouragement to elaborate on issues raised in an explanatory manner (Dörnyei, 2007, p. 136). To further understand the teachers' beliefs and practices, classroom observation was a necessity. As Borg (2003, p. 105) argue "[…] we are interested in understanding teachers' professional actions, not what or how they think in isolation of what they do." Hence, by observing the teachers, one is provided with a greater knowledge of teachers' professional actions and how they interplay with their beliefs.

4.5 Observation

Dörneyi (2007) describes classroom observation as "[…] a highly developed data collection approach typical of examining learning envirnoments" (p.176). Classroom observations differs fundamentally from questioning, as interviews takes upon a sense of self-reporting while observation provides direct information (Dörneyi, 2007, p.178). Postholm & Jacobsen

(2018, pp. 113–114), state that observation is the most fundamental approach when it comes to collecting data. In the nature of the present study is acted out as qualitative research, observation is acted out in natural occasions and is uncontrolled. In the field of language teacher cognition, Borg (2006) remains steady in the belief that it needs to include observation(s) to comprehend and catch the necessary details one needs. Therefore, to fully grasp teachers' cognitions about writing instruction and writing strategies, the observation was a natural choice to enact on what they do and later on follow up on these choices. Thus, observation makes it possible to gain evidence of what happens in the classroom.

4.6 Planning and conducting the interviews

Before interviewing the teachers, preparations were needed. First, dates and times had to be organised. The teachers were contacted by e-mail, firstly inquiring if they wished to participate in the project. Furthermore, the participants and researcher planned possible dates for the interviews and observation. One important issue was to ensure that the dates did not overlap and that the activities were of relevance to the research project. Secondly, an interview guide was prepared. According to Dörnyei (2007, p. 137), an interview guide is present to help the interviewer in various ways. For example, an interview guide ensures that the domain is covered and that nothing of importance is left out by accident. Furthermore, a guide enables the researcher to suggest appropriate wordings, it offers a list of useful probe questions if needed, and it can list some comments to bear in mind.

The interviews were conducted in Norwegian and English. Initially all the interviews were planned to be done in Norwegian to overcome any sort of language barriers and the risk of not being able to gain fully elaborated answers. However, one of the teacher's mother tongue was English and she had completed her education relevant to the English subject in an English-speaking country. Thereby, it was decided to conduct the interviews in English with the first participant. According to Dörnyei and Taguchi (2009, p. 12), the quality of the data is increased if the questionnaire is presented in the interviewee's own mother tongue. Although Dörnyei and Taguchi (2009) refers to questionnaires, the researcher sees no reason as to why this may not be applicable to interviews, the reason being that both methods aim for honest and valid answers. Even though the first participant is proficient in Norwegian, the idea was that one would easier obtain the teachers' cognition through the use of their L1. However, the second teacher came from a German-speaking background and since the researcher does not speak German, an L1 dialogue was not able to be carried out. The choice fell on conducting the interview in Norwegian, considering the researcher's L1 is Norwegian and the school

context was Norwegian. Thereby, the hope was that the interviewer could follow up on elaborations at a more proficient level. The last participant was a Norwegian native and therefore the last interview was conducted in Norwegian. Henceforth, the chosen language(s) employed may open up for an enhanced elaboration by the teachers of their teaching, in a desirable fashion.

The teacher interviews were conducted at the teachers' work place and were recorded using an audio-recorder. Practice interviews were conducted with acquaintances to ensure that the recorder worked proficiently. The interviews with the first two participants were carried out in group rooms to ensure relaxed and uninterrupted surroundings. The last participant was interviewed in the teachers' break room. This was because the break room at the time was available since both the pre- and post-observation interviews took place late in the day. During the second and last two participants' post-observation interviews there were some interruptions due to questions that needed clarification by their colleagues. However, the question discussed by the researcher and participant quickly found its way back on track. Notes were also taken during the interview to sort out key information the participants stated and to possibly capture details the recordings might not have given a good enough description of. Additionally, there were noted questions during the interview to follow up on elaborations and thereby ensuring it would not be forgotten.

The post-observation interview guide consisted of a pre-set of collective questions as well as individually-made questions based on the findings from the observation. The collective set of questions aimed to serve as a starting point to open up for situations in which the interviewer could add questions where it was needed. One of the main issues for the post-observations was to draw on specific activities and occurrences in the classroom. By taking use of this approach, in all likelihood one is able to obtain greater insight into the teachers' knowledge and intentions of the chosen methods, activities and materials employed. The employed method seems advantageous due to the ability it creates to draw lines between pre- and post-observations interviews and the observations. Thereby, these steps hopefully enabled a more accurate study in the search of understanding the relationship between teachers' beliefs and practice.

4.7 Structure of the interviews

As mentioned, for the sake of the study, semi-structured interviews were chosen because they were suitable for this thesis. The researcher followed an interview guide so to that the interviewees were asked the same questions (see appendix 9). The interviews were aimed to

last around a maximum of one hour. This was in order to ensure that the interviewees were not fatigued or bored during the interview session. Moreover, keeping the interviews within this time frame also permits a reduction of data in order to not obtain an overload of data to analyse within the time frame of the thesis.

While creating the interview guide, the guide was divided into three major categories with questions specifying the aspect within the theme (see appendix 8). The questions among the category of the background (see appendix 20) were included due to the assertion that "cognition not only shapes what teachers do but … in turn [is] shaped by the experiences teachers accumulate" (Borg, 2003, p. 95). It was, therefore, necessary to ask the teachers about their professional background from education to experience to investigate their cognitions with precision. The first example questions, in appendix 20, of the interview is an example of what, according to Dörnyei (2007, p. 137), is seen as necessary for the rest of the interview, since it sets the tone and can help the degree of openness for the rest of the interview. The teachers where then asked questions such as the three last example questions in background. These questions, in light of studies comparing novice and experienced teachers show that alterations in cognitions happen overtime (Borg, 2006, p. 95), which may not be too surprising. However, it may show different viewpoints on whether opinions and knowledge change over time and generations. Then again, it is also of interest to get insight into how the teachers explain their journeys to their current stance. Moreover, questions like the three above are present to assure descriptions of their cognitions from previous experiences as students in upper-secondary, at higher education, and their experiences as a teacher. Hence, they enable the researcher to evaluate their cognitions and how they may have developed over time.

The second section focused on instruction and approaches connected to writing in English classes. In this part, the teachers were asked about specific writing instruction approaches, how they practice the use of student writing strategies, and challenges surrounding teaching writing in English at a Norwegian upper-secondary level. The questions in this section were compiled due to their relevance to the study and to gain insight into teachers' knowledge and beliefs. The last of the examples, shown in appendix 20, was included to gain insight into any external factors that could have impacted the teacher's approaches, as well as in the next section.

The third section (see appendix 20) focused on the choice of materials: anything from what specific type of materials they use, to the frequency of textbook usage, to how they feel

smaller and larger institutional frames effect their decision making. These were asked to investigate their cognitions about materials used in classrooms, as well as grasping factors influencing their choices.

4.8 Planning and conducting the observations

Just like the interviews, preparations were made beforehand. One of the factors kept in mind was to what extent the teachers would be informed about the purposes of the study beforehand. In this case, disclosure will function to the extent that the participants that are being observed are aware of the purposes of the observation, which can range from anything from a minimal to a full extent (Borg, 2006, p. 228). Thereby, it was necessary to decide to what extent the teachers were to know about the purpose of the observation. According to Larsen (2007, p. 91), in order to avoid possible influence, the observer may state something general about what is being observed but not go too much into detail about the aim of the observation. This is done in an attempt to avoid influencing the participant to alter their behaviour, or in this thesis' case and pedagogical choices. If the participant possibly knew the exact elements that were to be observed or investigated, it may influence their replies (Denscombe, 2002, p. 189). However, this thesis aimed for openness and honesty. Therefore, misrepresenting the thesis' aims was avoided and the teachers were provided with an information sheet explaining the frames of the study, their rights, and so on. This was done to ensure that the observation carried out was relevant to the thesis' focus on writing. On the other hand, the researcher tried to avoid a full disclosure of the purposes of the study. The fact that the study seeks to analyse elements of their beliefs and practices in-depth was not discussed to mitigate the influence of meeting expectations. However, the teachers were either interviewed a day or the weekend before the observations. Thereby, through the interviews, the participants are aware to a larger extent about the focus of the interview when an interview follows an observation (Borg, 2006, p. 237)

Before the observation, the role of the observer had to be determined. According to Dörnyei (2007, p. 179), the researcher's role in classroom observation is usually not or at least minimally involved in the setting, and is therefore described as a "non-participant-observer". The aim of researcher in this study was therefore set out to be as little as possible involved during the observation. In addition, Borg (2006) clearly states that "[t]here is a very clear preference in language teacher cognition research for non-participant observation – i.e. where the researcher in the classroom typically sits at the back, makes notes and avoids interacting with teacher or students during the events being observed" (p. 231). Thereby, the role of the

researcher in the present study could be described as non-participant observer. However, likewise to what Borg (2006, p. 234) illustrates, there is a tension between the non-participant role envisioned and invitations to participate. These participation inquiries can be anything from being asked to answer a student question they are not sure about, or if the teacher asks one to participate. Borg (2006, p. 234) argues that a researcher's response cannot simply be driven by a dedication not to partake and thereby refuse. In these situations, ethical considerations come into play. Ignoring a question from e.g. the teacher can result in embarrassment and can set the tone for the rest of the lesson. A way to encounter this tension is to give brief replies and then allow the teacher to carry on with the lesson (Borg, 2006, p. 234). During one of the lessons observed of the second teacher, these considerations made in advance came into play. The researcher was asked if he had ever taken a gap-year, which he had. Subsequently, the researcher affirmed where, when and the factors related to what it takes and includes to go on a gap-year (jobs, savings, rats, etc.). The teacher thereby quickly carried on with her lesson. By choosing to reply, the teacher was able to go on and the researcher carried on taking notes while sitting in the back of the classroom.

4.9 Sample

Choosing the exact number of teachers to investigate is a tricky task. In the nature of this thesis, due to its data size given that it is a qualitative approach consisting of two interviews and observation of five lessons (5x45 minutes), three teachers seemed fitting for the research project, due to the limited amount of time available. All three cases were situated in Telemark county in two different municipalities where teachers who taught in the general English programme at VG1 were investigated. Due to the nature of qualitative data being characteristically labour-heavy, a qualitative data approach has to use a small sample of informants. As mentioned in section 4.1, through qualitative research one "[..] focuses on describing, understand, and clarifying human a human experience, and therefore qualitative studies are directed at describing the aspects that make up an idiosyncratic experience rather than determining the most likely, or mean experience, within a group." (Dörnyei, 2007, p. 126). Thereby, it is not of interest how representative the sample is. However, what is of interest is finding individuals that can provide different and rich insights to what is under investigation and thereby magnify what we can learn from these individuals (Dörnyei, 2007, p. 126).

Choosing the informants arose through a public contact list of the representative upper-secondary schools and was reached through personal contacts. Thereby, this sample is,

accodring to Dörnyei (2007, p. 129), a convenience sample, which is the most used but least desirable sampling strategy. The positive side to this sampling strategy is that one finds willing participants. However, there had to be criteria. One of the criteria for the study was not to have teachers from the same school and that the researcher would follow the same class during the observation consisting of 45x5 minutes (five lessons). The teachers were contacted through e-mail with an invitation to take part in the study with a further promise of clarifying information if they were interested in participating. The invitation mentioned that the researcher was conducting a study about writing in the English subject in the first-year of upper-secondary school. The introductory e-mail mentioned the methods of the project. However, a choice was made not to mention the amount of observation before the teachers seemed interested. This was done not to scare away the participants through the first e-mail and that if they were interested in the project, they would be open to partake in an extensive observation to a greater extent. A pivotal part of the study was openness. The researcher had no interest in a vague description of the topic and the teachers were provided with an information form with a consent form (as mentioned in section 4.8).

In choosing the participants there had to be some criteria. The study sought out teachers that taught at VG1 level, which was chosen because English is a compulsory subject the first year. In essence, the choice was made on the assumption that it opened up for a larger pool of participants willing to participate. Furthermore, there was also an assumption that teachers teaching at the upper-secondary level are qualified EFL teachers, have university degrees and possess great experience relevant to teaching writing at the upper-secondary level. In addition, the researcher wished to have participants of both sexes and secure representations from different age groups. The participants are in their 40s, 50s and 60s.

4.10 Processing and presenting the findings

The data from the interviews and observations was processed through listening to the audio-recordings from the audio-recorder by using headphones. Due to the time limitations, the choice of presenting the data in the form of summaries was made. The choice was made to secure a clear and precise way of presenting the data collected from the interviews and observations. Transcribing the audio-recordings from the six interview sessions and nine observation sessions was deemed too time-consuming and therefore not an alternative. By using audio-recordings, the researcher was enabled to go back and forth with ease, and thereby enable information of essence to be included in the summaries. Furthermore, the choice of presenting quotes was made to illustrate valuable in-depth explanation of a

phenomenon. These elements could be of importance as an illustration of the teachers' beliefs surrounding key elements connected to, for example, methods and materials. Elements such as these are of importance because of the thesis' nature being explorative and analytical. Jacobsen (2013, p. 185) emphasises that central details of perception of key situations or phenomena ought to be commented on, and in the case of this thesis, comment on beliefs and practice revolving around writing instruction and strategies.

According to Creswell (2012, p. 257), included dialogues ought to be given support by themes. These themes should again support and provide a frame of the participants' reflection/thoughts and emotions (Creswell, 2012, p. 257). The focus of the summaries will be varied due to the exclusively qualitative data's nature of grasping a broad spectre of information, even though the same observation sheet and interview guide was used in all interviews and observations.

The presentation will include categories that are presented thematically. The division will be presented subsequently: firstly, background (teachers' biographical background), presents the teachers' education and experience. Secondly, 5.3 address the general practices, approaches and material relevant and employed while teaching writing. Thirdly, 5.4 presents resources, learning aims, challenges and contextual factors in reference to the teachers' writing instruction. Each teacher has their own sub-section to create a clear overview of what is to come. A check-list was not used during the observation, since the observation was coded after and will be presented in Chapter five.

4.11 Ethical consideration

Ahead of the data collection, ethical considerations had to be taken. Firstly, the study had to be reported to NSD to be approved (see appendix 2 and 4). Secondly, an information sheet was sent to the teachers and students (see appendix 2 and 3). The information sheet contained information about the study's aim, along with information containing their rights and how they could obtain more information of the implications of participating in the study. The information sheet given to the students contained information about their rights because the observation included audio-recording. Both the teachers' and students' information sheet contained a consent form which they all signed. In addition, both groups were ensured that they were to remain anonymous. In this case, the teachers were given pseudonyms, the school names were not included in the study and the researcher chose not to include their specific age. Furthermore, the participants were also made aware that the gathered data (recordings and notes) would be deleted by the end of the project.

According to Check (2012, p. 55), as accounted for above, protecting the subjects "[…]is the primary focus of research ethics". However, Check (2012) emphasises that a researcher has obligations to other groups as well, for instance the scientific community (concerning validity of the study, etc.). Thereby, it is of great importance to maintain honesty and openness in the disclosure of one's methods. By providing a detailed methods section and being honest in presenting their findings, a researcher enables openness and honesty of their projects (Check, 2012, p. 55).

4.12 Validity and reliability

Johnson and Christensen (2017, p. 298) state that validity in qualitative research concerns the terms *trustworthiness* combined with validity and that these, in the argumentation within the field of qualitative research, refers to the quality of the research. These terms incorporate the essence of qualitative research's plausibility, credibility, trustworthiness and thereby the research being defensible (Johnson & Christensen, 2017, p. 298). In accordance with these variables concerning the validity in qualitative research, Holliday (2015, p. 49) states that the field of qualitative research is moving much more towards a postmodern acknowledgement of the inevitability of subjectivity. The goal of the researcher is therefore to minimize their influence to obtain control of disruptive variables. Moreover, in a postmodern sense, 'truth' is mediated by ideology (Holliday, p. 49). Therefore, the researcher needs to be aware of his/her own beliefs which inevitably will always influence the study. Henceforth, the trustworthiness of the research depends on how the subjectivity is managed through the research.

Johnson and Christensen (2017, pp. 298-299) present strategies that promote the validity of qualitative research, and the strategies employed in the present study will be presented below. Firstly, when presenting the data, the present study makes use of summaries and direct quotes, which is referred to as *low-interference descriptors*. Secondly, the study uses multiple sources to collect data, which is described as *multiple data sources* that involves "[…] multiple sources to help understand a phenomenon (e.g. interviewing different people […]" (Johnson & Christensen, 2017, p. 299). Thirdly, the present study used *multiple methods*: interviews and observation. Fourthly, the study includes *multiple theoretical perspectives* in the form of the different approaches to writing that accordingly help interpret and explain the collected data (Johnson & Christensen, 2017, p. 299). The fifth strategy used is *reflexivity*, meaning that the researcher is continuously aware of his own biases, actions, etc. and is aware of the impact on the research situation and evolving interpretation (Johnson & Christensen, 2017, p. 299). The present study takes into account that the researcher is

limited to his abilities in interpreting the data and the impact he has on the participants while observing. In addition, there is also the possibility that the teachers want to please the researcher, providing him with answers they think he wants, which Dörnyei (2007, p. 54) refers to as social desirability bias. Lastly, the strategy of *triangulation* was taken into consideration. Triangulation concerns cross-checking the obtained information and the conclusions made through multiple procedures or sources (Johnson & Christensen, 2017, p. 299). Dörnyei (2007, p. 61) affirms that triangulation concerns the use of multiple methods and sources in a study. The study therefore aimed, as mentioned, to use two methods (interviews and observation) providing three teachers' views on writing instruction and writing strategies. Both genders were included in the study and all three teachers had different national backgrounds, education, and represented different amounts of experience. In addition, they were all of different age groups (in their forties, fifties and sixties).

