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Teaching writing to 6th graders in the Norwegian EFL classroom

A qualitative interview and observation study

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Norwegian University of
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Master's thesis in Didactics – English and Foreign Language Education
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Abstract

For students to learn how to write in English is an important skill to obtain for themselves, their community, and globally. Being able to write will allow students to reflect on themselves and take part in society. This study aims to investigate how teachers in the Norwegian 6th grade instruct writing in the EFL classroom. To further gain knowledge on this topic, I investigated what focuses three teachers have when instructing writing to their 6th graders, what characterized the writing activities the students are given, which scaffolds are provided during the writing process, and factors that influence the teachers' decision-making when instructing their students EFL writing.

A multiple case study was conducted with three teachers. The qualitative research methods used to gather data were semi-structured interviews and observations. First, I interviewed the three teachers, and then I observed their EFL class before interviewing them again.

The findings show that teachers tend to have a genre focus when instructing their students' writing. However, focuses on language structure and creative expression were also visible. The teachers reported assigning many longer (over half a page of text) writing activities to their students, characterized as WFW activities meant to describe. The teachers would rarely discuss with their students who the intended reader was for their texts. All three teachers valued scaffolding their students. The teachers used stages one, two, and four in the TLC model, while only one teacher included stage three. Four factors informed the teachers' decision-making concerning how they instruct writing in the EFL class. These four factors were the teachers' educational background, experience being an EFL teacher, the EFL class context, and the time distribution of EFL classes per week.

Sammendrag

For elever å lære å skrive på engelsk er en viktig ferdgihet å oppnå for dem selv, for sammfunnet og hverden rundt dem. Å kunne skrive kan hjelpe elevene til å reflektere over seg selv og ta del i samfunnet. Denne studien har som mål å undersøke hvordan engelsklærere på 6. trinn lærer sine elever å skrive. For å undersøke dette temaet,, ønsket jeg å undersøke hvilke fokus lærerne hadde når de underviste skriving til elever på 6. trinn, hva som karakteriserte skriveaktivitetene elevene fikk, hvilke støtte (eng. scaffolds) som ble gitt under skriveprosessen, og faktorer som påvirker lærernes beslutning når de velger hvordan de skal undervise skriving.

En flerkasusstudie ble utført med tre lærere. De kvalitative forskningsmetodene som ble brukt til å samle inn data var semistrukturerte intervjuer og observasjoner. Først intervjuet jeg de tre lærerne. Deretter observerte jeg engelsktimen deres før jeg intervjuet dem igjen.

Funnene i denne studien viser at lærerene har sjangerfokus når de underviser skriving. En lærer hadde også fokus på språkstruktur og kreativt uttrykk. Lærerne ga mange lengre (tekst over en halv side) skriveaktiviteter til elevene sine, karakterisert som «skrive for å skrive» aktiviteter ment for å beskrive noe. Lærerne diskuterte sjelden med elevene hvem den tiltenkte leseren var for tekstene deres. Alle tre lærerne la vekt på å bygge stillas rundt elevene sine. Alle lærerne tok i bruk steg en, to, og fire i TLC modellen mens bare en lærer benyttet steg tre. Fire faktorer preget lærernes beslutninger om hvordan de underviser skriving. De fire faktorene var lærernes utdanningsbakgrunn, erfaring med å være en skrivelærer i engelsk, klassekonteksten og tidsfordelingen av engelsktimene per uke.

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EFL	English as a Foreign Language
FL	Foreign Language
CEFRL	The Common European Framework of Reference for Language
TLC	The Teaching-Learning Cycle
LK06	National Curriculum 2006
LK20	National Curriculum 2020
NESH	The Norwegian Committee for Research Ethics in the Social Sciences and the Humanities
NSD	The Norwegian Center for Research Data
TA	Thematic Analysis
WFW	Writing-For-Writing
WFL	Writing-For-Learning

1 Introduction

Learning how to write can be a difficult task for many students. As an adopted 6-year-old girl from Nepal, learning how to write in Norwegian and English was the most challenging part of learning the languages. Listening, speaking, and reading were skills that became more accessible. However, when writing in the two languages, even when I had managed to unlock the written language code, it was a struggle to write. The fear of misspelling and the struggle with vocabulary held me back from daring to write. However, as I gained knowledge and experience in writing, it has become one of my most used methods to express my thoughts, reflect, communicate with friends worldwide, and a valuable tool for the academic future. Because of this experience, when writing a master's in English didactics, it became evident that I wanted to research writing and how teachers instruct their students to write in their English classes. Harmer (2015) points out that "of all the skills, writing is the one skill that teachers and learners seem most reluctant to focus on because it requires them to make special efforts" (p. 360). Barton (2007) acknowledges that children receive fewer writing activities at home than reading (p. 154). Children might have seen and helped their parents write notes, shopping lists, calendars, and messages. The overall exposer is still lower than reading, and because of this, children will have had less experience writing when they start school (Barton, 2007, p. 156). Furthermore, at the start of learning how to write, students might find it challenging to hold the pencil and form the letters. This confusion can hinder students in expressing meaning (Barton, 2007, p. 155). Additionally, just figuring out what to write about can be a massive challenge for students. Thus, going from having a blank page and a blank mind to having a completed text can create reluctance in students' willingness to write (Munden, 2021, p. 418).