One highly sought out method when conducting educational research is mixed methods, while the present study consists of multiple methods. While the present study contained multiple methods, they were all within the qualitative sphere. According to Creswell (2009, p. 4), mixing quantitative and qualitative methods is regarded to ensure reliable and valid results, if the researcher possesses the ability to make use of the convenience the data offers when analysing and investigating. To enhance the validity of the study, the researcher could have obtained a larger pool of teachers and given them questionnaires that addressed the same subjects and questions the participants of the study were asked. By doing so, one would have obtained relevant information, laying the foundation of overall beliefs concerning writing instruction and writing strategies in an EFL-situation. However, the study embarks on an in-depth investigation of three teachers including two interviews and observation of five lessons. Including a questionnaire could have resulted in an overflow of information not suited for the size of the present study. Another aspect could also have been to provide the students with questionnaires and how they report on the amount of focus on writing and writing strategies and the exposure it gets in the English lessons.

Observing the teachers over a span of five lessons strengthens the validity of the study. Interviewing the teachers and giving them the possibilities to recollect their beliefs and justifying them, combined with observation, opens for the possibility to monitor the correlation between what is said and what is acted out, ensuring a common approach to interviewing teachers (Gass & Mackay, p. 141). Additionally, a post-observation interview was conducted to grasp the teachers' perceptions and recollections of justifications made for

the lessons. However, a weakness of the study is that it involves five lessons, one week combined. Only a restricted amount of information can be gathered, and a study could preferably have taken place over a longer time-period. However, if it was to be made possible in the time period given for the present study, a reduction of participants would have been needed. Therefore, the study accounts for acted out behaviour in the classroom in addition to stated and elaborated beliefs, and a recollection of decided approaches, materials, etc.

Reliability in qualitative research concerns consistency and the extent to which a different researcher would arrive at the same results (Dörnyei, 2007, p. 56-57.) The study may be slightly weakened by the fact that the teachers knew they were being observed. The presence of an observer may affect and bias the teachers' behaviour (Dörnyei, 2007, p. 187). However, audio-recordings and field notes contribute to the reliability of the study. Thereby, it also has to be taken into account that what is being observed may alter from what is normally carried out in the classroom. Dörnyei (2007) states that "[…] only observable phenomena can be observed, whereas in applied linguistics so many key variables and processes that researchers investigate are mental and thus unobservable" (p. 185). Hence, through observation one is provided with a restricted amount of relevant information. However, by employing post-observation interviews, one can access the teachers' thought process and ask them about their lessons and how the justified their instruction. The interviews and observations were also audio-recorded, and thereby ensure that utterances and statements were correctly noted.

5.0 Results

5.1 Introduction

The present chapter presents summaries of the pre-observation interviews, classroom observations and post-observation interviews. Through these methods the thesis has attempted to study three teachers' beliefs and practices in relation to writing instruction and the implementation of writing strategies in-depth, in addition to contextual factors that may affect both of them. The names in the chapter are pseudonyms to further anonymise the participants. The teachers' quotes are present, and were translated, where they were found relevant for the sections' themes or if they complimented the research question. Moreover, the findings from the interviews and observations have been categorized to in accordance to the interview's structure (see appendix 8): Firstly, teachers' biographical background, secondly, general practices for writing instruction and implementation of writing strategies, and lastly, resources, learning aims, challenges and contextual factors.

5.2 Teachers' Biographical Background

5.2.1 Anna

Anna started working as a teacher in 1998 and has had a few breaks in between then and now. She started working as a part-time teacher when she moved to Norway and said she assumes there was a lack of English teachers at the time and explains the career choice as coincidental. Anna has also taught first language students at the primary level and then taught at a college for three years that offers half-year and one-year education programmes. Following her time at the college, Anna started working at her current place of work at in an upper-secondary school, where she is in charge of the English section.

Anna took her education in her native English-speaking country, where she took a minor in sociology, and majored in English literature and a subject called ethics, society and law. After moving to Norway and deciding that she wanted to remain a teacher, Anna completed her practical pedagogical education (PPU) in 2007. At a later point, Anna took an MA in pedagogy and leadership at a Norwegian University. Since she was of English-speaking descent, Anna explains her own upper-secondary English writing experience as strictly essay-oriented. She remembers her teacher explicitly saying: "This is your mother language, language is power and if you do not master this language, what are you going to do? You have nothing else to go on". Therefore, Anna says she strongly believes it to be crucial to express oneself coherently in written language. Another remark made by Anna

about her language learner experience was the focus on planning writing. She exemplifies exposure to brainstorming, mapping-out ideas, and organising before starting the writing process.

Additionally, Anna says she is aware that her experience differs from her students because English is not their L1, but their L2 or L3. Anna also states that she remembers being prepped by her English teacher to take notes, write bullet points and building texts from these points. In essence, Anna sums her own upper-secondary experience as teacher-centred, focus on the formal essay, structure, mapping out ideas, planning the essay and collection sources.

5.2.2 Linn

Linn has been a teacher for 14 years and started her teaching career through the Comenius program as a language assistant in another council within the same county as her current place of work. After teacher practice, Linn worked at two different lower-secondary schools for six years and has been teaching at her current upper-secondary school ever since.

Linn comes from a German-speaking country and has taken her upper-secondary and higher education in her motherland. Following her upper-secondary education, Linn took a year as an au-pair in England, where she went to a language school once a week. Linn explains that the teachers there relied heavily on textbooks and their tasks, as well as drilling them with Cambridge tests. She holds the title ‘lektor’ and has two subjects: German and English (English as her main subject). Since she moved to Norway, she has completed different further education, such as American history, American novels, and ICT-teaching and explains that she has repeatedly taken short courses since becoming a teacher. Her education contains didactics and teacher education in Norway.

From her own upper-secondary experience, Linn says that she has not been influenced by her English teacher, even though she liked the focus and practice of untraditional methods. Moreover, she describes her upper-secondary experience as teacher-centred; tasks and content came from the textbooks and that spelling, grammatical tasks and writing tests were dominant. She says that in sum there was no focus on understanding how a text hangs together, no focus on introduction and such, but more emphasis on writing grammatically correct. Linn specifically remembers one task from university that she has taken with her that concerns writing explicit descriptions of tying one's shoes. She says that one has to write concretely and not list every step. Linn says one has to address standing straight, sitting down, or bending over. She has done this with her students, but that they are to write instructions on how to makes tacos. However, she says her students typically forget to fry the minced meat.

Linn was initially textbook-centred, but the books quickly become outdated. Now, however, she has progressed over the years to make use of OneNote and retract herself from the textbook. While she was at university, essays were central, and they were also given translation tasks.

5.2.3 Jacob

Jacob has been a teacher for 35 years and started part-time at a lower-secondary school whilst taking pedagogical subjects during the evenings. He worked at a lower-secondary school for five years, followed by some years in vocational-related classes until his present job at upper-secondary school, teaching English in the programmes for sports education, media and communication, and adult education. Jacob is a French and English teacher and says he became so because he loves language and culture, which he deems as fundamental to society. He started studying French, but it was not enough. Therefore, he also took English subjects. Jacob states that his interests led to his education and that by default one naturally ends up as a teacher. He did not plan to become a teacher, but is more than happy with his choice. After his language studies, Jacob studied aesthetic history, Cand. mag, art history and pedagogisk seminar (now known as PPU), which includes didactics both in English and French. He adds that his exam essay for English didactics was on essay writing.

Jacob has taken some aspects from his own upper-secondary experience with him as a teacher. He remembers his French didactics teacher's focus explicitly on planning, thematical introduction, and keeping a positive atmosphere in class. He remembers his English lessons as pretty slack, but that his French teacher serves as a great inspiration to this day. Jacob also states that he has brought some inspiration from his education when it comes to providing his students with feedback as fast as possible. Additionally, Jacob adds his experience as a teacher to be a significant, influential factor for his instructional decisions. He explicitly states that he has over time become more aware of "reading" the students. About what he wrote when he was a student, Jacob says that they mainly wrote essays and that language and content was crucial.

5.3 General practices for writing instruction and implementation of writing strategies

5.3.1 Anna

Pre-observation interview

The approaches Anna says that she usually starts with a theoretical framework. For instance, she explains how one writes an essay, what the difference is between formal and informal

essays and addresses language formalities of personal letters. Anna then moves on to specific elements of a text.

> We go through "what is a good topical sentence and what is good structure? What is not a good introductory paragraph?" Then we set them loose and let them write.

Anna believes a theoretical overview is necessary for understanding what a good text is and that it functions as a tool for self-monitoring one's writing. Anna explains these overviews to contain elements such as a (good topical sentence, paragraph structure, content, and sources. However, her general experience is that students do not adopt the overviews provided when they write, and they are not bothered ensuring it is done correctly.

The approaches Anna prioritises is model texts, because they are useful tools to illustrate to students how a text functions and how a topical sentence should be. Additionally, she lets her students be "teachers" of previous written exams, looking for mistakes and comment on arguments made, the structure of the text, and finally grade it. The students find many aspects within the texts that could be improved; such as spelling mistakes, incomplete sentences, and topical sentences. However, she is unsure if this helps them. While commenting on approaches to writing, Anna also states that:

> Too much exposure might also be too much. You see, if you are training for a marathon, you are not going to run a marathon before the marathon. You should run a half-marathon and do it really well. This is also the case when it comes to writing. You can give students 2-3 paragraph essays instead of a five-paragraph essay. Do I need five paragraphs to see mistakes and other issues? No, usually you need three.

Anna notes that her students tend to complain that they at times feel like they are mostly writing and sitting still. She agrees that there is a need for variation and that it can be exhausting for students to write too much. Anna reasserts that her primary approach to writing is: theory, feedback and evaluation. Anna describes her approach as typically traditional and that she "bombards" them with theory that they try to put into practice. Anna explicitly teaches writing, and believes it to be significant because her students most likely will study higher education later in life. Therefore, it is vital that they have methods in place for writing.

Anna believes that writing strategies are essential, even more now when we encounter computers and other technology. She informs that some students assume that technology is going to fix all their spelling and ensure a good essay. Therefore, Anna states that writing strategies has become even more critical. She also says she makes them write by hand since "one can test how well they write. Additionally, it forces them to think before they write.".

To implement writing strategies in her classes, Anna states that she would preferably do a workshop. Here, she explains, the students can choose a topic, then write a list of five facts and figure out if these facts are the same idea or different and then find out what they

can do with them in an essay. She rhetorically adds: “Perhaps they can be topical sentences”. Anna tries to make her students think technically and tries to train their thought process to equip them for tasks in future settings. Anna also informs that she collects ridiculous things her students have written and puts them up on the big screen (anonymously). She adds: “the students love it and laugh about it.”

When asked about what types of writing tasks she usually uses in lessons, Anna informs that she uses a range of varied tasks. However, she states that she tends to use mainly historical and societal texts. Moreover, Anna says that her students really enjoy tasks allowing them to write about music because it resonates with them and they go quite deep when analysing. Additionally, she states that they frequently use self-chosen topics to give the students something they want to work with. She says by using self-chosen topics, it makes it easier for the students and they do perform better.

When asked about genre-specific tasks, Anna reasserts the importance of model texts and word categories that fit formal and informal English texts. Look at slang, vocabulary, punctuation, exclamation marks and concretise how one is to write within a genre. Anna also says she uses NDLA frequently. Here she describes tasks that have a good overview over different genres for the students, for instance letters and blogposts. When it comes to the textbooks, Anna says they have good exercises for writing different genres, however they have inadequate instructional examples, therefore she fills the gap with videos from NDLA.

Classroom observations

First lesson (2x 45 minutes)

Anna starts her lesson by giving general information about a previous hand-out. The students also receive feedback on a hand-in. Her students are informed that when they finish their assignment for the day, they can go and pick out a book from the library. After providing general information, Anna starts a 10-minute video containing general news from the United States that is specially made for youths (CNN).

Following the video, Anna moves onto another topic straight away. She brings up a PowerPoint with the title *How to write a good topical sentence*. The teacher refers to an earlier lesson where they worked on essay writing. She moves on and reasserts that they are writing a formal essay, not a personal one. Therefore, she says, they are going to review what an essay is. Anna tells her students:

> […] I want to go over a couple of things before we start writing. We talked a lot about these topical sentences, and therefore I want you to read the first sentence of each paragraph of what you have written and ask yourself is this a good topical sentence? Does this have the characteristics of a good topical sentence?

While stating these aspects of an essay, Anna refers to her PowerPoint and addresses the points present. The first slide is about what a topic sentence is Anna comments on the aspect the reader is to expect when meeting their topical sentences. She wants her students to be aware of each paragraph having an idea, meaning three paragraphs are equivalent to three ideas since the students are going to write an introduction, three paragraphs, and a conclusion. Anna emphasises that she does not want them to use personal pronouns in their essays, especially not in their topic sentence. She provides them with an example and models how to improve the example. She affirms that they are not to introduce themselves and should avoid listing information. Furthermore, she says that they can start with including their opinion, and most importantly, not include something they do not intend to explain later. She wants her students to save their "goodies" for their upcoming paragraphs.

Anna emphasises that when writing, the students should not use too long sentences because they may infer that there is too much information going on at once. Moreover, while referring to topic sentences, Anna informs that a good one contains an idea stated clearly and that it is not a sentence that announces one's topic. Furthermore, Anna is concerned with balancing topic sentences. She states that:

> These paragraphs have to relate to the main idea of the thesis; don't be too vague or general. […] at the same time do not be too narrow with what you are writing about. Try to give us enough in this first sentence, so we have an idea about what might come afterwards.

Moreover, Anna informs her students that if they want to have successful topic sentences, they have to attract the reader's attention. She says they can do this by bringing up questions that they will answer later on in the text. Additionally, they can engage their reader by describing a character, using dialogue, portraying an emotion, and using detail, but they are not to use rhetorical questions. Anna emphasises that these different ways of attracting a reader's attention fit different genres and that these examples can apply more to other genres than a formal essay.

Furthermore, Anna moves towards transitions. She informs her students that some of them were quite successful with creating transitions, or bridges from one paragraph to the next. She emphasises phrases like "although", "in addition to" or "in contrast" to be suitable glue for binding their paragraphs together.

Her next step, and slide, present planning before writing. Anna asks her students how many of them created an outline before writing their essay. She says that she asked them to write down their ideas and then write up examples, facts, and then start writing. Anna provides her students with a sheet containing three blocks with idea 1, idea 2 and idea 3, to

make sure that they have control over their ideas when revising. It will also, help them from repeating themselves and give their texts good structure.

Before letting her students revise their texts, Anna visits the difference between a thesis statement and a topic sentence, thesis statements presenting the main idea, goal, or argument of their essays and topic sentences begin "mini"-thesis statements of each paragraph. Additionally, Anna says that they do not have to present an argument but instead provide a preview of the paragraph. The students are instructed to check their spelling, be technical and not worry about the content of the text but to think about its structure. The last 60 minutes of the lesson consisted of Anna giving feedback to her students, commenting on language, structure, content and other general tips relevant to improving their texts.

Second lesson (2x 45 minutes)

Anna starts the lesson by giving information about their class lesson and other practical information about tomorrow's mock exam. Following practical information, Anna starts by informing about the present preparation class for the mock exam. The teacher gives her students a preparation booklet containing material on the topic "change". For this lesson, Anna wants her students to put away their computers and take out pens and notebooks. Anna informs her students that:

> It is important that you bring this [the preparation booklet] and it is important that you work on this now, because this is what the exam is all about. I have talked about this before, that when you get this, the exam has already started. […] this is to prepare you and help you tomorrow to write a good essay, but also the writing process starts early. Because you should already be planning it from now, ok?

Following the previous instruction, Anna introduces the topic change and connects it with the beginning of the New Year. She asks her students what we do when a new year starts, and the students give examples. Anna replies that they are now brainstorming and generating ideas, and follows up on the topic and asks the class to come up with more relevant ideas to New Year's resolutions. When they stop giving examples, Anna brings up several ideas and notes that they have now generated ideas that they can use. Anna refers to the front page of the booklet, where she points out that there is a vocabulary present that they can use for their paper. She reads the page out aloud followed by saying:

> So, there are some interesting ideas here […]. There are some interesting points here, some good vocabulary that you might want to circle around: Experience. Things that we look forward to. Life changes. These fundamental things that actually change who we are, our attitude towards things. Also, excitement and possibilities for personal growth. […].

Anna goes through the other example excerpts from the booklet; a poem, a cartoon, a graph and a quote from Max Tegmark, President of the Future of Life Institute. She goes through each example and emphasises that they all concern the theme "change" where the three last listed examples concern the future and technology. Anna informs her students that they are

going to work on the poem in groups and pairs afterwards to brainstorm. She then takes on the last excerpt which concerns the "just do it" quote from Nike. Anna reads the authors arguments and connects them with New Year's resolutions. Subsequently, she asks if her students have any questions and if the theme is ok with them. Anna instructs her students to start brainstorming and informs that the booklet functions as ideas to start writing about:

> This is important to think about. We see that students are really, really good at the discussion part. They have a lot of ideas, opinions and personal experience about it but they forget to have background facts. Cold hard, expert facts.

Anna then switches to Norwegian and says that discussion is essential, but that one needs to have something concrete and true to discuss. She then informs her students that they can be asked about technology on the mock exam because some attachments revolve around that topic as well. Anna then asserts that they are not experts when it comes to technology and therefore, they need to refer to experts who provide them with proper information. She states that they might have to consult Wikipedia to get a better idea about what artificial intelligence is and emphasises that they have to remember to provide references to their sources.

After thirty minutes of going through the booklet and other questions, Anna tells her students that they have to work in pairs or groups in the classroom. The students get fifteen minutes to discuss attachment one (the poem). After the break, Anna asks her students why they think the poem is included in the booklet. The students argue that the poem is about change after an abusive relationship and supports her argument with an example from the poem. Anna praises them and tells her students that this is exemplary of what one should do, namely give an opinion and provide an argument. Anna finishes the discussion and says that it is essential that one goes back and look at the topic (change). Additionally, she reaffirms the importance of providing examples to their arguments.

Anna asks the class about the "just do it" quote and if there is any particular relevance to it at this time, emphasising football. Then they discuss the topic change with the employment of Ole Gunnar Solskjær at Manchester United. The students exemplified a change when Solskjær arrived at Old Trafford, and connects it with positivity. Anna then exemplifies that one could use this issue and write about how his tactics have made a change.

Anna stresses the importance of planning before they start writing. She says that they have already gotten many ideas that they can write about and their theme should include some of the things they have discussed. Anna then provides her students with a sheet as she did in the last observed lesson. She then asks what their essay has to be about and answers herself that it has to concern change and that it is not about sports, the poem, or technology. She wants her students to make a note card, where they can place their ideas to help them on their

mock-exam the following day. Furthermore, Anna tells her students that if they get sick and tired of writing, they should take a break and read their novel and come back to it afterwards. Moreover, Anna tells her students that their goal for tomorrow is pretty much a five-paragraph essay and provides them with an overview:

> […] write five good paragraphs. An introduction, three or maybe four paragraphs for the main part, so three or four ideas about the topic, that are related to the topic, and a conclusion or a summary. And that will give you a good task number two.

Anna then provides her students with the sheet and tells them that it is a good reminder and a checklist for their language and style when they are writing a semi-formal essay. Subsequently, the rest of the lesson consisted of students generating ideas on these sheets and doing research on their computers. Anna went around and provided them with feedback.

Third lesson (2x 45 minutes)

Anna starts by providing an overview of the day's lesson. She says they are going to look at the news, then listen to the rest of a short story and review their mock exams. She says that they have to look at writing technique because of their answers. She tells her students that some have missed out on the main topic "change" and that some may have used the word too much or too little. Anna referred to the researcher's present thesis and asked her students what they felt was the most difficult about writing, where they replied that they felt creativity, the progression of the text, knowing how to start and start writing in general, is difficult. Anna asks if the mind-maps she provides or other sheets helps them, and some of them said yes, while others say no. Following some discussion, Anna restates the importance of referring to examples given by experts to support one's arguments.

After their break, Anna tells her students to download their mock-exam paper from Fronter that she has given feedback on. She tells them to go through the text and look at the comments in the margin before asking her for help. Anna goes through different aspects of mistakes made. Moreover, Anna tells her students that they can look over the feedback they have gotten on previous hand-ins to check if they have made progress.

When they have finished looking through their paper, the students are asked to use a word searcher on Word. Here, Anna looks for words her students have implemented through a plural discussion. The students search for words, such as *language* and *attitude*. Anna says she wants them to be aware of how often they use these words and if they refer to them enough or too much. She goes through several of these words and emphasises that these are key terms. Additionally, she encourages her students to use the same words as the texts they read to enhance their vocabulary.

When she goes from task 1 (short answer) to the long answer, Anna asks her students why they think that they get a whole day for preparing before an exam. She states that this is for planning and that the day before is a part of the process of writing. She agrees with her students that they should start thinking about a theme and that when they are provided with a booklet, the exam practically starts. Further on, she stresses the point that discussion is essential, but that one needs to have facts and experts to lean on. Anna then connects this to how they need to research on the preparation day to enable them to produce a better product on the exam. She wants her students to use their find-button to find the word "change" and specifies that it should be in the introduction.

When her students have looked through the use of the word "change", Anna tells her students that they emphasise five-paragraph essays, but that does not mean it cannot be longer. Anna gives general feedback on the students' structure and claims; she says she is happy with their product. Anna goes through the rest of the long answer task and reaffirms the crucial aspects of being on topic and referring to experts. She ends by telling her students to go through the long answer and keep in mind everything they have talked about. Anna goes around helping those who have questions.

Post-observation interview

When asked about what she felt they accomplished during these three lessons, Anna said she felt that she was happy with the preparation and that they worked in pairs and groups while generating ideas for the topic of "change". She also felt it was successful using the find-button on Word, which enabled her students to see if they were using key terms often enough and if they tended to repeat themselves. More generally, Anna was happy that she got her students to write greatly and that it was not hard to get them started. She connects her students' amount of writing to the choice of topic:

> The topic for the boys, it was great timing that Manchester United had just signed Ole Gunnar Solskjær as their manager when talking about "experiencing a change". And the boys, they seemed motivated by that. Otherwise, they usually feel the topics are boring, and I think that the topic was interesting to them played a large part of them writing as much as they did.

Anna also says she felt that the language analysis went well and that they caught onto using formal aspects, such as quotations.

When asked about what she would have done differently, she says she wished that she had introduced the find-button earlier in the year. Anna felt that searching for key terms allows the students to check if they are using the correct vocabulary enough. Additionally, Anna wished that they could rewrite the long answer of the mock-exam to make it an actual answer to the task and not just a task about football. She wants more emphasis on the topic.

With reference to why she chose these specific approaches, Anna states that from previous experience she has learned that they struggle with preparations. In this respect, she emphasises the use of a checklist to ensure that her students have the possibility of crosschecking if they have remembered everything. Anna says she provided her students with the essay sheet to make them more structured and make them generate ideas at an early stage. She says that they generally tend to hop over the brainstorming stage and that she wants them to organise everything before they start to write. While discussing genre, Anna says that she usually instructs formal essays, in the belief that writing this type of text will benefit her students during a potential written exam. She says that sometimes they write a letter to an editor, blog posts and that they read short stories and poems. She explains not writing creative texts because she is not that good at it herself. She adds that it can be too hard for the students and that: "The food I like, my kids like".

5.3.2 Linn

Pre-Observation Interview

When asked about general practices in accordance to writing approaches, Linn emphasises her attitude that preferably there should always be some act of writing in a lesson. She explains that writing plays either a major or minor part to a lesson. Furthermore, Linn believes that writing is important in all aspects of teaching (and learning).

Moreover, Linn states that the most important work, when it comes to writing, was done in the autumn when they had a day set off for working on writing. Linn explains that the day was structured into a workshop with different stations. Through these stations, the students were to be able to write an introduction, a main section, and a conclusion. One of these stations was called brainstorming and the students would work at these stations focusing on these particular aspects of the writing process. The teacher emphasises that the main goal is for them to write well-structured texts and exemplifies an activity where the students are to write one paragraph about their hobby. By doing so, the students are forced to write clear and straight-to-the-point paragraphs. Additionally, the students are taught to reference correctly. Linn also informs that:

> We work a lot with structuring texts, we do not work on creative texts such as short stories at all. In English first-year upper-secondary we (the teachers) feel that it is a course where one learns if we provide our students with a tool, we feel they can use in a good way. Therefore, we feel that they will have a better chance to get a good grade. Because if they are to write a short story, they have to have some talent as well. You can't just plan and go on from there. Creative writing is so to say dumped on the basis of that.

Here we see she commented on this in the context of the types of aspects of writing they teach their students. She also assures that her students were exposed to creative writing through a reading project they had before Christmas. In this project, Linn explains, the students printed out their own "reading book", where they had noted what they had read and why, gave recommendations and wrote reviews. Linn also states that they cannot only write essays and that was the reason they strongly focused on this during the workshop early in the year before revisiting it during spring.

Linn reports that they use different varieties of writing, such as PowerPoints, Sway, Pecha Kucha, and cooperative writing. She likes Sway because the students are able to write a text and, by using the program, it generates, e.g. images relevant for the subject. Linn also enjoys using Pecha Kucha where the students are to have a presentation containing 20 slides and are only able to use 20 seconds on each slide. She explains that the students can film themselves and be present in a frame while they are presenting their topic. She emphasises that through this multiproduct, her students have to be exact and that one cannot go past those 20 seconds. Therefore, she sees little difference between Pecha Kucha and an essay.

Linn feels five-paragraph essays are crucial. She tells her students that the first thing she looks for in an essay is the topic sentence and without one there is probably no research question. She reasserts the importance of structure of text to be pivotal in her approach. Moreover, they practice the use of linking words, first and last sentences of a paragraph, formal versus informal, and enhancing vocabulary.

When asked about her attitude towards writing strategies, Linn states that she firstly needs to know where her students are before she can embark on the appropriate pool of writing strategies available that will best suit her students. She believes writing strategies are generally helpful for students. She has faith in "short things" and that writing short texts can be a good strategy for writing and that it is not necessary to write long texts every time. Linn argues that students also need to be able to write short and concrete answers for the short answer that will be present in the exam:

> If one is to write 150 words, then those words still need to contain quality. So "how can I use a linking word here to that is relevant to create more entirety to the text?" "How can I swap out verbs to make it more precise?" "Is there anything that is excessive? Are there words like *things* present?" Words such as *things* doesn't really say anything and maybe a noun would be appropriate. It is all about making them more critical.

Additionally, Linn informs that she usually shows a paragraph through the projector and reviews it with the class. The students will then discuss with her about how they can

make the paragraph better through precision, grammatical finesse, and so on. She strongly believes that modelling is a crucial element in understanding writing.

When asked about writing tasks, Linn refers to what was previously mentioned and that her tasks are usually varied, but at the same time she wants her students to write, read and speak in every lesson. Hence, when it comes to her typical tasks, they are usually a part of many elements within a lesson where the topic is presented and is to be comprehended and mediated through written and oral language individually or corporately.

When asked if she provides genre, specific tasks Linn answers that they do provide the students with genres. Even though they are only asked to write a text for the exam. Furthermore, Linn informs:

> We provide them with an introduction, we model (the genre) and this can take form of a PowerPoint or giving out little pieces they have to put together. Or the students can read an essay about cats and then they have to yellow out what the topic sentences are and things like that. The students have access to all of these tasks and texts on OneNote so they can use them whenever they want.

Linn emphasises that they need to keep in mind that an exam is coming up and that they are going to be asked to write a text. They therefore need to be aware that different texts have different structures and if one is clever, one can write a number of "weird stuff".

Classroom observation

First lesson (2x 45 minutes)

Linn starts her lesson with an introductory recollection of their previous lesson through students discussing with their seated partner and a plenary address of what was done. Their last lesson consisted of making New Year's resolutions, a bucket list, and collecting information about a chosen country. Linn interacts with her students and inquires what type of country they had to find information about. The students answer that it had to be a country with English as an official language and that they had to answer three questions about what they had learned from previous travels and what their dream destination was.

Linn then moves towards the topic of the day that built on the students' homework. Their homework was to figure out and fill in a form called "adventure travel". The task categorises holiday activities and concerns identifying a picture that matches a word. Linn asks her students what picture goes with what word, and they answer in plenary. When the teacher asks a question that the students did not want to answer in plenary, she asks them to talk to their "study buddies" for 60 seconds, followed by answering the question in plenary.

Linn moves towards the next phase consisting of the "Gap-Year Project". In connection to their bucket list, New Year's resolution and information about travelling, the students are to develop what they are working on. The students are provided with an article by

The Telegraph called “The Greatest Travel Adventures in The World”, where they are to choose the journey, they prefer the most. The students are to find the article on OneNote. When they have done so, they will tell their partners about their choice. Linn walks around, checks on her students, and gives guidance to those who need it.

When the students finished talking in groups (study buddies), Linn shows a video about backpacking in Australia. The video is made by an American showing what it means to be a backpacker or taking a gap-year. Following the video, the students were to discuss the positives and negatives about backpacking. After the discussion, Linn informs that the students are to provide more information from Scotty (the narrator form the video) about what is positive about travelling. They were to do so in groups, and they were given homework to find the negative aspects of travelling (concerning a gap-year). The students were also given an article about the subject of negative aspects to travelling (with relevance to a gap-year).

Second lesson (2x 45 minutes)

Linn starts her lesson by summarising with her students the previous lesson and the homework given about negative aspects to travelling. The teacher has OneNote shown on the projector with a form illustrating “pros” and “cons” in brackets. The students have filled in what they have found out at home and put the details in this form. Linn wants her students to read through all these pros and cons and pick out the three most important of each that would influence them to stay at home or choose to travel. The activity lasted about five minutes. The students had a five-minute discussion with their study buddies about what they deem positive and challenging about travelling and what location they wanted to visit.

The next activity lasted for 15 minutes, where the students were to write and take notes in pairs, looking through statistics provided (through OneNote) and sum up the main information into a paragraph. Linn stresses that the students are to use suitable linking words, proper sentences and be as precise as possible. She repeats the task and emphasises precision, linking words, and logical structure. Additionally, all of them have to write and not be a passive partner. Linn walks around clarifying the task and gives additional information to her students while they are writing. When the students have finished their paragraph, they have to put their paragraph into a form on OneNote so everyone could see their product.

After the break, Linn chooses some paragraphs randomly and goes through them. The first paragraph contains a general statement followed by information from the article that it uses to argue why people take a gap-year and what it means to take one. After reading the paragraph out loud, the students are given a minute to discuss it in pairs before a class

discussion. During the discussion, the teacher asks the students how they would improve the paragraph and found several suggestions they also talked about in class.

Linn chooses one last paragraph before they move on to the next phase of the lesson. She chooses a short paragraph and reads through it with her class. The paragraph starts with a topic sentence, states facts provided from the article and provides new statistics different from the previous paragraph. The student discusses the paragraph with their study partners. Linn then asks them what they thought was good about the paragraph. The students' answers that it provides a substantial amount of good information and that it contains a topical sentence. Linn summarises the information illustrated in the paragraph and asks her students what they would like to improve. The students suggest more avid use of linking words and fixing grammatical errors. Linn asks, “what about the grammar?”, and the students identify verb mistakes that Linn agrees could be removed.

After the paragraph revision, Linn moves on to the next phase of the lesson with the goal of providing her students with vocabulary relevant to gap-year travelling. Linn instructs her students to form groups and go on Quizlet Live, which is an online resource that enables you to create flashcards and play other educational games. Everyone is provided with the same questions. However, each participant is provided with different answers and only one answer is correct. After they have played the first round, the groups are mixed again for the next round. When finished with relevant gap-year vocabulary Linn provides her students with a new theme: “work life”. Linn uses the activity to transition on to the next topic and informs that her students are going to make CVs and job applications and that the activity will introduce vocabulary relevant for their oncoming writing.

After finishing the vocabulary exercise, Linn follows up on Scotty from Monday’s lesson in light of working while on a gap-year. Linn then introduces the importance of having a good CV and job application. Before getting into details, the students get five minutes to discuss their dream job followed by a plural discussion if a gap-year can attribute to their dream job. When ending her lesson, Linn informs her students that they are to write a CV for their next lesson on Friday. Linn gives examples of what prior experiences that are of interest if they have little work experience. She also provides a layout for their CVs on the projector and emphasises the importance of having one’s contact information at the beginning, one’s date of birth, relationship status, nationality, education, work experience, and finally some references.

Third lesson (2x45 minutes, minus 10 minutes)

Linn starts the lesson by referring to their homework and asks what it was like writing their own CV. None of the students answers and Linn thus asks them to tell each other what it was like to write their own CV. After the students have talked to each other, Linn is able to get answers from her students discussing challenges. Subsequently, Linn asks her students what a person that is going to hire them is looking for when reading their CV. The students exemplify communication skills and willingness to take on new challenges. During the next phase, the students took out their CVs and discussed them with their partners while looking for similarities. After the pair discussions, Linn brought up the layout (from NDLA) and stated that most of the students' CVs were similar to it except one who had been creative.

After summing up important traits of creating a CV, Linn transitions into the theme of job applications. She shows the class creative job applications and asks them if they have ever written one. The class discusses the challenges of writing job applications and what makes a good job application and a good employee. After, they discuss in pairs an example job application retrieved from OneNote. The class is then given 15 minutes to rewrite the job application in pairs before their recommended changes are discussed in plenary.

Following the previous task, the students are asked to find other traditional job applications from OneNote. The class goes through the example job application together; (1) the heading, (2) date, (3) address, (4) formality, (5) subject heading, (6) starting with an opening statement, (7) background (8) request and (9) an ending. The teacher goes through every aspect with her students. She emphasises that the opening statement needs three elements: position, days one wants to work, and location. On the seventh aspect, Linn gets her students to read the background by themselves and identify five elements the applicant brings up. After reading, she asks her students to provide examples. Following the examples, Linn instructs her students to begin creating their own job application. The students are given the rest of the class and weekend to finish the application.

Post-Observation Interview

Linn states that the lessons are lesson two, three and four of a longer period, and that these thematic periods usually last between four to six weeks, or even longer. Furthermore, Linn asserts that the goal for this week was to trick her students into writing an essay without them knowing about it first. She says it was a different approach to writing an essay than they are used to and that the bucket-list and New Year's resolutions started as an introduction to their theme "the Gap-Year project". She wanted short writing tasks starting with relevant statistics following the pros and cons. By writing a paragraph here and there, Linn believes it is more manageable and that her students will not be too unmotivated to writing an essay. The next

step into creating a whole text is for her students to put their paragraphs together and create an introduction and conclusion. Overall Linn states that:

> Everything that we've done concerns the Gap-Year and there we can approach it in this manner. My goal is to train them into writing essays (…). My goal does not concern making a perfect essay, but to train them into identifying a topic sentence, the structure and use linking words.

Linn also feels that they could have worked more on the job applications since a CV is pretty straight forward. In addition, Linn states that the job application can be of great use for them in the future, since they most likely have never written such a text before.

Linn states that making her students work in pairs and groups is to start a pre-writing phase with the students to get them going. Additionally, Linn informs that her goal of using English is to communicate, not just write, and that one must sustain the social aspects of the classroom as well. She adds that the gap-year theme also invites the students to get to know each other better, which will benefit them in their next two-and-a-half years.