Nevertheless, students will produce many written texts during their years at school. Kringstad and Kvithyld (2013) point out the paradox found in this expectation that students often get asked to show their knowledge about a subject or theme they learned about through writing, expecting them to know how to convey their knowledge through writing (p. 71). It becomes unrealistic to expect students to automatically know how to communicate their thoughts, ideas, and knowledge through writing. The school has a vital role in teaching this specific skill to their students, and students need informed and skilled teachers to do so (Blikstad-Balas, 2018, p. 43; Cameron, 2001, p. 123). It, therefore, becomes interesting to study how teachers instruct English as a Foreign Language (EFL[1]) writing in primary school.

The aim of this study is to explore how teachers instruct their students in EFL writing in 6th grade. The main research question and four sub-questions will be presented in section 1.4: "Research questions". I want first to present a broader look at why obtaining English written skill is important globally before presenting framework and curricula Norwegian teachers can and must adhere to when instructing their students EFL writing. Previous research is then presented to help situate this study in the greater conversation.

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[1] This thesis will use the term English as a Foreign Language (EFL), and the reason for why is explained in section 2.1: "Instructing writing – sociocultural perspective of learning".

1.1   Importance of learning to write in English

The world as we know it keeps on globalizing supporting English to become the world's *lingua franca.* When people with different mother tongues meet, English is often a preferred language used to communicate with. Additionally, in many cities, today, especially the bigger cities, English can be heard as a used language (Galloway & Rose, 2015, p. 11). In different cities' signs, shops, and several products in the stores may have English names, alongside the local names. Additionally, the music industry is affected by English in creating song titles and band names in English. Furthermore, businesses may use English as the means of communication with foreign clients, colleagues, and sometimes even as the official working language within the company itself (Galloway & Rose, 2015, p. 11). It becomes essential for students growing up today to learn how to join the communicative society and find their place. Learning how to write in English will enable students to discover themselves individually, take part in society, and take part on a more global level. Having students learn how to write can increase their English acquisition through working on language practices and tests (Harmer, 2015, p. 360). Another aspect is that through writing, students can explore their thoughts, impressions and help them memorize different experiences they might have (Traavik, 2014, p. 85). Furthermore, students who learn to master the writing skill will have a higher chance of adapting their language to match varied situations they might find themselves in and will increase their chance of being heard by their society and the world around them (Blikstad-Balas, 2016, p. 20; Graham & Perin, 2007, p. 9).

1.2   Framework and Curricula

Looking at how frameworks and curricula view writing in the Norwegian context is relevant to this thesis as it influences how teachers will instruct EFL writing in their classrooms. I will start by looking at what the Common European Framework of Reference for Language (CEFRL) says about instructing EFL writing. Then, I will look at how writing is a basic skill in the Norwegian school system before comparing the older competence aims presented in LK06 with the new LK20.

1.2.1 The Common European Framework of Reference for Language.

I will here look at CEFRL (The Common European Framework of Reference for Language) and its relevance for EFL writing instruction in the Norwegian primary school system. The CEFRL is a helpful framework used by several countries to understand the different levels of language proficiency language learners might have. The CEFRL provides a common basis for explaining the language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe (Council of Europe, 2001, p. 1). The CEFRL thoroughly depicts what language learners need to learn to be able to use a language for communication. It further helps explain what knowledge and skills the learners need to develop to manage to act effectively in that language. The CEFRL looks at all four language skills, reading, speaking, writing, and listening (Council of Europe, 2001, p. 1). For the current study, the written skill becomes the most relevant to explore further.

The CEFRL provides educators with a framework they can use to describe and assess learners' proficiency and follow their progress to each stage (Council of Europe, 2001, p. 1). The proficiency stages start with A1-A2 (basic user), moves on to B1-B2 (independent user), and finally C1-C2 (proficient user) (Council of Europe, 2020, p. 36). The description of each user level has a positive "can do" definition of proficiency to

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create a more shared and straighter road to learning in contrast to an exclusive focus on scores in assessment in tests and examinations (Council of Europe, 2020, p. 27).

Briefly looking into the scaling system presented by the CEFRL when it comes to learners' written skill can be of interest. The framework separates the writing skill into written production and written interaction. Written production has to do with the learner's ability to create written text, and there are provided three scales that show the varying proficiency levels. The scales are *overall written production, creative writing* (imaginative expressions in a variety of text types in written modalities)*,* and *reports and essays* (formal types of transactional and evaluative writing) (Council of Europe, 2020, p. 66-68). Written interaction has to do with being able to communicate through the medium of text or sign, where the language used is like oral language. There are also three scales created within written interaction called *overall written interaction, correspondence* (interpersonal exchange)*,* and *notes, messages, and forms* (information transfer) (Council of Europe, 2020, p. 81).