When asked about the plenary paragraph-revision, Linn states it is a preferable approach because it is "totally" anonymous. She has not received any complaints about it and she errors while reading. Thereby, none of the students will be too embarrassed when they revise these paragraphs. Linn also does this to generate ideas for the class and so that her students can see other students' interpretation and illustration of the task.

5.3.3 Jacob

Pre-observation interview

Jacob emphasises one crucial aspect when it comes to students' written work, and that is to provide them with feedback as soon as possible. He states that if he pressures himself on assessing their hand-ins quickly and thoroughly, the students will obtain a higher learning effect and links this belief from his time studying didactics. Moreover, when asked about his general practices involving writing, Jacob states that he places variation high. For example, while his students are writing reports, he will collect paragraphs form the students and put them on the overhead. After that, they will all go through the paragraph together in plenary. By doing so, Jacob says he gets to comment on their work and the students are encouraged to participate. When approaching a genre-specific task like a report, he states that he will make a report himself and go through it with the students beforehand and, when feedback is given, Jacob will refer to the report he made. There are also lists containing essential traits of a report in his hand-out, which Jacob informs his students can bring to an exam. Also, Jacob states that he has the exams in mind from day one.

Jacob states that he generally tends to have a focus on language itself because if they succeed on that, they will also obtain good grades and he wishes his students would be more aware of language. He exemplifies this by saying:

> If they are to describe a phenomenon, then they will have to explain it well. Their thoughts have to be demonstrated and they have to keep in mind that there is someone that is going to read what they have written. If one has written something one may get caught up on the content, but they must not forget to write texts that are easily read. There has to be a flow and one has to keep in mind that you are trying to communicate something.

Therefore, Jacob is concerned with providing students with words that makes the text coherent (linking words), such as furthermore, however, given the case, firstly, secondly and, on the other hand. He says that these words function as "spices to the soup"; it makes the text easier to read. In essence, Jacob states:

> These expressions are so good to use, one sells the text better by using them. The students also need to not be too sure in their case when they write. There are a million other people that also have opinions and they have to remember that this is one answer out of many. […] therefore, I provide them with words such as "one may argue" and "there are those who claim that".

Jacob adds that he uses these writing strategies to provide rhetorical tools that ultimately result in good texts. Additionally, he states that they must also provide good paragraphs and emphasises that there is no definitive key to what a paragraph looks like, but it is vital that the text "gets air" between the paragraphs.

When asked if he wants to add anything, Jacob emphasises that, as a teacher, one has to understand that students may not know what they are "supposed" to know from previous years. Therefore, one has to present things in chunks. Anything from themes, such as human rights to grammar lessons, has to be done simply. Jacob adds that it is necessary to have grammar lessons because he feels that grammar is neglected in lower-secondary school.

As mentioned, Jacob stated that he tends to create his own model text for his students to look at when enacting on writing tasks, genre, or no genre. The example text will be an example of how the task should be done and will also consist of lists of key elements of, e.g. a report. When asked if he uses the textbook, Jacob states that he does use it but in his own way. He says that one can drown in tasks and material in these books. However, he takes out excerpts from the textbook and shows them over the overhead so the whole class can see. He states that by doing so "I have everyone's attention, which enables everyone to comment and give input". Additionally, Jacob uses his own tasks as much as he uses tasks from the textbook. In reference to this, he adds that he provides his students with translation tasks that they do in plenary with the use of overhead. He also gets his students to correct grammatical errors together in plenary with the overhead.

Classroom observation

First lesson (2x45 minutes)

Jacob starts his lesson by talking to his students and saying what date it is. Then he gives an introduction to the film *Of Mice and Men* that they watched the previous week. Jacob adds to the recollection by describing the author John Steinbeck and informing his students that they are going to have a presentation about the movie in their third lesson. Jacob also informs his students that this may come in handy for an oral exam. He also states that they are going to have a presentation in groups and that they are free to choose whom they want to work with.

Subsequently, Jacob starts writing on the whiteboard, noting "setting", containing time and case, and reasserts where (location) and when (year) being important. After that, Jacob provides his students with a hand-out that he has made. He adds that the hand-out will be gone through in plenary. The booklet consists of a front page with the work's title and pictures of the characters and the author. Jacob's handout consists of concrete answers about the setting, then moves on to the and a contextual summary of the film/novel in the form of a report. In Jacob's summary, he provides information on the period of the book's setting. He contextualises what a migrant farmer means and provides examples of symbols used in the story and its themes, in addition to providing his students with examples of discrimination. The next page of the booklet provides a list of proposed themes, a biography on Steinbeck, dates of his works, and a list of his other books.

The students are given the hand-out, and Jacob goes through it with the class. He reads through the whole hand-out and gives additional information where it is needed. For instance, he contextualises the period the novel is written in and tells his students about how poor people were. Jacob adds information and examples on the symbolic aspects of the film, where he compares the two main characters with the old man and his dog. Adding information and examples repeatedly happens through the reading of the hand-out. Jacob asks his students after reading if they like the story. Some of the students found the story relatable, exciting and that they like the hand-out given. After reading the hand-out, Jacob pulls up the students' previous test containing feedback.

After the break, Jacob turns on the overhead and shows his class their upcoming task. The task asks the students to explain the message the film gives and that they are to "take a closer look at some of the main characters", "what qualities they have" and "what reprehensible norms they have discovered about human nature from studying this literary work." Jacob goes through the task and notes the important aspect of it. Additionally, Jacob reminds his students of elements from the film and the report while going through the task. After that, he tells his students that they are to find themselves, groups.

The rest of the lesson, Jacobs goes around and helps his students. Some of his students have questions about the task, others about their test. They are working in their respective groups (mostly boy and girl groups), some of them are working on scriptwriting in word. Other students use OneNote, while some are taking notes by hand. The students are also working on PowerPoint at this point, filling out titles and looking for adequate pictures. The students' source of information is the Internet and the hand-out provided by Jacob.

Second lesson (2x45 minutes)

Jacob starts off his lesson with a five-minute introduction, where he recollects about the task and the film. The students are free to work where they want to work. Jacob goes around and helps his students with questions and checks if they are doing what they are supposed to. In likeness to their last lesson, the students use various tools to complete the task. Nearly all of them use their computers for taking notes, retrieving information, and writing on Word or OneNote. Some take handwritten notes and the students also print out their written scripts.

Third lesson (45 minutes)

The lesson starts with Jacob telling his students who is going to have their presentation. Each group gets to present their work in front of the teacher (and the researcher), while the others wait outside. The first group has a PowerPoint with bullet points and images and the students take their turn at different phases of their presentation. The students are mostly retelling the information provided in the handout they have received. Most of the students read from their scripts. After their presentation, Jacob gives his students positive feedback and follows up on what they can do better in the form of holding a presentation.

Most of the students held their presentation presented with a PowerPoint. However, some choose not to have a PowerPoint to keep it simple. Jacob provides his other students with positive feedback and emphasises keeping eye contact with the audience. Some of the groups have presentations where they added information other than from the handout and one group included a map from the 1920s to illustrate the place of action.

Post-observation interview

When asked about what he felt he achieved through his lessons, Jacob states that he felt the introduction of the task went well. However, he was surprised that some of the students were only concerned about what it takes to get a good grade. He says that he therefore had to explain to them that they had to go in-depth into the task. Jacob adds that he was delighted that some of the students did not use a script while presenting. When asked about what he would have done differently, Jacob says that he would have divided them into different group rooms at the beginning since they cannot concentrate when they are too many. When asked

why he chose this specific approach, Jacob says that he felt that *Of Mice and Men* fitted the researchers' project and that he wanted to focus more on human rights. He also adds that having a presentation like they had gave them practice for a final oral exam and that they understand the decorum of presentations, e.g. not having gum in their mouth and keeping eye-contact. He adds that the quality is reduced if they do not follow the formalities.

In additional answers, Jacob states that this was his typical go-to-approach. A solid introduction has to be clear and specific so they understand what they are going to do. He adds that some of the students had just repeated what he said and calls that "cheap" because he was more interested in hearing their interpretations. He affirms: "retelling is not advanced". When discussing why he started the lessons as he did, Jacob explains that he had a previous leader at the school who was concerned about what a good lesson was. He said that they discussed the topic and that they were provided with research and literature on the subject. When the lesson has started it has started, it has a beginning and an end. No one should be in doubt if the lesson has started.

5.4 Resources, learning aims, challenges and contextual factors

5.4.1 Anna

As mentioned in section 5.3.1, Anna appreciates NDLA and their resources on topics, informative videos about e.g. genres, and she likes to use model texts. Anna says they have textbooks that are used in a variety of ways, every student has a computer, and they also have a school library on the main floor. She says that their textbooks have some good exercises about genre. However, they do not provide good examples. When giving feedback on written texts, Anna uses a program called EasyCorrect. The program is integrated into Word and provides the teacher with a data base or library of common errors or poor English in connection to words. She says that when she marks a word a text bubble shows up in the margin that gives the students an explanation and links to a video that explains, e.g. grammar rules of relevance. Anna states that the students get an overview at the end that shows how many mistakes they have made, and if they have over five mistakes in the same category, they really have to work on it.

Anna states that she gets feedback from her students that they feel they are at times bombarded with writing and that they get sick and tired of it. Motivation is the key to get her students to write short and longer texts. Positive feedback plays a large role in motivating them and the students' written work is often the form in which they get assessed. To make

feedback less overwhelming, Anna says, giving notes on three things they can improve helps them develop.

Anna explains that they use the curriculum and competence aims as guiding objectives which are set into categories that have some specific guiding to writing. She states that what she misses, especially in "studieforbedrene", is more emphasis on academic writing and focus on sources. She states that this should be an umbrella when it comes to writing. They should be prepared for higher education.

Additionally, Anna states that she and her colleagues also share materials with each other, which could be anything from PowerPoints and hand-outs. She cooperates with her colleagues once a week. She explains that the English teachers will look at theories and research and discuss what to use and how to implement certain approaches. Anna also says that the teachers work in teams and create lesson plans together.

When asked about how the institutional frames affect her instruction, Anna replies that economically the school prioritises maths, research and science, while English and social studies are not emphasised enough. Additionally, Anna is experiencing a decline in students choosing the elective English study programmes. She says there might be a decline in interest about the English subject since 10% of the students choose the English subject, or it might be because they have raised the grade to 4+ to get in.

5.4.2 Linn

As mentioned, Linn states that she is an avid user of OneNote. She explains that it is a great tool for organising material one has collected over the years of teaching and that one's students have the option of looking through and finding material that is of great use to them. Her archive consists of excerpts from textbooks, articles, model texts, information sheets concerning writing (structure, etc.), and other topical texts. To this, she asserts that English is gradually becoming more and more like social studies. Additionally, OneNote is not merely a library for resources but also a tool for cooperative writing. She says that her students write together through OneNote in group activities or revising texts. She also uses material from NDLA.

As mentioned earlier, Linn also makes use of different technological tools, such as PowerPoint, Pecha Kucha, and Sway. These are all good tools to use when having a presentation and the students have to write and plan before performing. As mentioned in 5.3.2, Linn argues that Pecha Kucha forces the students to plan to a larger degree and that it takes writing to plan a presentation like that. When it comes to Sway, these resources

transform a student's essay into a presentation. If a student writes an essay about Stavanger, for example, the program will pick up on the word and provide slides with pictures of the city.

When asked about her attitudes toward the use of textbooks in the classroom, Linn says she would not mind using a textbook again. However, she does not have any plans in putting away OneNote and lists the previous arguments presented above.

When asked if there is anything she feels is particularly challenging with writing instruction at VG1 level, Linn answers that it is particularly difficult with students that have only lived in Norway for a short period with little school background. She elaborates that these students know little Norwegian and when they start their upper-secondary education, they are expected to perform at a level that is unrealistic for them. However, she feels that the amount of time these students have is not enough, especially if they lack 10 years of English in comparison to Norwegian students.

When asked about how the institutional frames affect her writing instruction and if she cooperates with other teachers, Linn states that her colleagues do affect her instructional decisions. She cooperates with other teachers at VG1 when it comes to writing and they also confer with the teachers at VG2 and 3 about what they expect the students to have been through before year two and three. However, the majority of instructional decisions, topics and materials are chosen in cooperation between the 4-5 teachers at VG1. Linn also states that the management are particularly interested that the teachers work on writing in every subject and that they are working on becoming more interdisciplinary. Linn reasserts that most of the decision-making comes from themselves and what the teachers feel the students need to learn. However, some of the premises, like five hours a week, two double lessons and one single lesson, is not preferable. She would rather have two double lessons one week and three double lessons the other because it is hard to get anything done in 45 minutes.

When asked about how the curriculum affects her writing instruction, Linn says that it does little to nothing. Linn follows up by asserting that writing in the English subject is crucial and that she could not imagine English lessons without having the students write something. She is clear on the fact that writing is natural to the subject in order to communicate and that it is perfectly logical. She exemplifies her claim and asserts that it is evident that the students need to possess a good vocabulary. She feels the same with the expectation of going in-depth on a topic, although she feels that going in-depth into too many topics can be excessive and challenging. Linn specified a number of learning aims that she had planned for the weeks to come.

5.4.3 Jacob

When asked about what he finds particularly difficult when teaching writing in English to first-year upper-secondary students, Jacob states that he generally struggles with getting their ambition level to the point it ought to be. He asserts that they need ambitions to get through the subject and that he has a general sense that they have an attitude consisting of: "Well, it has gone well so far. So, I'll just relax and have a good time." Jacob says that this is getting in the way of their development and can be a deciding factor if they get selected for a written exam. Moreover, Jacob feels that one can sometimes brush too quickly over topics and that there is not enough time for instructional practices or providing a thorough description about certain topics. Furthermore, Jacob states that another issue is that there is simply not enough time to correct or dwell over a paper.

Jacob does not feel writing is less prioritised and says that his students' writing might be weak and they may think that it is enough, but he says to them that it is not enough and that this is something they experience when they meet him. By raising expectations, his students understand that they must perform, at least some of them. Additionally, Jacob feels that raising the standards makes his students better writers and raises their awareness of their own writing. He says that it is important to give students the impression that you want them to do well and do so by giving positive feedback. Jacob states that it is as elementary as training an animal; if you yell and give threats, you will not progress. He strongly asserts that students need to know that they can come to him for help.

When asked if he cooperates with any of his colleagues, Jacob says that he does not, but that he is open for it. He adds that there can be different opinions on how one wants to approach a certain theme or aspect in the subject. Therefore, the collaboration has to produce something meaningful. Moreover, Jacob says that he and his colleagues especially cooperate when it comes to issues surrounding classroom environment.

6.0 Discussion

6.1 Introduction

The current chapter is the discussion based on the findings from the pre-observation interviews, classroom observation, and post-observation interviews contrasted to relevant theory and research. The present thesis has investigated three teachers' practices and beliefs about writing instruction and their use of writing strategies. Additionally, the relationship between their practices and stated beliefs has been investigated, meaning that the teachers' employed activities, approaches, methods, selected materials, and views of learning aims they deem essential or relevant to writing, have been explored. Moreover, the thesis has aimed to explore resources, challenges and contextual factors that could affect the teachers' beliefs and practices.

The discussion is structured the same way as the previous chapter (5.0), namely that firstly (1) the teachers' biographical background will be discussed followed by (2) their general practices in writing instruction, (3) task material and learning aims and lastly (4) resources, challenges and contextual factors. The findings will be discussed within the categories across the different data collection methods.

6.2 Teachers' biographical background

The research illustrated by Borg (2003, p. 86) shows that there is a clear connection between teachers' own experience as language learners and present practices as language teachers. All of the three teachers in the present study have stated that they feel greatly influenced by their own experience as language learners at some point. However, the teachers stated that they were influenced differently by the type of language teachers (first, second or foreign language), and at a specific educational level. Firstly, Anna stated that her L1 English teacher at an upper-secondary level has greatly influenced her when it comes to teaching her students to write. Jacob felt that his experience from the English subject at upper-secondary had not influenced him and that he felt the teaching to be unsatisfactory. However, he stated that his French didactics teacher had influenced him when it comes to planning, thematic introductions, and keeping a good atmosphere. Lastly, Linn stated that her own experience as an English student at upper-secondary had had little influence on what she does today. However, she considered her year in England as a language learner and au-pair to be more influential than her upper-secondary experience. She here refers to a specific cognition about being precise and clear to be an important message for her students following her encounter

with a lecturer providing them with "tie-one's-shoes-task". These varied influences can be connected to Lortie's (1975) "apprenticeship of observation" in which some of these related experiences have influenced the teachers' instructional choices. Johnson (1994) stated that preservice teachers could also be influenced by images of previous teachers, materials, and activities form their own experience. Hence, there is an indication that the teachers in the present study, have to a varying degree, been influenced throughout their careers.

Additionally, Anna and Jacob referred to their higher education inspiring their instructional decisions, noting specifically didactics. Anna referred to her experience with the exams to be important, where she spent one to one and a half hours on planning, while Jacob noted his view on essays and feedback to be influenced by his education. We can connect these cognitions to Borg's (2006, p. 41) model (figure 5), where cognitions can alter or manifest themselves through the teachers' own schooling experience, education, professional experience, and contextual factors. Borg (2003, p. 89) also states that individuals going through the same education will master a task (education in this case) through the use of individual-based beliefs. Hence, it is natural to enact on the same goals differently based on assumed beliefs.