According to the table[2] showing the different proficiency levels for overall written production, level A1 says that learners "*Can give information about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words/signs and basic expressions. Can write simple isolated phrases and sentence*". C2, which is the highest proficiency level, states that learners "*Can produce clear, smoothly flowing, complex texts in an appropriate and effective style and a logical structure which helps the reader identify significant points*" (Council of Europe, 2020, p. 66). For overall written interaction, A1 says that learners "*Can ask for or pass on personal details*" and C2 sates that learners "*Can express themselves in an appropriate tone and style in virtually any formal and informal interaction*" (Council of Europe, 2020, p. 82). These descriptions can help educators understand which level of the proficiency learners are at. As a teacher, one wants to guide the students' written production and written interaction skill towards C2. Knowledge of the CEFRL can be a helpful framework for teachers when teaching and assessing their students in EFL writing in Norwegian schools.

1.2.2 Writing in the English subject in Norway

The Norwegian Directorate for Education and Training presents five basic skills: reading, writing, numeracy, oral skills, and digital skills (2020a). These five basic skills are almost every subject's responsibility to enhance and train students to obtain these skills. Out of these five basic skills four of them are relevant for the English subject according to LK20 (The Norwegian Directorate for Education and Training, 2020a). The exclusion of the basic skill *numeracy,* from LK06 to LK20 was an attempt to slim down the English plan and allow the focus to primarily be on the core elements *reading, writing, oral skill,* and *digital skills* (Munden, 2021, p. 57). Teachers are responsible for facilitating and supporting their student's development in these four basic skills throughout the entire learning path within the English subject. It is important to realize that every subject has different roles in developing the basic skills, and each subject describes the expectations they have for the development of the basic skills (The Norwegian Directorate for Education and Training, 2020a).

The English subject has a clear description of what "to be able to write" means and how one should work on developing that skill with one's students (The Norwegian Directorate for Education and Training, 2020a). Writing in the English subject has to do with being able to express ideas and opinions in a comprehensible and convenient

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[2] https://rm.coe.int/common-european-framework-of-reference-for-languages-learning-teaching/16809ea0d4

manner on paper and digitally. Furthermore, writing in English means that students should be able to plan, form, and edit texts that communicate and customize the language used depending on the intended audience, purpose, and situation. Students should also be able to choose writing strategies. The development of students' writing skills in English goes from learning about single words and phrases to creating varied coherent texts that convey different points of view and knowledge. To be able to write in the English subject also has to do with being able to use different sources in a critical and accountable manner (The Norwegian Directorate for Education and Training, 2020a).

The specific competence aims in LK20 established for the English subject further express the need to teach writing in the EFL class. According to LK20, one competence aim after year two comments that students should have experimented with writing familiar words, expressions, and simple sentences in English (The Norwegian Directorate for Education and Training, 2020a). By the end of 4th grade, students are expected to follow simple spelling and sentence structure rules and write simple texts that express thoughts and opinions. After year seven, some of the skills students should have are that they should be able to follow the rules for spelling, word inflection, and sentence structure, be able to express themselves clearly with a varied vocabulary and write coherent texts with audience awareness (The Norwegian Directorate for Education and Training, 2020a) (see Table 1). What these aims clearly show is that students must start to write in English at an early age, before they reach 5th grade (Munden, 2021, p. 420), so that they have a clear progression in their writing skill development as well as to prepare them for the aims that wait for them after 7th grade.

To sum up what "being able to write" in the English subject entails, can be said that it involves a spectrum of skills which can be everything from learning to write single words to write varied coherent texts with correct grammar, suitable vocabulary, varied sentence structures, and making critical use of various sources. Focusing on 5-7 grade, Munden (2021) points out that these writers are somewhere along this spectrum during their education, and it is a teacher's responsibility to help students move on this spectrum gradually towards the goal of writing coherent texts (p. 417).

1.2.3 Competence aims in LK06 and LK20

The previous section has already commented on the competence aims concerning writing after years 2, 4, and 7. However, it becomes relevant to look a bit further into the new curriculum for the English subject known as LK20, which the primary schools in Norway were said to implement in the school year 2020 slowly and steadily (The Norwegian Directorate for Education and Training, 2020a). Since this current thesis is looking at 6th grade, it is interesting to see the difference between LK06 and LK20 regarding their focus and descriptions of what students should know about writing after 7th grade. Below, one can find Table 1, which shows the competence aims after year seven from LK06 and LK20.

Table 1: Competence aims after year 7 from LK06 and LK20.