6.3 General practices and materials in writing instruction and implementation of writing strategies

All three teachers varied their writing instruction from topics, genre and task, although they differed in their instructional and pedagogical decisions. Linn either had a significant or minor focus on teaching writing in her lessons. Her general practices consisted of a red line of communicating, reading, writing, and listening. Jacob and Anna's lessons generally consisted of teacher-centred introductions followed by activities, in contrast to Linn who frequently shifted from instructions to activities. Furthermore, all of the teachers stated that they had in mind that their students were to write coherently and accurately to convey their message in light of thinking about a reader. They all seemed to use writing as a tool for learning. However, Linn's lessons seemed to emphasise writing's role as a part of the learning process at a higher rate, while the remaining two teachers seemed to focus on well-written texts and the end-product. Dysthe, Hertzberg, and Hoel (2005) pointed out that writing is a crucial part of the learning process that enables students to find, develop, and structure ideas. The findings seem to indicate that the teachers wanted their students to mediate their decisions and thought processes through writing. Moreover, making students aware of a reader plays aptly with the principle of addressivity in The Wheel of Writing, where an utterance (in this case written

mediation) ultimately must be interpreted by a recipient (Berge et el. 2016, p. 175). Hence, developing and structuring ideas through written mediation plays symbiotically with present them in a respectable manner (to a recipient).

All of the teachers stressed organisation and structure to be important in writing. Anna and Linn provided their students with words and phrases to help their students argue or discuss the information which they received from their teachers. Similarly, Jacob also emphasised this but did not enact on it during the classroom observation. Seemingly, the teachers enacted on different acts of The Wheel of Writing (see figure 1). By having a focus on organising and structuring ideas, the teachers enacted on the act "to describe". Through providing words and phrases helping their students to argue or discuss, they enacted on the act to *persuade* and the teachers giving the students material (information), helped them *explore*. Moreover, The Wheel of Writing presented by Berge et al. (2016), can also be rotated and can thereby describe different ways in which the situation alters the writing in the classroom. For instance, when Linn's students were to write a paragraph from an article provided, the paragraph was the act of *describing* whose purpose could be knowledge organisation, exchange of information, or knowledge development. The same goes for Anna's students' mock exam and Jacob's report. The mock exam can consist of many acts that fit different purposes, such as *exploring* the theme-change as a way to fit the purpose of persuasion or exchange information. Generally, the teachers' writing instruction reflected the acts in The Wheel of Writing, even though they had different practices to instruction.

Moreover, all three teachers stated that they instructed their students to write essays, which involves choice of genre, although to varying degrees. Linn and Anna stressed that they focused on essays to make it easier to write a good text for a potential upcoming exam. Anna added that a five-paragraph essay was easier for students to write in contrast to a creative text. Similarly, Jacob remarked on his approaches to writing in general and mentioned that an exam only tells one to write a text, not a text within a specific genre. Besides, their remarks showed a direct correlation to the learning aims not specifying genre instruction (*LK06*, English subject curriculum, English version:2). Similar to the findings, McIntosh' (2017) study found that four out of five of her participants taught five-paragraph essays in the belief that it would facilitate writing for their students.

One of the teachers, Linn, maintained that they explicitly practised something similar to the POW-model provided by Dysthe and Hertzberg (2014, pp. 24-29). Linn maintained that at their school they had a whole day a year set aside for writing and that it took form as a workshop with stations. Linn stated that each of these stations involved different aspects of

the writing process. She described the end-goal being that the students were to be able to write "well structured texts". As Skulstad (2018a, pp. 140-141) initially argued, POW was a move from end-product focus over to seeing the importance of writing. However, Linn showed that during these workshops, stations were focusing on brainstorming, where the students were to generate ideas before writing. Therefore, this phase draws similarities to the pre-writing phase. Similarly to Linn, Anna also reported and acted out instances of pre-writing activities. Likewise, to pre-writing activities, all the teachers stated that they pointed out the level of formality to a text before the students enacted on writing. Other pre-writing activities exemplified by Skulstad (2018a) involve reading a text, watching a movie or enacting on group discussions, these functions as pre-writing activities which all of the teachers employed. Jacob had his class watch *Of Mice and Men* before his observed lessons; then his students were to make presentations about the movie. The activity was set in a restricted way in which his students were to produce a presentation (PowerPoint), making it a multimodal text. The presentations had a mixture of images and text that conveyed a message to a recipient, making Skulstad's (2018b) definition of a multimodal text fitting in this sense that it is a mix of modes (for example, images, texts and layouts). The rest of the teachers also used multimodal tools for instruction and Linn's students made multimodal texts through writing a CV by combining layouts and text.

However, all the teachers seemed, to a varied degree, to emphasise the importance of POW's core values, in which writing instruction has moved from a focus on end-product to recognising the importance of the process (Skulstad, 2018a, p. 140). Linn did this through providing activities allowing her students to enact on pre-writing, writing short single paragraphs with a focus on structure, setting out the formality of the text, putting together existing paragraphs to a whole essay, providing general feedback and plenary feedback (during the process), cooperative task solving, revision, and following them along the progression of activities. These were all writing activities that followed phases of POW. Even the *response* phase was enacted on through the students' comments on paragraphs provided on the canvas. Skulstad (2018, pp. 141-142) illustrated *response* as students providing feedback on drafts written by other students and that this ultimately helps students obtain a greater communicative competence. Likewise, Anna let her students give feedback on previous exams papers. However, Anna, in contrast to Linn, generally started with a lecture-type lesson where she went through the initial stages. She wanted her students to work through the theoretical perspectives, mentioning essential aspects of writing, while Linn introduced one stage of the lesson at the time and followed her students through each step in

plenary and individually. Anna also explicitly mentioned the phases to her students, such as planning, and general instruction on structure. She gave a checklist so her students could organise their work correctly and made sure they did not forget anything important. In the pre-writing phase, Jacob said he liked to use texts for inspiration and to provide his students with a theme to write about in his lessons. During the observation, his students acted within the theme of presenting an overview, in the light of a report, through a presentation about a literary work through the mode of a movie.

Moreover, all the teachers used model texts while instructing a genre. Anna informed that she scaffolded through an "expert" text and an instructional video from NDLA. This was similar to Linn and Jacob, where the latter read through his model text in plenary while Linn provided model texts or plenary instructed the genre. Additionally, Anna typically got her students to write formal essays, but they were also exposed to texts such as letters and blog posts. Linn got her students to write travel blogs. Moreover, Linn stated that she modelled a specific genre through the use of PowerPoint (plenary instruction), giving out pieces that her students had to put together (jig-sawing), or through model texts. In contrast to Anna and Linn, Jacob created his model texts. Additionally, Jacob would add a list to the created model text that contained essential traits of the genre.

As illustrated in 3.2.3, scaffolding is an essential part of genre-instruction (Skulstad 2018a, Hyland, 2007a, p. 21), where the element of verbal interaction and cooperative tasks (or assistance) plays a major role. The teachers provided genre-specific content, relevant vocabulary, and rhetorical organisation, which supports Skulstad's (2018a) typical genre-based approach containing these elements with scaffolding. Of Skulstad's (2018a) seven proposed steps, all the teachers enacted on the first (modelling), where each of them emphasised formality, structure, and specific traits of the genre. The second step concerned an isolated approach to the genre, which was also present in the instruction of all of the teachers. Jacob did so by reading through his report and his list of traits, Linn by instructing her students on CVs and job applications, and Anna through her lectures on essay writing. They all interacted with the third step (negotiating a genre as mentioned earlier). All of the teachers enabled their students to do *research*, either on material provided or by browsing the internet. The teachers all talked about the importance of feedback, although Linn and Anna were the one's revising written texts. The sixth and seventh steps (consultation and publishing) were not remarked on or carried out by the teachers, other than Linn when she reported that her students made travel blogs and published what they had written online.

In sum, all the teachers specifically instructed and negotiated genres with their students and seemed to focus on persuasive essay texts. During the first observation, Anna's students were to revise a previous essay with emphasis on descriptive elements of an introductory text, during the second observation they prepared for a mock exam with emphasis on building arguments to convince, and during the last observation they revised their mock exam with emphasis on sticking to the point and keeping up with the theme. Linn focused on elements of argumentation when instructing her students to write short paragraphs. Additionally, she got her students to negotiate the genre of CVs and job applications and added that the short paragraphs they wrote were to become a complete essay in the end. Moreover, Jacob presented his students with a report that they were to use when composing their presentations. Furthermore, Linn and Anna stated in their interview that they also instructed their students to write formal letters and create blogs. In the terms used in the overview of genres provided by Ørevik (2019) (see appendix 13-19), the teachers stated practices fall within the category of the argumentative genre, more specifically the persuasive essay, in which its communicative goal is to develop the ability to build an elaborated argument with the purpose of convincing. Linn's short paragraphs fit the genre *short opinion statement* that has the communicative purpose to prompt or inspire, and the rhetorical organisation of being short, condensed, and to the point. However, the paragraph will ultimately culminate into a longer text (essay). Anna's instructional decisions also consisted of particular emphasis on an *introductory text* within the larger context of a persuasive essay.

Jacob provided his students with a report which, according to Ørevik (2019), has the communicative purpose of providing short concise information. His students also used this to guide their work on their expository presentation which, according to Ørevik (2019), functions as an aid and expansion of knowledge and reflection that is realised as a manuscript for oral performance or multimodal texts. Linn gave a description of her English teacher providing them with short writing tasks where they had to be very precise. Likewise, Linn uses the same approach when it comes to students writing short paragraphs. They have to be specific and everything has a purpose. Almarza (1996) found that teacher students seemed to manifest their teacher practices based on theories and material given at the university. One of the students stated that she could develop her pre-educational beliefs after she had qualified. In contrast, or likeness, Linn reported an instance of her language teacher emphasising concise writing and that she had taken this with her in her practices. Anna was mainly exposed to persuasive essay writing during her L1 upper-secondary education and currently practised writing the same way for her L2/FL students. With similar remarks, Jacob stated

that he was mainly exposed to essays through his upper-secondary education and that he was exposed to them during his didactics education. In light of these findings, Borg's (2006) model (see figure 5) emphasises that language teachers manifest and alter their beliefs from their own schooling and that professional coursework may affect existing beliefs. There is seemingly a connection between what the teachers had experienced themselves as language learners at the upper-secondary level and higher education, and their practices and beliefs.

Hertzberg (2006) defined writing strategies as procedures and techniques writers use to complete a task, where some of these are observable and others are mental processes that are consistently used throughout a student's school course. All of the teachers reported that they deemed writing strategies to be important, which concurs with Haukås' (2012) study on teachers' beliefs about language learning strategies. Haukås (2012) found that the majority of teachers were positive towards LLS and discussed the topic with colleagues. However, there was little explicit work on the strategies amongst the students. Anna reported that she provided idea-generating tasks, where her students listed five facts to figure out how they could use them in an essay. This type of activity has similarities to the memorization strategy presented through Hardan (2013, p. 1722) and De Silva's (2015, p. 308) 4th step in the Cycle of Writing Strategy Instruction, where the goal is enabling *awareness-making*, using the task to compliment the text, or Oxford's (2011) global planning, as it adds to the organisation of the text. Likewise, Linn stressed global-planning for organising texts and more specifically paragraph structure. Moreover, the three teachers all employed rhetorical strategies, where they provided their students with adequate words and phrases helping them to convey a message to a recipient. Mu's and Carrington's (2007) study also indicated that their participants made use of rhetorical strategies to enhance their writing. One the one hand, the present study did not focus to the same extent as Mu's and Carrington's (2007) study on the writers themselves. On the other hand, it shows that rhetorical strategies are not only used by learners themselves, but also aptly instructed by teachers.

Moreover, Linn and Anna both reported that they made their students revise their texts, which they both did in their lessons. The National Writing Centre's (Skrivesenteret, 2013b) example of implementation of revision has its own phase which indicates the crucial role of revision as a writing strategy. Additionally, Maarof's and Murat's (2013) study emphasised the crucial role of revision in writing and found that it was the least used writing strategy by the students of the study. Similarly, Mu and Carrington (2007) also found that their participants used revision strategies the least. Jacob also reported performing revision in plenary with his students by the use of overheads, where they corrected mistakes and

structure. However, during his lessons there was little emphasis on strategies relevant to revision, other than feedback on a test. If there had been more focus on writing, there might have been instances of revision strategies. Furthermore, Anna had provided her students with feedback that they were to go through and revise, while Linn performed a plenary revision of cooperatively constructed paragraphs.

Moreover, Linn's students peer-scaffolded the paragraphs in their groups when no one commented out loud in class. Simeon (2015) also found that this was a frequent use of writing strategy amongst Seychellois secondary school students. Additionally, this strategy can fill the role of memorization strategy, where the students are provided with general feedback on grammar. Additionally, the revision opened the possibility for the students to review and evaluate their decisions during the process, making them enact on metacognitive strategies that helped coordinate their learning process. Anna reported that she occasionally collected ridiculous answers written by her students and presented them to her students. She stated that they loved these types of activities. Likewise, Simeon (2015) found the use of humour to be a frequent strategy used amongst students. Oxford (2011) also noted that when making use of writing strategies, language learners are influenced by the level of instruction, indicating that writing strategy instruction is connected to student's use of writing strategies.

All of the teachers discussed the goal of the students' product. The teachers specified the formalities of the genre they instructed and the overall theme of their products. Anna and Linn specifically emphasised persuasion, while Jacob focused on expository aspects scaffolded with a descriptive text. Linn, however, enacted on several genres in contrast to the two other teachers. Hence, all of the teachers enacted on the first phase of De Silva's (2015) (see figure 4.) The Cycle of Writing Strategy Instruction with the goal of providing students with, for example, formal aspects, such as using relevant terms within the discourse community. All the teachers explicitly discussed the tasks their students were to write about and their purpose. In contrast to De Silva's (2015) cycle, the teachers negotiated the genre and instructed the students on what they were to do. Wenden (2002, p. 47) emphasised the importance for students to consider appropriate types of genres they ought to use for the task. Jacob, in contrast to the others, read through his report and instructed the students to work on an oral presentation. However, De Silva (2015, p. 309) adds that teachers can also instruct and negotiate to fill in the gaps for their students, which is what happened when Linn walked around after her task instruction and helped her students through the different phases. Jacob and Anna did the same. However, Linn switched between group activities, instruction, plenary discussion, and writing in her lessons. Whereas Linn made use of several activities

that contained many phases. The two others instructed their students through a long introduction and then went around and helped their students. Hence, the two other teachers generally started with a teacher-centred approach followed by individual or group work.

Seemingly, Anna and Linn's implementation of writing strategies enacted on providing their students with appropriate strategies to use before writing. All three teachers emphasised generating ideas and mapping out the task to get started. Anna and Linn stressed revision of a text their students had produced and model texts, while Jacob generally did a plenary revision of example paragraphs to fix structure and grammar. These findings may align with The National Writing Centre's (Skrivesenteret, 2013b) example for implementing writing strategies. However, the teachers did not follow the four phases, *pre-writing, get started, revision* and *finalisation*, step by step. Moreover, there is no clear indication that the teachers provided their students with suitable writing strategies to finalise a written product.

Moreover, all three teachers stated that they used model texts to support their writing instruction, which The National Writing Centre (Skrivesenteret, 2013b) noted as crucial. Anna and Jacob provided their students with model texts before the students worked on their own texts. Jacob gave his students the model text to give information about a topic (Of Mice and Men), while Linn modelled a text similar to the ones they were to write.

6.4 Resources, learning aims, challenges and contextual factors

The teachers reported that they were free to choose materials they felt suited their lessons and students, hence suggesting that the students were highly autonomous and seemingly chose tasks based on their beliefs. Also, Anna and Linn stated that their colleagues influenced them, while Jacob was open for collaboration, but indicated that he collaborated with other teachers to a small extent. Linn cooperated with the other teachers regardless of year (VG1, 2 and 3) and subject. She also collaborated with the other language teachers at VG1. Anna and her colleagues worked in teams and went through approaches and material together. Linn referred to her material, tasks and theme choices to be explicitly guided by the learning aims. She explicitly referred to several aspects from *LK06* and the basic skills from a more extended plan of her forthcoming lessons. Anna and Jacob's main objectives and tasks were guided by the learning aims. Anna expressed that she missed some specific guidelines for academic writing, especially for the general education programme. Jacob was critical of the learning aims and *LK06*, stating that they tended to miss the core of language teaching. Similarities can be drawn to Borg's (2006) assertion that social and psychological factors affect teachers' beliefs, hence drawing closer to Burns' (1996) assertion on broader institutional contexts, for

example what language teachers are required to do, as mentioned in section 3.3.3. It is therefore evident that there can be an incongruence between teachers' own beliefs and what they practise due to institutional frames and colleagues.

The teachers seemed to have similar resources available for them at their respective schools. Two of the teachers insinuated that they used the textbook at times, while Linn did not use it at all. Linn had substituted the textbook in its entirety with OneNote. She had all her resources and material at hand and her students could find the necessary information. In Jacob's lessons, he was not observed using OneNote, but his students used the tool when they made manuscripts for their presentations. The teachers seemed to have collected a vast collection of resources and materials throughout their careers. Jacob had his materials in paper, while Linn had them all digitally. Anna had some digitally and others received from colleagues. Additionally, all the teachers reported that they used NDLA for content.

The teachers noted different challenges when it came to teaching writing at the first-year upper-secondary level. Anna felt that motivation was a key challenge when it came to teaching writing and that her students felt overwhelmed by the work load. She reported that her approach to this challenge was to give her students positive feedback and three aspects they had to work on. Linn felt it was challenging to teach students that had lived in Norway for a short period of time and connected this to the fact that they were supposedly to perform at the same level as students that had been learning English for 10 years. Jacob, on the other hand, noted his students' ambition level to be a key challenge when teaching writing. He felt that his students were not interested in developing the proper skills that it takes to become good writers. Ultimately, even though he did not explicitly state so, his description may be an indication of motivation similar to Anna's students. Moreover, Jacob saw the number of topics that were to be covered as a challenge within the timeframe provided. Hence, Jacob's practices were influenced by the timeframe given. Borg's (2006) (see figure, 5) model noted that contextual factors could result in incongruence between cognitions and practice. Moreover, there is an arrow from *contextual factors* that point towards *classroom practice*, which may provide an explanation for the challenges the teachers face. Their acted-out behaviours may deviate from what they would preferably do. If they are constantly facing the same challenges, their classroom experience may influence cognitions unconsciously or through conscious reflection (Borg, 2006, p. 41). Hence, Anna's description of her early days of providing long pages of feedback to students may have altered through her classroom experiences throughout the years. The same goes for Linn, who had moved on from being textbook-oriented, to being fully digital after a project she had participated in.