LK06	LK20
After year 7: • use reading and writing strategies. • understand and use a vocabulary related to familiar topics.	After year 7: • use simple strategies for language learning, text creation and communication (different skills) • use digital resources and different dictionaries in language learning, text

• take notes to create different types of texts. • write coherent texts that narrate, retell, and describe experiences and express own opinions. • use basic patterns for orthography, word inflection, sentence, and text construction to produce texts. • use digital tools and other aids to find relevant information and to create different types of texts. (6/27)	creation and interaction (different skills) • express himself or herself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation (oral and writing) • identify sentence elements in various types of sentences and use knowledge of verb conjugation and declension of nouns and adjectives in working on own oral and written texts (oral, reading, writing) • follow rules for spelling, word inflection and syntax (writing) • read and present content from various types of texts, including self-chosen texts (different skills) • read and listen to English-language factual texts and literature for children and young people and write and talk about the content (different skills) • write cohesive texts, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to the receiver (digital skills, writing) • revise their own texts based on feedback (oral and writing) • investigate ways of living and traditions in different societies in the English-speaking world and in Norway and reflect on identity and cultural belonging (different skills) (5(10)/16)

The competence aims are presented differently in LK06 and LK20. For LK06, a list presenting the competence aims that consider the basic skill writing is found under the subheading "written communication". Here the competence aims consider the basic skills reading, writing, and digital skills. Moreover, the total number of competence aims after year 7 is 27, where six are considering the basic skill writing. With LK20, the competence aims for the English subject after year seven are all provided as a continuous list. The ten competence aims shown in table 1 under LK20 are categorized under the basic skill writing. These ten competence aims do not only consider writing as the target basic skill but also consider oral, reading, and digital skills, shown in table 1 inside brackets where the intended basic skills per competence aim is provided. When it says different skills, it refers to the choice teachers make concerning which basic skill they want to focus on to work on the specific competence aim. In LK20, after year seven, ten out of the total 16 competence aims consider the basic skill writing, meaning that more than half of the competence aims in LK20 focus on the basic skill writing (when

different skills is included). However, in LK06 less than half do the same. When there are more competence aims that encourage working with the basic skill writing, teachers can become affected and increase their focus on incorporating working with writing in their EFL classes.

The expectation in the different competence aims in LK06 and LK20 have somewhat changed. They both focus on students being able to use varied strategies when constructing EFL texts, use varied vocabulary, write coherent texts, and use orthography patterns, follow the rules for spelling, word inflection, sentence, and text construction. However, in LK20, there is an apparent increased focus on audience awareness where two of the competence aims both state that texts are to be produced with the intended audience in mind, while it is not mentioned audience awareness in LK06. LK20 also presents competence aims that talk about students listening and reading non-fiction texts and to take notes of the content and another aim about students being challenged to create multimodal texts. These two terms and expectations are not found in LK06 and show a new focus LK20 has included in their curriculum. Furthermore, there are two aims presented in LK20 that talk about the fact that students should be able to edit their texts after receiving feedback and reflect on identity and cultural affiliation, which is not discussed in LK06 under the focus of the basic skill *writing.*

This section presented the changes in the competence aims for the English subject in LK06 to LK20. These changes have made the overall list of competence aims after year 7 to be shorter, more detailed, and includes more writing focused expectations for students. These differences might affect teachers' choices when deciding how to instruct EFL writing to their students. Furthermore, since the competence aims do not provide specific guidelines for how students should work to achieve or meet the objectives, it becomes the teachers' responsibility to offer EFL writing courses that work towards the set goals. Thus, it is up to the teachers to decide how they interpret the guidelines and how they decide to instruct EFL writing to their students.

1.3 Previous research

Several studies have looked at h*ow writing instructions are carried out in language classes.* Horverak (2019) points out that with the establishment of the National Writing Centre in Norway, the focus on writing in Norwegian schools has increased, yet there is still a limited focus on writing in the EFL class (p. 115). When searching for relevant previous research, it soon became evident that the research primarily focused on writing instructions in the Norwegian class, English class in the US, and national surveys, which looked at instructing writing in an interdisciplinary manner. To my knowledge, few of the studies found address primary schools, while much research was conducted on lower and higher secondary schools. Even though this present study is looking into primary school, the findings from lower and higher secondary school and studies from the Norwegian class, English classes in the US about writing instruction can be of interest to learn from and reflect on.

This section will start looking at studies conducted in the US before looking at the Norwegian classroom, and then studies conducted in the EFL classes in Norway. I will then look at studies discussing teacher education and the self-perception of being a writing teacher. The studies discussed will present research conducted in primary and mostly lower and higher secondary schools that have examined *how writing is instructed in language classes.* In the end, a summary of the main findings from the presented studies and a comment on where this study fits with the bigger picture is offered.

A national survey conducted in the US investigated how teachers taught writing to

elementary students in grades 4-6, where they concluded with five noteworthy findings (Gilbert & Graham, 2010). First, they saw that teacher education must prepare student teachers better. Second, teachers must devote more time to instruct writing to their students. Third, teachers must assign more varied writing activities like persuasive writing, writing to inform and describe, and writing research reports more often. They saw that writing-to-learn activities were primarily assigned, like writing short answer responses, writing in response to read material, completing worksheets, and note-taking (Gilbert & Graham, 2010, p. 512). Fourth, teachers must apply a more extensive range of evidence-based writing practices more often (Gilbert & Graham, 2010, p. 515). Fifth, adaptation for weaker students must be provided, which their study showed that many of the teachers did through, for example, providing additional handwriting instructions (Gilbert & Graham, 2010, p. 513).

The process-oriented writing approach is often one of the focuses teachers use when instructing their student's writing. Graham and Sandmel (2011) conducted a meta-analysis using 29 studies about the effects of using the process writing approach to teach students writing (p. 396). The analysis looked at 1-12 graders in the US. They found that using the process approach when teaching writing did improve the overall quality of writing that students in general education classes produced. However, in the classes of struggling and at-risk writers the process approach to writing instruction did not improve student's writing. When it came to motivation, the process writing approach did not enhance this, contrary to what was expected (Graham & Sandmel, 2011, p. 404).

Blikstad-Balas, Roe, and Klette (2018) conducted a study about how writing is taught and framed in the Norwegian 8th grade classroom setting (p. 121). They found that teachers gave their students more minor writing activities to document students' learning, like creating mind maps and answering questions. These writing activities were seen as improving student's content knowledge rather than help students become better writers (Blikstad-Balas et al., 2018, p. 145). Findings also showed that note-taking often occurred and labeled this activity as fragmented writing without any purpose and commented that further explicit teachings about what good note-taking is should be provided to the students. Another finding showed that when sustained writing opportunities occurred, they often were framed within a process-oriented and genre-specific writing discourse (Ivanič, 2004, p. 227). In these lessons, the teachers would emphasize how and why they were to write in specific ways (Blikstad-Balas et al., 2018, p. 146). An additional finding showed that teachers who prioritized writing with their students provided them with scaffolds and provided clear and systematic writing opportunities with an emphasis on genre, purpose, and process. Meanwhile, the teachers who did not prioritize writing provided writing activities where the writing was implicit, where there were paid no attention to writing style or genre (Blikstad-Balas et al., 2018, p. 147). A supplementary finding showed that when teachers walk around the classroom to support students while they wrote and talked to them about their texts helped support their writing process (Blikstad-Balas et al., 2018, p. 147).

Graham, Skar, and Falk (2020) conducted a study looking at writing instruction in a more general light in the Norwegian primary school (grades 1-3). They wanted to see how writing was taught, what types of writing students were assigned, if teachers believed they were prepared to teach writing if teachers saw themselves as effective writing teachers, and to what extent teachers' writing practices were predicted by preparation, efficacy, and data-driven instructions (Graham et al., 2020, p. 533). The results showed that students spent 20 minutes a day writing text that was a paragraph or longer in length. The students mainly wrote about content material, and less commonly wrote narrative, descriptive, and explanatory texts (Graham et al., 2020, p.

558). Furthermore, most of the teachers provided varied forms of support to their students like using model text, dialogue concerning specific aspects of the student's writing, modelling how to carry out specific writing processes, and applying computer applications. An additional finding showed that teachers focused on teaching handwriting, spelling, letter and sound relationships, punctuation and sentence construction, and text organization skills (Graham et al., 2020, p. 558). However, Graham et al. (2020) found that writing instructions, including planning, revising, and promoting students' motivation for writing, occurred less frequently than the previously mentioned instructional procedures (p. 559). What is also relevant to note from this research is that most teachers viewed their college preparation to teach writing as insufficient. Instead, many of the teachers commented that the in-service preparation they received was better (Graham et al., 2020, p. 559). The last finding worth mentioning is that classrooms with a greater percentage of special needs students were less likely to support the writing process, motivation for writing. Graham et al. (2020) point out that this may be because teachers find it more challenging to provide such support when they are teaching a larger class or addressing the needs of a more significant number of special education students, and this may lead them to place more emphasis on other instructional activities (p. 560).

An article explored how using genre-pedagogy with 3rd graders affected students' ability to write argumentative texts in the Norwegian class (Larsen, Brujordet, Ofte, & Torvatn, 2018). They found that when teachers worked through the TLC[3] (the Teaching-Learning Cycle) model with their students, they all more or less improved their ability to write argumentative writing. Both novice and skilled writers benefitted from this exercise in that all students included an introduction, argumentations, and conclusion to their texts (Larsen et al., 2018, p. 13). Another finding showed that the student's texts became more similar in that the novice writers performed on a higher level than during previous writing tasks (Larsen et al., 2018, p. 14). Igland (2009) presents similar findings in her study that providing lower secondary students (20) with scaffolds helped them improve their ability to write argumentative texts (p. 509).

Olafsrud (2019) found in her masters that there were few opportunities for extended writing (longer than 7 minutes) in years 9 and 10 in the EFL class (p. 71). However, when extended writing opportunities were provided, the teachers offered effective writing instructions with varied pre-writing activities, and the writing opportunities were genre-focused, purpose-driven, and process-oriented (Olafsrud, 2019, p. 62). Scaffolds were also provided, like model texts, writing frames, writing strategies, and feedback (Olafsrud, 2019, p. 66). A doctorate about English writing instruction in upper secondary schools in Norway showed similar findings that teaching linguistics through a genre-pedagogy approach with the support of using the scaffolding model TLC improved student writing skills (Horverak, 2019, p. 107). Here the teachers mainly taught argumentative texts or 5-paragraph essays using model texts and followed the genre-focused teaching approach. The students benefitted from the teaching training and the formative assessment they received (Horverak, 2019, p. 107).