6.5 Limitations of the study

The characteristics of qualitative research consist of a low number of participants, which is also the predominant limitation of the study. The present study cannot generalise a tendency among all teachers because of the limited number of participants. The study can only argue, speculate on conclusions, and the impression about the instruction of writing and implementation of writing strategies in first-year upper-secondary EFL classrooms. One could draw stronger conclusions by enlarging the sample, where one could better see tendencies. However, it may possibly complicate the picture. Moreover, if the observations had been conducted over a longer period of time throughout the school year, the participants' practices could be explored to a greater extent and would enhance the study's validity and reliability.

6.6 Teaching implications and recommendations

As seen throughout this thesis, writing instruction is a recurrent theme in Norwegian upper-secondary EFL classrooms. However there seems to be a need to ease or partly include a more dynamic and step-by-step approach towards teaching students to write. One key common key factor between the teachers' interviews and the observations of the teachers was that their students found writing in an L2/FL setting difficult. There were also indications of little motivation amongst the students when it came to writing. The majority of the teachers reported that they carried out teacher-centred lessons with emphasis on details that could help students construct better texts. It is clear that the teachers emphasise vital aspects to writing instruction, however, steps provided from Dysthe and Hertzberg (2014) and Skulstad (2018a) show that there is more to writing instruction than going through aspects of writing. Hence, it might be beneficial for teachers and students to have lessons with several phases and activities relevant to the development of writing. The present thesis does not propose following the presented models and steps to the teeth, but rather gain inspiration from them. In addition, it is evident that the instruction covers a spectrum of genres (cf. appendix 13-19).

There is undoubtedly presence of implementation of writing strategies amongst teachers in Norwegian upper-secondary schools, as far as this study can account for with particular emphasis on pre-writing activities. A recommendation would be to implement a vast spectrum of writing strategies amongst students. Another point is that the students could be made more aware of writing strategies in general and one could have a greater explicit focus on writing strategies throughout all the English lessons.

7.0 Conclusion

The present thesis has aimed to investigate teachers' characteristics of writing instruction and the implementation of writing strategies in Norwegian upper-secondary EFL schools. Furthermore, the thesis has investigated teacher cognition through the relationship of three teachers' reported beliefs and practices surrounding writing instruction and the implementation of writing strategies in first-year upper-secondary school. There has been limited studies carried out about teacher cognition and L2/FL writing (especially outside the US), and hence the aim was to explore the topic further. The study has attempted to gain insight into the current practices carried out in connection with writing in EFL classrooms. The research questions were: "What characterises the writing instructions the teachers use in their EFL writing lessons?", "To what extent do they implement writing strategies amongst their students." and "How do their stated beliefs compare with their current teaching practices and the current literature?".

Gathering the data was done through, in total, six semi-structured interviews and nine classroom observations. Pre- and post-observation interviews were chosen to gain detailed insight into the participants' stated beliefs. The number of classroom observations were chosen to accurately gain insight into their actual practices.

The interviews indicated that the teachers had been influenced by their experiences as language learners, although to varying degrees and in different levels of education. Hence, their schooling has played a role in their cognitions (cf. Borg, 2003, p. 86). It also seems that the teachers have integrated some of the more significant experiences into their own practices. As far as the results show, teacher education has played a role on their cognition, since two of the teachers emphasised their teacher education having an influence on how they view teaching writing in general.

The approaches and material employed by the teachers in accordance to writing in an EFL upper-secondary classroom context seemed to be guided by the curricular aims and basic skills. There seemed to be a tendency to combine writing with different subject areas, such as culture, society and literature. Nonetheless, the cultural and societal aims seemed to play a pivotal role in writing instruction about argumentative-, persuasive and descriptive texts.

Even though the teachers possessed different beliefs and practices when it comes to writing instruction and the implementation of writing strategies, there was seemingly an agreement that the approaches and methods employed should be varied. For example, all the teachers employed a lecture-type introduction, providing their students with a topic or a genre

in the form of model texts, PowerPoints, OneNote, transparent sheets on the overhead, and videos. All of the teachers employed plenary discussion, individual work and group activities, while one teacher also employed pair work.

All of the teachers seemed to employ some of the core values of the POW approach due to its focus on the process of writing and not the end-product in isolation. However, the teachers did not seem to make use of a specific model (cf. Dysthe & Hetzberg, 2014, p. 20-21) or point-by-point structure in relation to POW. However, they all engaged in certain steps relevant for the POW approach to varying degrees. All of them employed *pre-writing activities* and the teachers either stated or employed instances of *draft exercises*. All three teachers made use of *response* activities, although not of students' full drafts, but paragraphs from their texts. Another part of *response* that is of importance is the role of feedback to help guide students, which all of the teachers stressed to be vital (cf. Hattie & Timperly, 2007) when it comes to developing their writing skills. Similarly, the teachers stressed the importance of revision and final assessment; one of the teachers deemed providing his students with rapid feedback on their final product to be pivotal to writing comprehension. Furthermore, one of the teachers stated that they employed something similar to POW the day a year they had for working exclusively on writing.

All of the teachers employed genre-specific content during their lessons. Two of the teachers specifically taught the five-paragraph essay in the belief that it would make it easier for students to write good answers on a potential written exam. The last teacher also emphasised employment of essay writing and that he in general had a potential exam in mind from day one. However, the five-paragraph (persuasive) (cf. Ørevik, 2019, p.109) essay seemed to be the core genre of choice. The teachers instructed different types of genres during the observation, and all stated that they explicitly instructed *descriptive, expository, dialogic, argumentative* and *reflective* genres (cf. Ørevik, 2019, p. 106-111). However, two of the teachers explicitly chose not to teach *narrative/poetic* genres on the belief that it was too difficult for their students. One of them remarked on her own dislike for creative writing as a reason. Their stated beliefs seemed to correlate with their experience as language learners themselves, where one was specifically influenced by her L1 language teacher's focus on writing essays. Another stated it to be her teacher education and experience that influenced her emphasis on five-paragraph essays, while the last teacher specifically linked his belief to essay instruction to his own higher education. McIntosh's (2017) findings are similar in that she found that only one of five of her participants explicitly taught expository and argumentative writing, while four out of five taught the five-paragraph essay. The present

study seems to indicate that the teachers explicitly instructing five-paragraph essays employ the vital elements of argumentative writing, while one of the teacher's stated that she explicitly instructed students on the five-paragraph essays to provide an understandable structure and stated that her students could also write three paragraphs or more. Hence, the findings suggest that when instructing five-paragraph essays, teachers are not too strongly influenced by the rules for such texts, but they function as guiding lines on how to structure a text. Furthermore, the teachers' choice of genre-instruction indicates a strong connection from various elements of teacher cognition. One of the participants was greatly influenced by his/her own experience at the upper-secondary level (cf. Borg, 2003, p. 86; Lortie, 1975; Johnson, 1994), while the two others mainly linked their practices to their teacher education and experiences as teachers (cf. Haukås, 2018, p. 347; Kubanyiova and Feryok, 2015; McCarthey, 1992). In contrast to their cognitions' main influence, all of the teachers reported that their beliefs and practices were a mixture of all their experiences.

Furthermore, the teachers expressed positive attitudes towards writing strategies. They seemed to value their function, although they varied their emphasis of the role of writing strategies in the classroom. Similarly, Haukås' (2012) study shared similarities, in which the teachers were generally positive towards LLS and discussed them with colleagues. Besides varied emphasis, the teachers seemed to report and implement several writing strategies during their lessons. All of the teachers reported that they explicitly provided rhetorical strategies, in the form of adequate words and phrases, to help their students write good texts. All of the teachers reported use of planning strategies (structure and scaffolding themes), revision strategies (at varying degrees), use of model texts, awareness raising, social strategies (LLS), brianstorming, and independent construction. These findings do not support Haukås' (2012) findings that there is little explicit work on strategies amongst students. However, the findings may indicate that the most avidly implemented writing strategies are planning strategies. In contrast, one of the teachers employed additional strategies, such as peer scaffolding, stress writing, and joint construction of text. Even though the teachers enacted on several writing strategies, the findings may indicate that the aims may change. There was also little indication of explicit focus on writing strategies in the larger sense, where writing strategies are implemented and complement the teachers' writing instruction.

All of the teachers stated that they got their students to write multimodal texts. The most frequent type reported was PowerPoint, which was usually used in connection with oral presentations. However, one of the teachers reported that she used a large repertoire of multimodal texts that her students either handed in or presented orally. Moreover, all of the

teachers used different types of multimodal text when providing their students with information related to writing or tasks.

Two of the teachers reported that they made use of the textbook from time to time, while one of the teachers had discarded it completely. However, during the classroom observation there was no indication that the teachers used the textbook. The findings could indicate a tendency in which writing in particular is instructed through the use of teacher chosen material outside of the textbook. It seemed that the teacher chose materials outside the textbooks to better accommodate their desired end-goal and the curricular aims.

There was a great difference when it comes to the degrees of cooperation in the three schools. The teachers found sources for inspiration in varied forms. Two of the teachers cooperated with their colleagues to a great extent. One of them worked in teams, revised research and literature, and discussed materials they could use in their lessons. The other teacher cooperated with all the teachers across subjects and year due to the headmasters' emphasis on the matter, and she worked even more closely with the language teacher in the first year. One of the teachers was influenced by other colleagues to a small degree when it comes to instructional and subject matter. However, he cooparated with other teachers when it came to issues surrounding the classroom environment. Thereby, the teachers who cooperated with other teachers were influenced by their colleagues and colleagues can thus alter their cognitons (cf. figure 5). Instances where the teacher did not cooperate on material, subject matter and such, may indicate that schooling and experience plays a larger role in shaping the teacher's cognition.

In general, there seemed to be a congruence between the teachers' stated beliefs and practices revolving around writing instruction, the implementation of writing strategies, materials used, and their view of the learning aims. However, there were some mismatches. One of the teachers instructed her students with adequate writing strategies for planning and structuring their text but some of her students did not seem to make use of them.

There are some limitations of the study, namely the low number of participants, which decreases the validity of the study. The teachers' beliefs and practices have been studied in-depth because of the chosen qualitative methodology with interviews and observation. However, the relationship between the teachers' beliefs and practices could have been explored in more detail. The number of observations (135 minutes x 3) was chosen due to the time frame given and has provided a good coverage of the teachers' practices. Preferably, it would have strengthened the study if the teachers had been observed over a longer period of time, to grasp their general practices in connection to different topics.

There has been conducted little research on L2/FL writing instruction. The most predominant focus of research has been on practices and cognitions of in-service teachers (cf. Borg, 2006, p. 166). However, they are by no means dominant and the number is limited and remains too small (cf. Borg, 2006, p. 166). Because there have been few studies conducted exploring the field of teacher cognition in relation to L2/FL writing instruction (and the implementation of writing strategies), the present study has hopefully contributed to the relevant field of research. The present study has attempted to contribute to understanding the beliefs of in-service teachers' beliefs about writing instruction and writing strategies and how they interplay with their classroom practices.

Preferably, further studies could aim at gaining an updated overview of the teacher cognition studies about writing, in line with Borg (2006). Moreover, because of the complexity of teacher cognition new studies should combine methods in order to further investigate them in-depth. By the use of quantitative methods, a potential study would be able to obtain a larger pool and draw more accurate generalisations of the teacher population. In order to gain a more accurate account surrounding writing instruction, observing teachers' over a longer period of time would be preferable, and it would also strengthen the validity. In connection to the present study's themes and findings an isolated investigation of the use of genres in Norwegian schools would be of interest to gain further insight to teachers' beliefs and practices connected to genre and its role in the classroom.

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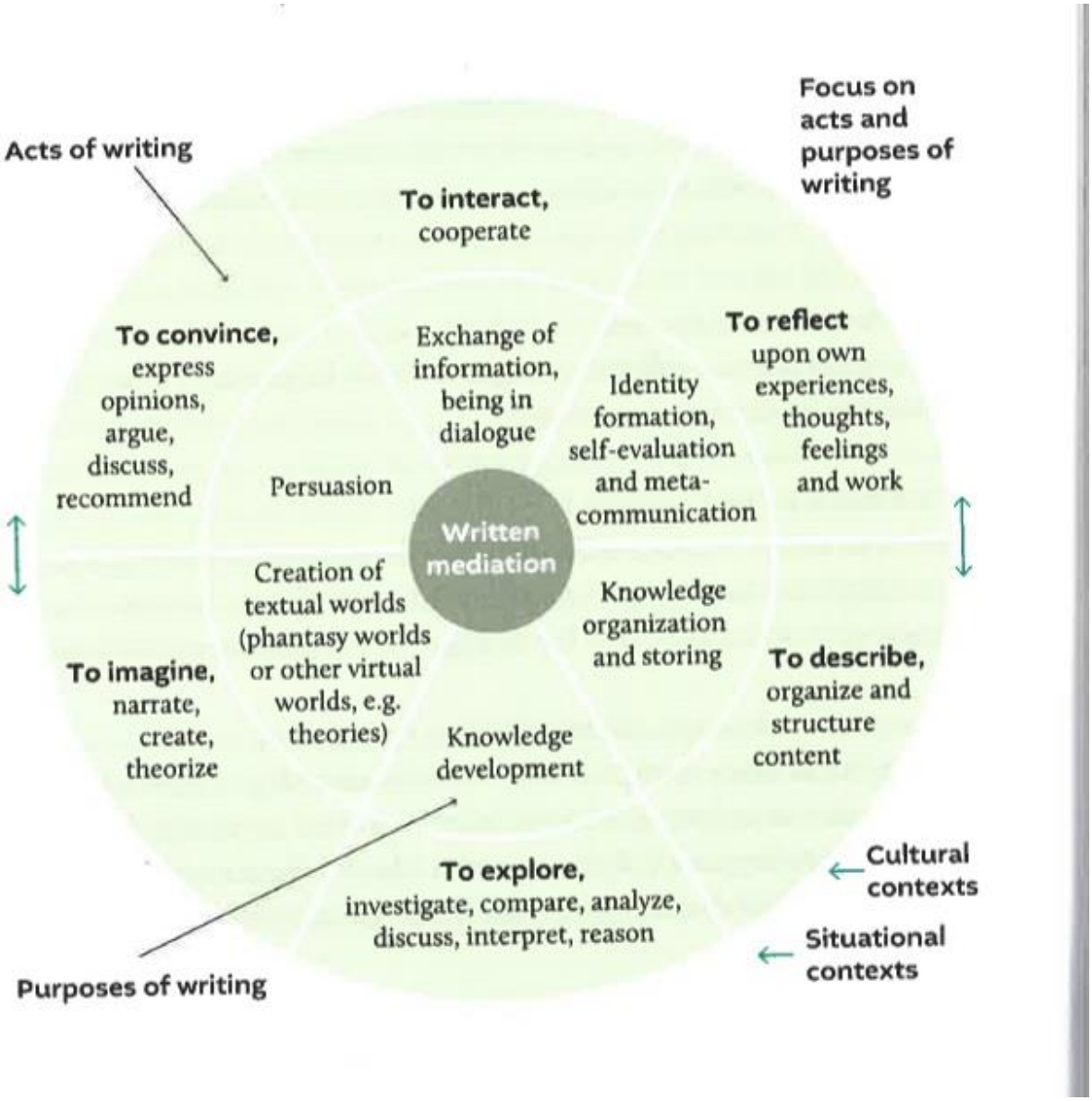
Appendices

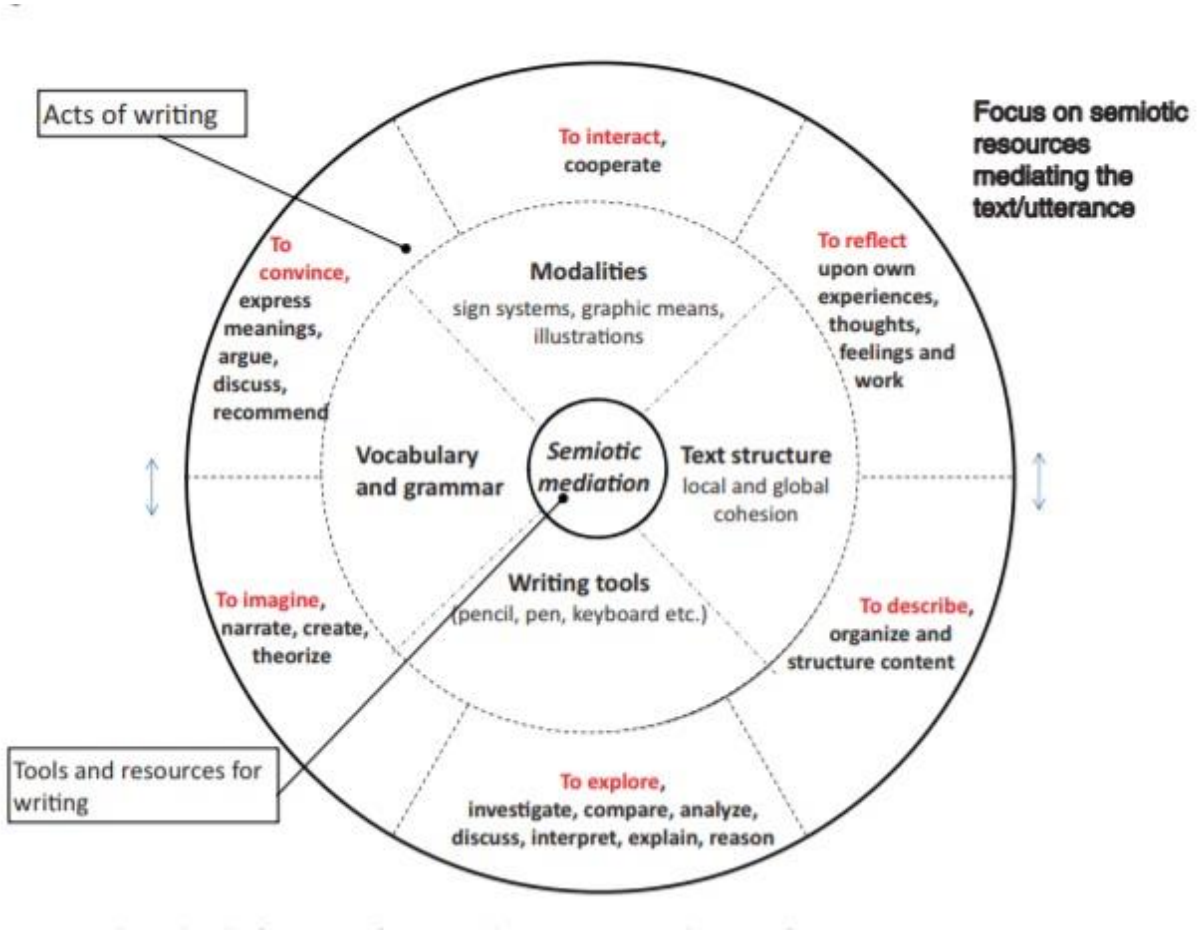
Appendix 1

Figure 1. The Wheel of Writing. Retrieved from Skulstad (2018, p. 150)