Additional research commented on the benefit experienced by engaging students in an international exchange of texts (Larsen, 2012, p. 151). Students experienced exchanging text with same-aged students in other countries motivational. The "real" audience increased the student's narrative content compared to having the teacher or fellow students be the receiver. It was also commented that letting students write on the computer increased their opportunity to focus on the communicative and narrative

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[3] The TLC model is further discussed under section 2.5.1: "The Teaching-Learning Cycle".

aspects of writing (Larsen, 2012, p. 151).

Some of the previously mentioned studies found a relationship between teachers' education and not being prepared to become writing teachers. Here additional research that only looked at this relationship will be presented. A doctorate looked at the variables that influenced student teachers' competence to teach English writing in 1-10th grade (Drew, 1998; Drew, 2019, p. 58). Drew (2019) found through a quantitative study that the student teachers' writing only slightly developed during the one-year English teacher training course but that their perceptions of teaching written English in schools changed considerably during the year (p. 65). Further findings showed that the student teachers' saw little accordance between the most emphasized genres during teacher education (literary appreciation essays and discursive essays) and those considered the most important to learn in school (descriptions, letters, notes, and narratives) (Drew, 2019, p. 70). Brindley and Schneider (2002) reported similar findings in their study, stating that much of the pedagogy teachers were taught how to teach writing from college differed from the teachers' practice with their students (p. 338).

The teachers' self-perception of teaching students writing can affect how they tackle and focus their language class. Jones, Myhill, and Bailey (2013) saw that students who had a teacher who felt confident and knowledgeable regarding grammar improved their writing more than students who had a teacher who did not feel comfortable with grammar (p. 1256). This study was conducted in the UK in their English classes. However, the relevance of teacher's self-perception connected with the students learning outcome is relevant for this present study. Teachers who feel uncomfortable and less knowledgeable as EFL writing teachers might affect their students learning outcome in the EFL classes in Norway.

Even though teachers believe they provide great EFL writing instructing to their students, the students might still not feel prepared for the increased expectations that await them. Høegh-Omdal (2018) saw that EFL teachers in 10th grade believed their students were ready to write argumentative texts in upper secondary school, while the students did not think of themselves as ready (Høegh-Omdal, 2018, p. 55). Being aware that there might occur a mismatch between what teachers believe they have taught and what students themselves have learned can be important for teachers to keep in mind.

What is visible from these studies is that much of the writing activities assigned are writing-for-learning activities like writing short answers, complete worksheets, and note taking (Gilbert & Graham, 2010, p. 512; Blikstad-Balas et al., 2018, p. 145). However, when teachers prioritized and provided extended opportunities for students to write, the lessons were often process-oriented and genre-specific (Graham & Sandmel, 2011, p. 396; Blikstad-Balas et al., 2018, p. 227; Larsen et al., 2018, p. 13; Olafsrud, 2019, p. 62; Horverak, 2019, p. 107). Additionally, providing scaffolds like walking around the class talking to individual students about their writing and modelling texts to students benefited their writing development (Gilbert & Graham, 2010, p. 513; Blikstad-Balas et al., 2018, p. 147; Graham et al., 2020, p. 558; Larsen et al., 2018, p. 13; Igland, 2009, p. 509; Olafsrud, 2019, p. 66). What was also of interest in the previous studies is the recurring find that teachers feel their education has not prepared them for what meets them when they start working as teacher (Gilbert & Graham, 2010, p. 512; Graham et al., 2020, p. 533; Drew, 2019, p. 70; Brindley & Schneider, 2002, p. 338).

Much research has been conducted about the topic of *how teachers instruct writing to their students.* However, Blikstad-Balas et al. (2018) point out that more research needs to be done concerning which writing practices the students are engaged in at school and the role writing plays in the everyday lessons in the classroom context (p. 125). Additionally, Graham et al. (2020) point out that additional research is needed

to replicate and extend their findings of how primary grade teachers in Norway teach writing. They encourage conducting observational studies to determine the accuracy of survey findings, such as the one's found in their survey (p. 559). Most of the studies focused on 8th grade and upwards, and few looked at the EFL classroom in the primary school. I, therefore, believe that this study can contribute with knowledge about how writing instruction looks like at the primary school level in the EFL classroom.

1.4   Research questions

Based on the previously discussed factors the research question for this thesis will be *"How are writing instructions in the 6th grade Norwegian EFL classroom carried out and what informs the teachers' decision-making?".* To answer this main research question, four additional questions have been created:

1) Which focus(es) do teachers have when instructing writing to their 6th grade EFL students?
2) What characterizes the writing activities 6th grade EFL students participate in?
3) How are teachers scaffolding their students during writing production?
4) What factors influence the teachers' decision-making when instructing their students EFL writing?

Description and discussion of the main terms found in the main research question and the four sub-questions relevant to this thesis are provided in chapter 2: "Theoretical framework".

1.4.1 Why 6th grade teachers?

The current study is looking at English teachers of 6th graders because of two reasons. Firstly, 6th grade is placed between 5th and 8th grade in which the national testing in English takes place (The Norwegian Directorate for Education and Training, 2017). Brindley and Schneider (2002) found that teachers of year 4 in the United State tended to focus their teaching instructions on preparing their students for the end of year writing test which led them to instruct writing to their students with a strict "preparation for test" mindset. This resulted in less creative and varied classroom writing activities with little to no usage of rubric, prewriting preparation, individual conferencing, critical thinking activities etc. when teaching their students writing (Brindley & Schneider, 2002). Even though this research is from the US and from 2002, I believe that the findings shed light on an important aspect of what affects teachers when they teach their students writing. The stakes are not as high for students in Norway, where they will not be deprived of being able to attend the next year of school should they score poorly on the test in year 5 and 8. However, I believe that Norwegian teachers will feel pressure as well to teach their students according to the national curriculum and to prepare their students for national tests. I believe that teaching 6th grade, being one of the grades in the middle of the national tests in English, would release some of that immediate pressure for the teachers resulting in a more varied approaches to writing instruction.

Secondly, 6th grade students have been chosen because I believe the EFL class will incorporate more writing instruction compared to the smaller grades. The criteria for what students should know and master when it comes to their writing skills in the EFL class increases as the students get older. Cameron (2001) points out that the written form can seem like a burden for students rather than help in the early phase of learning a language were listening and speaking becomes more beneficial and easier (p. 67). However, bit by bit in the development of the student's literacy skills the written

language can work as a help and an efficient source to communicate and for finding information compared to spoken language (Cameron, 2001, p. 66). Furthermore, stated by Traavik and Alver (2008) when students have managed to unlock the written language code working with the written language will further enhance the student's language acquisition (p. 54). This again falls well in line with the Norwegian curriculum known as LK20, for 1-10th grade where in the competence aims after the years 2, 4, 7, and 10 increase the requirements for what the students should know concerning writing in English (The Norwegian Directorate for Education and Training, 2020a). Even though EFL writing is worked with in every grade, the level is varied and as previously argued should increase as the students get older, thus looking at 6th grade became attractive to study. These two reasons made it interesting to conduct research on how EFL writing instruction looks in the 6th grade today.

1.5 Outline of the thesis

This thesis consists of six chapters including the first chapter, Introduction. The second chapter is theoretical framework where I present relevant theory and didactical models relevant for this study. In chapter three I explain the methods used to gather and analyze relevant data as well as research credibility and ethical considerations. Chapter four is where I present my findings. The findings will be discussed considering prior research, relevant theory, and didactical models in chapter five. Finally, in chapter six I provide a conclusion to the master's thesis and provide suggestions to further research.

2 Theoretical framework

The terms that become relevant to investigate further to create a theoretical framework for the current study are *writing, writing instructions, writing activities,* and *scaffolding*. These terms are the significant elements taken from the research questions relevant to the present study. Looking into these terms will help establish a mutual understanding for the rest of the thesis. I will first look at the terms *writing* and *writing instructions* in the context of the sociocultural perspective of learning. How teachers teach writing in the foreign language (FL) class will thus be explored by presenting Hyland's (2019) six different focuses teachers might have when teaching FL writing. I will then look at the term *writing activities* before exploring two Norwegian didactic models for working with writing as a language and basic skill. These two models are known as the writing triangle and the wheel of writing (Skrivesenteret, 2013a; Skrivesenteret, 2013b). Finally, the term *scaffolding* is explored, and specific examples of how to scaffold during writing activities are presented.

2.1 Instructing writing – sociocultural perspective of learning

The premise for the current study lies in the notion that *writing* and *writing instruction* is understood through the sociocultural perspective of learning- meaning that *to write* is an activity that takes place in the social room. Writing involves forming letters into words and expressing ideas and opinions intelligibly and appropriately (Munden, 2021, p. 417). For students to be able to write can be understood as the act students do when they use letters and combinations of letters that are related to sounds one makes when one speaks and making marks on a surface (Bryne, 1979, p. 1) either on paper of some kind, or on the computer. When people write, it is intended for a reader, either oneself or for someone external from oneself, thus writing becomes the process of encoding a message where we try to translate our thoughts into writing (Bryne, 1979, p. 1). When the reader receives the text, he is trying to decode the meaning of the message. Therefore, the written text, often standing on its own, must be comprehensive for the text receiver without other input from the author (Bryne, 1979, p. 1). In contrast to speech, a receiver of a message can give verbal and non-verbal feedback during the transaction, which the sender of the message can use to alter comments on the go. This feature is not normally present during writing (Bryne, 1979, p. 3). However, the benefits of writers are that they can take their time, they do not have to write so quickly, and can rewrite and revise the sentences until satisfied with the message (Bryne, 1979, p. 3).