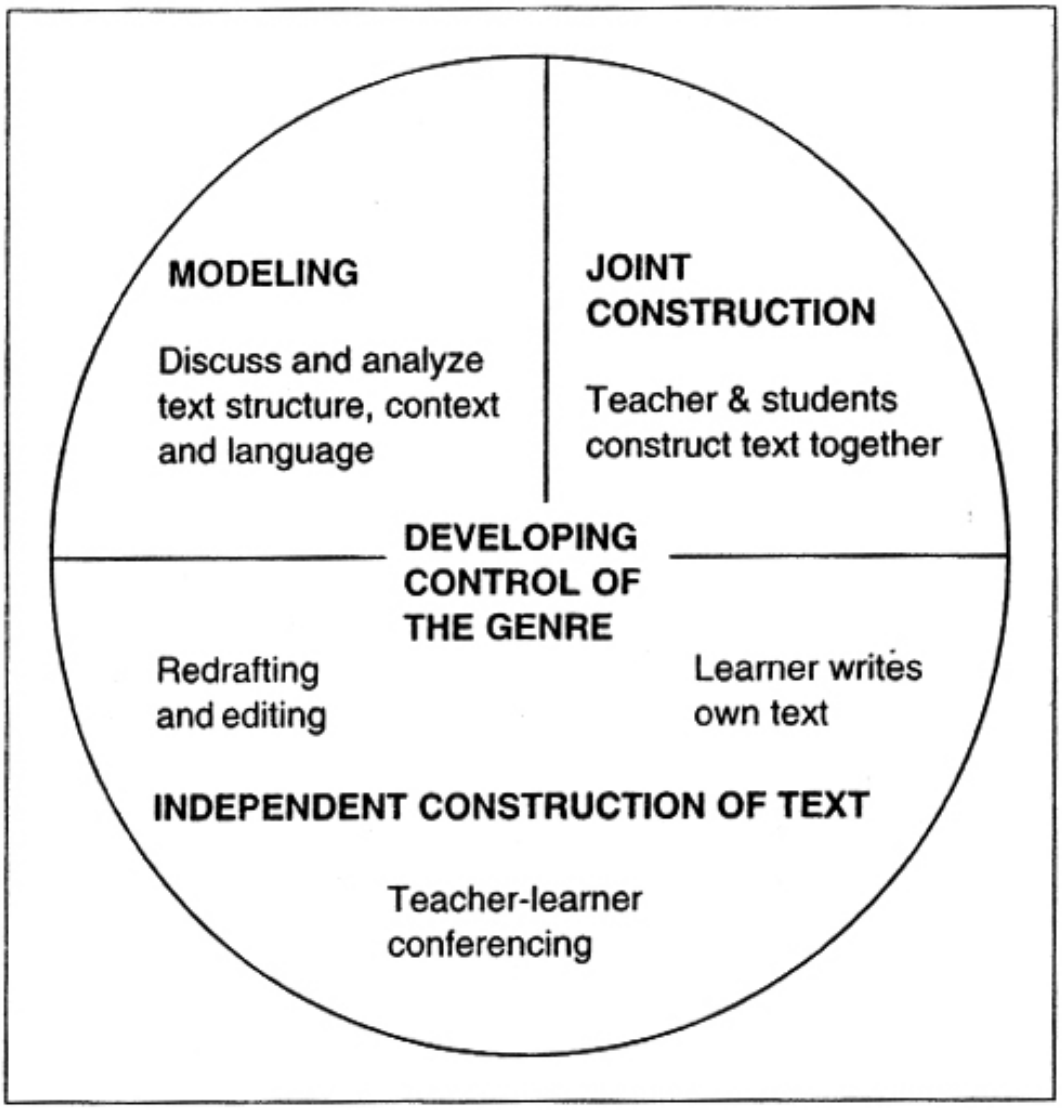
Appendix 2

Figure 2. The Semiotic Wheel of Writing. Retrieved from Berge et al. (2016, p. 182).



Appendix 3

Figure 3. (Retrived from Hyland, 2003a, p. 21).



Appendix 4

Figure 4. The Cycle of Writing Strategy Instruction. Retrived from De Silva (2015, p. 308).

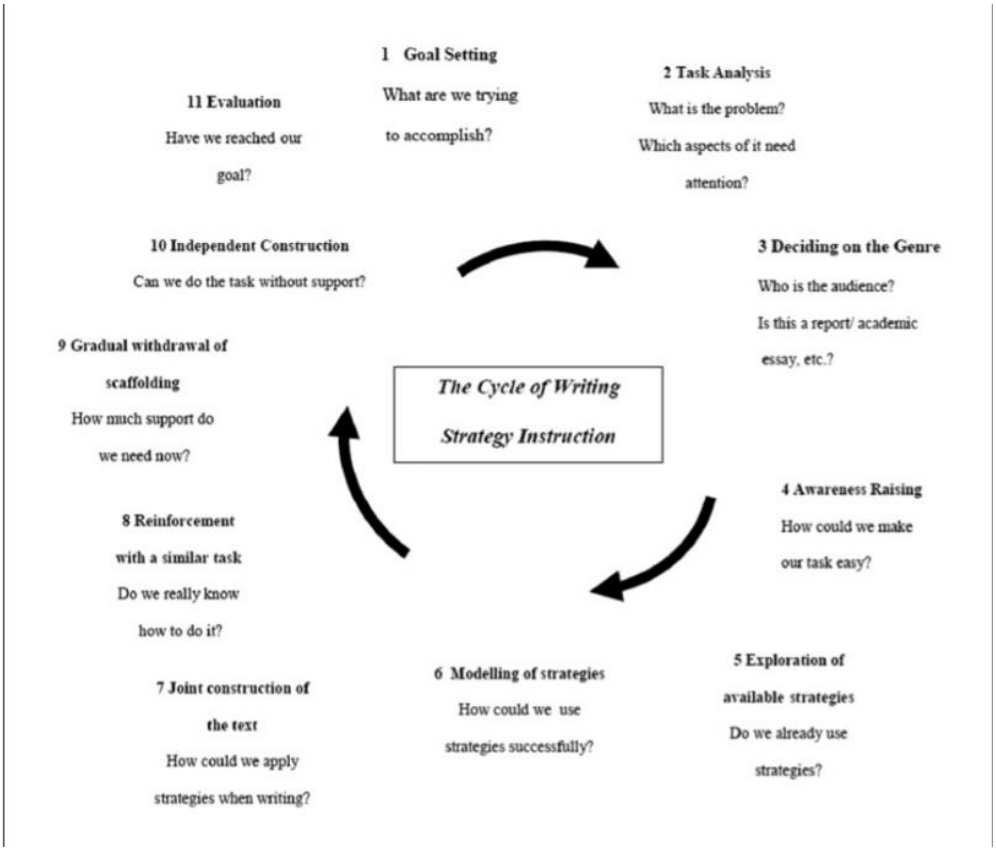


Figure 4. The Cycle of Writing Strategy Instruction. Retrived from De Silva (2015, p. 308).

Appendix 5

Table 1. Writing phases. Retrived from The National Writing Centre (Skrivesenteret, 2013).

Pre-writing phase	**Get started phase**	**Revision Phase**	**Finalisation phase**
What are some appropriate strategies to use before embarking on writing?	What are some appropriate strategies to get started with the writing?	What are some appropriate strategies to use for revision?	What are some appropriate strategies to finalise the text?

Appendix 6

Figure 5. Teacher cognition, schooling, professional education and classroom practice. Retrived from Borg (2006, p. 41).

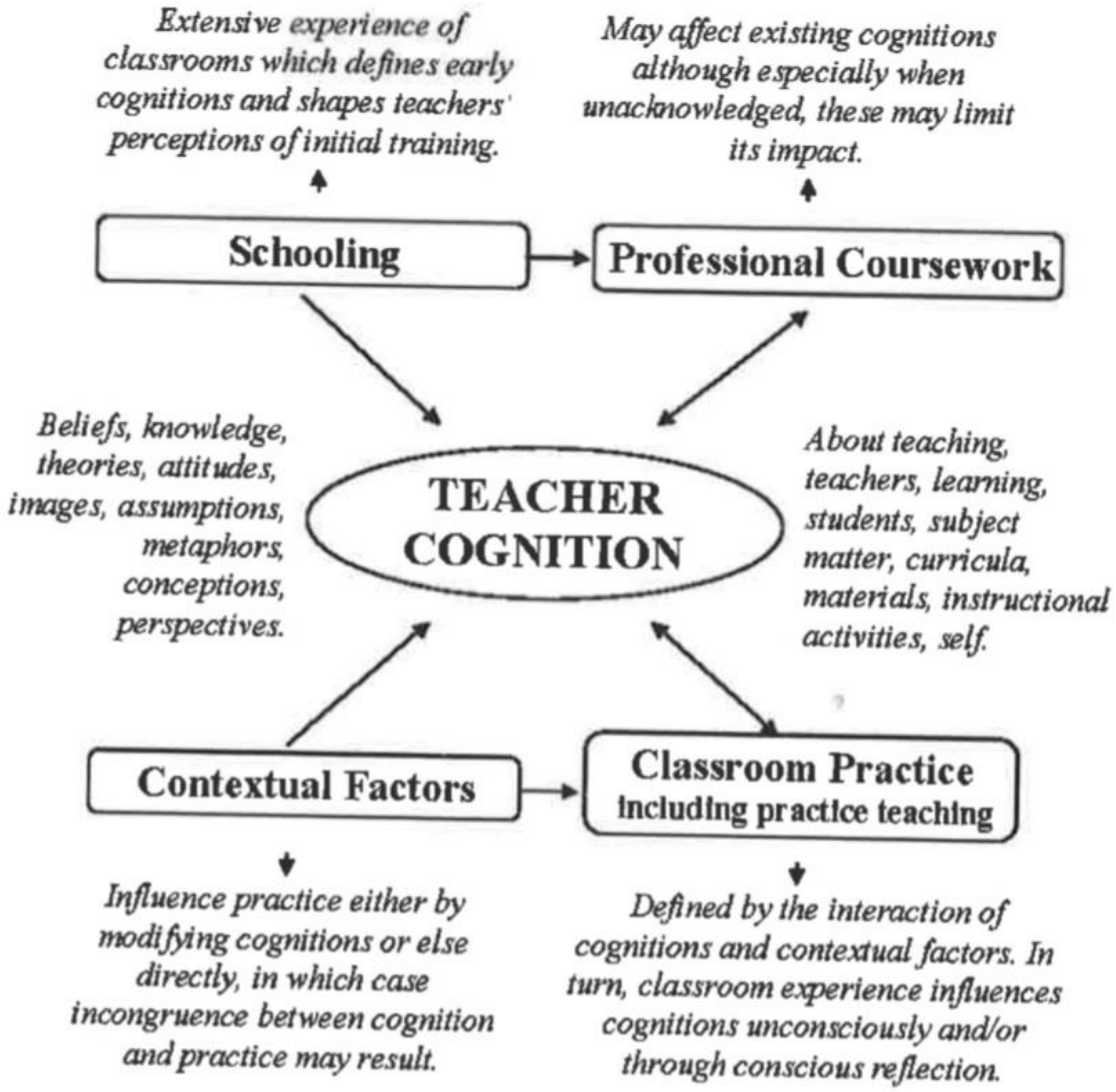


Figure 5. Teacher cognition, schooling, professional education and classroom practice. Retrived from Borg (2006, p. 41).

Appendix 7

Table 2. Research Design.

Qualitative Research	Case study	A study investigating three different cases, i.e. the teachers.
Semi-structured interview Duration: one hour	Preprepared questions Pre-observation Audio-recorder	Guiding questions where the participants elaborate on questions asked. Researcher able to follow up on statements.
Classroom observation Over five lessons (5x45 minutes)	Field notes Audio-recorder Non-participant observer Observer placed at the back of the classroom for the most part.	Notes taken about chosen material, equipment. approaches and lesson structure. Noting questions to follow up on for the post-observation interview.
Semi-structured interview Duration: between 20-40 minutes	Preprepared questions and questions made based on the findings from the observation. Post-observation Audio-recorder	Preset of questions ensuring all the teacher were asked similar questions. During the observation, the researcher noted 'Q' followed by a decision made, use of material or a statement to be asked for the post-observation interview.

Appendix 8

Intervjuguide

Intervju før klasseromsobservasjon (semi-strukturert)

Bakgrunn:

- Hvorfor valgte du å bli engelsk lærer?
- Hvor lenge har du jobbet som engelsklærer?
- Hva slags utdannelse i engelsk har du?
    - Type utdanning
    - Antall år
    - Studiested
    - Hadde du noen form for didaktikk? (engelsk

- Hva husker du fra din egen erfaring med å lære engelsk på skolen?
    - Hva husker du fra engelsktimene?
- Hvordan ble du undervist i skriving?
    - Husker du hvilke fremgangsmåter eller metode som ble brukt?
- Hva skrev du når du ble undervist engelsk?
- I hvilken grad vil du si at dine erfaringer som elev har påvirket dine tilnærminger i din egen undervisning?
- Under utdannelsen din, ble dere lært eller undervist om skriving i engelskfaget?
- I hvilken grad vil du si at din utdannelse påvirker dine tilnærminger i din egen undervisning?
- Hva har du lært om å undervise i skriving fra dine erfaringer som lærer?
- I hvilken grad vil du si at erfaringen din som lærer påvirker tilnærmingene dine når det kommer til undervisning?

Undervisning:

- Hva slags tilnærming bruker du når det kommer til skriving i engelsktimene?
- Er det noen tilnærminger du prioriterer mer enn andre?
    - I så fall hvorfor?
- Underviser du utelukkende skriving enkelte ganger?

    - I så fall hvordan og hvorfor.
- Hva er dine tanker om skrivestrategier?
- Hvordan ville du tilnærmet deg for å best muliggjøre for skrivestrategier for elevene dine?
    - Hvordan implementerer du skrivestrategier i undervisningen? (evt norsk.
- Hvordan gir du tilbakemeldinger på elevenes skriftlige produkt?
- Hva gir du tilbakemelding på?
    - Egenvurdering
    - Underveisvurdering
    - Sluttvurdering
- Hvordan mener du at elevene best utvikler skriveferdigheter i engelsk?
- Har du en dialog med elevene i forhold til læreplanmåla og i den forstand hvordan de skal forbedre skrivingen deres?
- Er det noe du føler er spesielt utfordrende når du skal undervise i skriving på VG1?
- Hva slags type skriveoppgaver bruker du i engelsktimene?
    - Har hver oppgave en spesifikk eller overordnet mål?
- Gir du sjangerspesifikke skriveoppgaver og hvordan.
    - I så fall hvordan?

Ressurser, læringsmål og utfordringer:

- Hva er dine meninger om å bruke tekstboka når en underviser i skriving på VG1?
- Hva er dine meninger om å ikke bruke tekstboka når en underviser i skriving på VG1?
- I hvilken grad vil du si at læreplanen påvirker din skriveundervisning?
- Hvordan vil du si at de institusjonelle rammene av skolen påvirker din skriveundervisning? (Eller generelt)
- Samarbeider du med andre lærere?
    - Hvor ofte?
    - Hva samarbeider dere om?
    - Hvordan påvirker kollegene dine din undervisning?
- Er det noe du kunne tenkt deg å legge til som kan være av relevans som jeg ikke har spurt deg? Eller noe du vil utdype på?

Appendix 9

Semi-strukturert intervju (etter observasjon).

- Hva vil du si du lyktes med i timen?
- Hva føler du at kunne bli gjort annerledes?
- Hvorfor valgte du akkurat denne tilnærmingen (tema ihht skriving) i forhold til skriving?
    - Spørsmål om type undervisningsvalg vil stilles. For eksempel skrivningsform, fokusområdet (e.g. struktur, formalitet) og tema.
- Hvilke læringsmål la du til rette for denne undervisningen og i hvilken grad tenker du at de ble oppnådd?
- Hvorfor startet du timen slik du gjorde?
- Hva er holdningene dine til å bruke akkurat den type undervisningsform?
- Hvorfor brukte du akkurat denne/disse typen(e) aktivitet(er)?
    - For eksempel tavleundervisning, videoklipp, gruppearbeid, skriveaktiviteter o.l.
- Er dette din foretrukket undervisningsform eller arbeidsmetode?
    - I så fall, hvorfor (hvorfor ikke), hvilke utfordringer ser du.
- Ander relevante spørsmål angående timen.

Appendix 10

Vil du delta i forskningsprosjektet: *"A Case Study of Teacher Cognition about Writing Instruction and Writing Strategies in First-Year Upper-Secondary EFL Schools"*?

Dette er en henvendelse til deg om å delta i et forskningsprosjekt hvor formålet er å studere lærerholdninger i forhold til skriving og skrivestrategier i engelskfaget i førsteklasse ved videregåendeskole. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Dette prosjektet er en masteroppgave ved Universitetet i Stavanger. Som nevnt ovenfor er formålet ved denne oppgaven å studere lærerholdninger i forhold til skriving og skrivestrategier i engelskfaget i førsteklasse ved videregåendeskole. Denne masteroppgaven vil ta for seg forskningsspørsmålene: (1) Hva karakteriserer skriveundervisningen lærerne bruker i engelsktimene? (2) I hvilken grad implementerer lærerne skrivestrategier for elevene sine? (3) Hvordan relaterer lærernes holdninger seg i forhold til deres undervisning og litteratur innen feltet?

Hvem er ansvarlig for forskningsprosjektet?

Universitet i Stavanger er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Utvalget er valgt gjennom ansattlister ved de aktuelle videregåendeskolenes nettsider. Det er deretter blitt opprettet kontakt via e-post. Prosjektet vil bestå av 3-4 informanter. Informantene er kontaktet på grunnlag av sine undervisningsfag.

Hva innebærer det for deg å delta?

Velger du å delta i prosjektet innebærer dette to intervjuer og klasseromsobservasjon. Det første intervjuet vil bli gjort før klasseromsobservasjonene, deretter vil et intervju bli gjort etter observasjonene basert på funnene. Intervjuene er semi-strukturerte, dermed vil det være

forutbestemte åpne spørsmål i form av en intervju-guide og informantene vil være aktivt deltakende. Intervjuobjektet vil bli oppmuntret til å svare ærlig og utfyllende på utsagnene sine, det vil også stilles oppfølgingsspørsmål under intervjuet. Spørsmålene vil dreie seg om lærerens skriverelaterte undervisning og dere holdninger og tanker rundt: aktiviteter, materiale og undervisningsformer relatert til skriving i engelskfaget. Klasseromsobservasjonen vil ta form som ikke-deltagende. Studenten vil ikke delta i undervisningen, men ta notater og lydopptak under observasjonen. Det vil bli gjort lydopptak av intervjuene og observasjonen.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert eller helt/delvis slettet etter ønske. 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. Det er kun student og veileder som vil ha tilgang til datamaterialet. Informantene vil bli gitt pseudonymer, slik at de ikke er identifiserbare. Dermed vil deltakerne ikke gjenkjennes ved publikasjon.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Prosjektet skal etter planen avsluttes 03.05.2019. Notater og opptak vil da bli slettet. Ingen personopplysninger vil være tilgjengelige da all data forblir anonymt.

Dine rettigheter

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

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Universitetet i Stavanger har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?
Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med:

- Universitet i Stavanger ved student; Even Bunting: e-post: e.bunting@stud.uis.no, tlf: 406 486 32 og veileder; Torill Hestetræet: e-post: torill.hestetreet@uis.no , tlf: 518 313 58/ 934 37 040.
- NSD – Norsk senter for forskningsdata AS, på epost (personverntjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen

Prosjektansvarlig (Veileder)	Student
Torill Hestetræet	Even Bunting

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «A Study of Teacher Cognition about Writing Instruction and Writing Strategies in First-Year Upper-Secondary EFL Schools», og har fått anledning til å stille spørsmål. Jeg samtykker til:

- ☐ ***å delta i intervju.***
- ☐ ***at studenten observerer inntil fem mine undervisningstimer.***

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 03.05.2018

(Signert av prosjektdeltaker, dato)

Appendix 11

Til elever i førsteklasse ved videregåendeskole.

Hei, jeg ønsker å invitere deg til og informere om masterprosjekt mitt. Jeg heter Even Bunting og er masterstudent ved Universitetet i Stavanger. Mastergradsprosjektet handler om lærerholdninger, skriveundervisning og skrivestrategier. Formålet er å undersøke hvordan læreren jobber i henhold til skriving i engelskfaget på dette trinnet.

Siden prosjektet innebærer observasjon av undervisningstimer med lydopptak ønsker jeg å informere og innhente samtykke fra dere. Deltagelse er frivillig, og all informasjon vil være anonymt slik at ingen personer kan gjenkjennes. Det er kun jeg som har tilgang til lydopptakene og disse vil bli behandlet konfidensielt. Det er også blitt meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS. Etter prosjektslutt vil alle lydopptak bli slettet.

Har du noen spørsmål er det bare å ta kontakt pr. e-post: e.bunting@stud.uis.no.

Mvh,

Even Bunting

Undersøkelse om lærerholdninger om skriveundervisning og skrivestrategier.

Jeg har mottatt skriftlig informasjon og jeg samtykker til deltakelse og lydopptak.

_____ _____

Dato Elevens signatur

Appendix 12

NSD NORSK SENTER FOR FORSKNINGSDATA

NSD sin vurdering

Prosjekttittel

Teacher Cognition about writing strategies in EFL upper-secondary school.

Referansenummer

474362

Registrert

08.11.2018 av Even Bunting - e.bunting@stud.uis.no

Behandlingsansvarlig institusjon

Universitetet i Stavanger / Fakultet for utdanningsvitenskap og humaniora / Institutt for kultur- og språkvitenskap

Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Torill Irene Hestetræet, torill.hestetreet@uis.no, tlf: 93437040

Type prosjekt

Studentprosjekt, masterstudium

Kontaktinformasjon, student

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Prosjektperiode

26.11.2018 - 01.10.2019

Status

17.01.2019 - Vurdert

Vurdering (1)

17.01.2019 - Vurdert

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, samt i meldingsdialogen mellom innmelder og NSD, den 17.01.19. Behandlingen kan starte. MELD ENDRINGER Dersom behandlingen av personopplysninger endrer seg, kan

det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres. TYPE OPPLYSNINGER OG VARIGHET Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 01.10.19. LOVLIG GRUNNLAG Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a. NSD legger til grunn at det ikke registreres opplysninger om elevene utover opptaken foretatt i klasseromsobservasjon. PERSONVERNPRINSIPPER NSD finner at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om: - lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen - formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål - dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet - lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet DE REGISTRERTES RETTIGHETER De registrerte vil ha følgende rettigheter i prosjektet: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20). Rettighetene etter art. 15-20 gjelder så lenge den registrerte er mulig å identifisere i datamaterialet. NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13. Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned. FØLG DIN INSTITUSJONS RETNINGSLINJER NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32). For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon. OPPFØLGING AV PROSJEKTET NSD vil følge opp behandlingen ved planlagt avslutning for å avklare status for behandlingen av opplysningene. Lykke til med prosjektet! Kontaktperson hos NSD: spesialrådgiver Kjersti Haugstvedt Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix 13

Main genre category	*Typical writing acts*	*Individual genres included in the main category*
Descriptive	*Describe, organise, structure content material*	Factual text; introductory text; summary; report; map/schematic outline/chart/table of statistics; timeline; homepage
Expository	*Interpret, compare, explore, analyse, discuss*	Expository article/documentary; expository talk/presentation; essay exploring a topic; analysis of literature and film; news report; feature article
Dialogic	*Inform, exchange information, establish and maintain contact*	Formal letter; personal letter; dialogue/interview; instructional text
Argumentative	*Explore, interpret, reason, argue, express opinions, discuss, influence, persuade, give advice*	Argumentative article; argumentative talk/presentation; short opinion statement; persuasive essay; letter to the editor; advertisement; information brochure; review of literature/film
Narrative/poetic	*Construct text worlds, imagine, narrate*	Story; novel; biography; play/film script; cartoon; poem; song lyrics; joke/humorous text[55]
Reflective	*Reflect upon own thoughts, experiences, feelings and work*	Personal text; diary; blog front page/blog entry

Table 3. Genre categories in EFL material. Retrieved from Ørevik (2019, p. 105)

Appendix 14

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Factual text	Analogue or digital	Transmit factual knowledge.	Give a brief overview of a topic. Aid the acquisition of factual knowledge.	Medium length. No discernible introduction and conclusion. Presentation of numerous encyclopedic facts. Limited elaboration.
Introductory text	Analogue or digital	Introduce upcoming texts or topics.	Aid understanding by preparing for upcoming content.	Short text leading directly into upcoming text(s). Typically consisting of statements, often including the use of deictic elements (*here, this*.., etc.)
Report	Analogue or digital	Relay information on work, project or event.	Provide short, concise information.	Medium length. Standardised organisation starting with date, place and topic. Referential content.
Summary	Analogue or digital	Formulate the gist of a text.	Mnemonic device.	Medium length. Organisation of elements mirrors that of original text.
Map/schematic outline/chart/ table of statistics	Analogue or digital	Visualise aspects of curricular topics.	Aid understanding of curricular topics by visual, multimodal representation.	Medium length. Multimodal organisation, deploying numeric and graphic semiotic resources in combination with writing.
Timeline	Analogue or digital	Visualise salient points of change and development through time.	Aid understanding by presenting topical knowledge in 'bitesize chunks' linked to time in history.	Medium length. Chronological organisation of salient historical events.
Homepage	Digital	Introduce the topic, function as a gateway to other sections of the website. Communicative processes are interactive, characterised by a 'source-user' relationship.[56]	As 'top level document of a website',[57] serve as a provider of information about a person, organisation or company.	Medium length. Identifies website in masthead.[58] Organised with navigation bars leading to other sections of the website.

Table 4. Descriptive genres. Retrieved from Ørevik (2019, p. 106).

Appendix 15

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Expository article/ documentary[59]	Analogue or digital	Explain and elaborate on a topic in terms of cause-effect relations, comparisons, etc. Shed light on a topic from several angles.	Aid development and expansion of knowledge and reflection. Promote in-depth learning.	Long text. *Expository article*: Introduction, body text elaborating on certain aspects of a topic, conclusion. Frequent use of cohesive devices to signal cause-effect, comparison etc. *Documentary:* Multimodal ensemble typically including speech, writing and moving images. Content structure as in expository article.
Expository talk/presentation	Analogue or digital	Explain and elaborate on a topic. Convey experience, illustrate, enlighten, entertain.	Aid development and expansion of knowledge and reflection.	Long text. Resembles expository article, although with less rigorous organisation. Realised as manuscript for oral performance or multimodal ensemble including images, writing, speech, etc.
Essay exploring a topic	Analogue or digital	Explore aspects of a theme in a new and imaginative way.	Promote reflection on a topic by 'trying out' a train of thought.	Long text. Introduction, middle part and ending. Also room for free and inventive organisation.
Analysis of literature or film	Analogue or digital	Discuss and reflect on films and literature.	Enhance understanding of curricular topics through films and literature.	Long text. Presentation of film or literary text followed by discussion and conclusion.
News report	Analogue or digital	Read, listen to, watch or produce reports of current events in the English-speaking world.	Provide information on current events in the English-speaking world.	Medium length. Headline and lead presenting the news event in condensed form, followed by elaboration and (optional) illustration(s).
Feature article	Analogue or digital	Become acquainted with an area of interest through portraits or reports of people or artifacts representing the area.	Give insight in an area of current interest. Entertainment value more foregrounded than in the news report.	Medium to long text. Organisation resembles news report, but portraits or reports of people or artifacts are intertwined with factual information.

Table 5. Expository genres. Retrieved from Ørevik (2019, p. 107).

Appendix 16

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Formal letter (or email)	Analogue or digital	Communicate on a formal level.	Place a request, complaint or application.	Medium length. Standardised organisation: place, time, formal greeting, topic, message, pre-closing, formal greeting.
Personal letter	Analogue or digital	Spontaneous language production.	Exchange information about everyday topics; maintain relationship. EFL classroom: facilitate language production.	Medium length. Informal greeting, message, closing, informal greeting.
Dialogue/ interview	Analogue or digital	Maintain conversations through statements, questions, prompts and responses.	'[I]ntroduce, maintain and terminate coversations and discussions (…)'; choose communicative strategies suited to context and communication.	Medium to long text. Greeting, turn-taking, pre-closing, closing.
Instructional text	Analogue or digital	Convey one-way prescription.	Prescribe procedures.	Medium length. Hierarchical structures with main areas and sub-areas. Imperative or present indicative verb forms. Instructions may be enhanced by visual drawings or photos.

Table 6. Dialogic genres. Retrieved from Ørevik (2019, p. 108).

Appendix 17

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Argumentative article	Analogue or digital	Present different views on a topic, take a stand.	Develop ability to discuss and express opinions.	Long text. Introduction, presentation of opposing views, conclusion.
Argumentative talk/ presentation	Analogue or digital	Present different views on a topic, take a stand.	Develop ability to discuss and express opinions.	Long text. Resembles argumentative article but with less rigorous organisation. Can be realised as manuscript for oral performance or multimodal ensemble.
Short opinion statement	Analogue or digital	Utter a comment or opinion on a matter.	Prompt or inspire discussion	Short text. Condensed and pointed.
Persuasive essay	Analogue or digital	Build an argument by stating a claim and procuring support.	Develop ability to build an elaborated argument with the purpose of convincing.	Long text. Thesis (claim) followed by supporting arguments.
Letter to the editor	Analogue or digital	Build an argument by stating a claim and procuring support.	Develop ability to argue and convince in condensed form.	Medium length. Thesis statement, argument, supporting evidence, and summing up.[60]
Advertisement	Analogue or digital	Use rhetorical strategies to attract attention to an artifact or idea.	Attract interest and direct attention to an artifact or idea.	Medium length. Rhetorical device to attract attention, followed by presentation of the offer and contact information.
Information brochure	Analogue or digital	Retrieve or give attractively packed factual information.	Develop ability to retrieve or give attractively packed information.	Long text. Sectioned information presented in writing or by a multimodal ensemble of writing and images.
Review	Analogue or digital	Critique a book or film. Advise the audience as to its quality.	Develop ability to critique a book or film.	Medium length. Presentation of the reviewed object, followed by evaluation and advice of acceptance or rejection.

Table 7. Argumentative genres. Retrieved from Ørevik (2019, p. 109).

Appendix 18

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Story	Analogue or digital	Discuss, interact with and create fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy.	Medium to long text. Indication of topic, orientation, complication, evaluation, resolution and (optional) coda.[61]
Novel excerpt	Analogue or digital	Discuss and interact with fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy.	Medium to long text, resembling story in organisation. Typically presenting parts of a sub-plot in a longer narrative.
Biography	Analogue or digital	Acquire or provide information on a significant person's life.	Contribute to creating a context for a text or topic.	Short, medium or long text. Typically chronologically organised according to person's life cycle.
Play/film script	Analogue or digital	Discuss, interact with and create fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy	Long text. Similar to story and novel, but foregrounds dialogue.
Cartoon/ comic strip[62]	Analogue or digital	Discover or show humorous perspectives of a topic.[63]	Foreground humorous perspectives, entertain and attract interest to a topic.	Short to medium length. Typically multimodal assembly of drawing and written text.
Poem	Analogue or digital	Discuss, interact with and create fictional texts.	Provide sensory, aesthetic and philosophical dimensions to a topic.	Short to medium length. May be structured in stanzas and/or follow established patterns of rhythm and rhyme.
Song lyrics	Analogue or digital	Discuss and interact with fictional texts.	Provide sensory, aesthetic and emotional dimensions to a topic; evoke interest.	Medium length. Organised in stanzas and recurring chorus, typically following established patterns of rhythm and rhyme.
Joke/ humorous text	Analogue or digital	Acquire 'comic relief' during school work.	Present a humorous aspect of a topic, entertain.	Short text. Everyday scenario, ambiguous parts, surprising ending.

Table 8. Narrative/poetic genres. Retrieved from Ørevik (2019, p. 110).

Appendix 19

Table 9. Reflective genres. Retrieved from Ørevik (2019, p. 111).

Genre	**Platform and media**	**Social process**	**Communicative goals**	**Rhetorical organisation**
Personal text	Analogue or digital	Take part in or share personal thoughts or experiences.	Convey personal thoughts or experiences to an audience.	Medium to long text. Characterised by narrative and/or referential style; first person point of view. Contains clarifications or explanations for the benefit of an audience.
Diary entry	Analogue or digital	Take part in or share personal thoughts or experiences.	Express personal thoughts or experiences; preserve these.	Medium length. Characterised by narrative and/or referential style; first person point of view. No explanations: typically 'introvert' style.
Blog front page/ blog entry	Digital	Take part in or share personal interests, thoughts, views or experiences. Explore aspects of a certain topic or person. Invite interactivity.	Share personal interests, thoughts, views or experiences with a circle of 'followers'. Secondary goals related to community building and/or commerce.	Short to medium length. Typically a multimodal ensemble including images, symbols and writing. Hyperlinks are typically part of the text. Template for comments is usually attached. Blog front page foregrounds most recent updates.

Appendix 20

Background

- Why did you choose to become an English teacher?
- How long have you worked as an English teacher?
- What type of education do you have?
  o Specific type of education
  o Amount of years
  o Place of education
  o Did your education contain any didactics? (English, Norwegian, etc?)
- How were you taught writing in English in upper-secondary school?
- What were you taught about teaching writing in English from your education?
- What have you learned about teaching writing from your experiences as a teacher?

Instructional choices
- What type of approaches do you use when it comes to writing in your English classes? - In what way do you believe students best develop their writing skills in English? - Is there anything you find challenging when it comes to teaching writing at VG1?
Resources, aims and contextual factors
- What kind of writing tasks do you use in your English lessons? - What is your stance on using the textbook while teaching writing at VG1? - How would you say that the institutional frames of the school affect your teaching when it comes to writing?