Second language writing can be understood as any writing done in a language that differs from the student's native language(s) (Hyland, 2019, p. 2). In the term "second language writing," Hyland (2019) comments that he includes writing in a third, fourth, or foreign language as well (p. 2). As the setting for this research is in Norway, where English is a non-dominant language outside the classroom, the current study has chosen to continue using the term "foreign language writing (FL Writing). When students in the Norwegian classroom are learning to write in English, they are participating in FL writing. Different focuses teachers can have when they instruct EFL writing will be explored in the next section, 2.2: "Teaching EFL writing – 6 focuses".

It becomes further relevant to look at the relationship between the teacher, instructing writing, and the students who are to learn how to write in the FL English. The

sociocultural perspective concerning writing has to do with the fact that writing is a social activity and teachers can participate in supporting students' writing development. Gibbons (2015) states that explicitly teaching students how to write reflects the Vygotskian notion of learning with the emphasis on the need learners have for guidance by the teachers (p. 109). The sociocultural learning theory presented by Vygotsky becomes relevant to explore further. Vygotsky (1978) presents a theory called *the zone of proximal development (p. 86)*. The zone is the distance between the "actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). When it comes to writing, what Vygotsky's (1978) theory may help clarify is that students might, for example, be able to write a sentence, but the sentence might have the wrong verb form. Teachers can then assist their students in such a manner that understanding how the verb conjugations work get integrated into the student's mind. The wish is that the new knowledge, through social interaction with a teacher or peers, might internalize and thus end up being a permanent part of the student's knowledge development (Vygotsky, 1978, p. 90). Vygotsky's (1978) theory about the zone of proximal development helps explain the teacher's role in the EFL writing classroom. Teachers can make a difference for their students learning EFL writing by providing them with support, guidance, and direct instruction to help them become skilled writers. The aspect of support and more specifically, *scaffolding,* is further explored in section 2.5: "Scaffolding writing".

2.2   Teaching EFL writing - 6 focuses

To learn writing in the EFL class was seen as students being challenged to write in another language than their native language(s) (Hyland, 2019, p. 2). Hyland (2019) comments that the concept of FL writing consists of more than just what students do (p. 1). FL writing also consists of what the students produce, how second language writing is being taught, analyzed, and learned (Hyland, 2019, p. 1). For this present study, it becomes relevant to explore how FL writing is taught. The other elements within the concept of FL writing, such as what students produce, how FL writing is analyzed and learned, are also essential to gain knowledge about though will be outside the scope of this study. Therefore, the focus will be on how teachers are teaching FL writing. With this in mind, Hyland (2019) presents six focuses he proposes that teachers can lean on when deciding how they wish to instruct EFL writing (p. 3). These six focuses are: structure, process, function, content, expressive, and genre (Hyland, 2019, p. 3), presented more in detail below. Hyland (2019) points out that teachers tend to have more than one focus when instructing writing though often have one main orientation they follow (p. 14).

2.2.1 Focus on language structures

One of the focus points teachers can have is on *language structures*. Teachers teaching FL writing with this focus, focus on grammar and formal units that make up the text (Hyland 2019, p. 4). When the emphasis is on language structure, Hyland (2019) points out that it can consist of four stages (p. 4). The first stage is making students familiarized with some specific grammar and vocabulary, often through reading. The second stage is giving students writing tasks that are controlled involving, for example, substitution tables to help students learn specific grammatical patterns. The third stage is guided writing, where students imitate model texts. Finally, students get challenged to write freely, where students get the opportunity to use the patterns, they have learned to write different texts like essays, letters, and so on (Hyland, 2019, p. 4). Writing

activities that students may receive within this focus are mix-and-match words, sentences, fill in the blank, and complete the sentences. Scaffolding often arises from substitution tables where students can see their options and fill in the blanks with the words from the box they have gotten. Accuracy and avoiding errors become the aim within this focus (Hyland, 2019, p. 4). Negative aspects can arise from having a too-narrow focus point on teaching FL writing only with the language structure in mind. When the focus only lies on the accuracy and avoidance of error, the outcome may not necessarily be that students become better writers from this (Hyland, 2019, p. 5). Grammar is only a tiny component of what defines a student's written product. The context of the writing and the communicative level between the reader and writer also becomes relevant to determine if the writing is good or not. The Norwegian curriculum in English after year 7 focuses on more than just the grammatical aspect of writing. Students are expected to write coherent texts that can tell a story, ask questions, express opinions, and show interests appropriate for the receiver of the specific text (The Norwegian Directorate for Education and Training, 2020a). Ivanič (2004) sees that teaching writing with the focus on language structure is embedded in many writing curricula (p. 227) and is therefore interesting to investigate if the teachers view this focus to be the most common or not. However, many teachers today try to integrate this traditional approach to teaching writing with other approaches, concluding in a more balanced writing curriculum for the students (Ivanič, 2004, p. 228).

2.2.2 Focus on text functions

The second focus presented by Hyland (2019) is on *text functions* (p. 6). The focus on *text functions is* that language forms perform certain communicative functions, and these functions can be taught to students depending on what they need. Some examples can be teaching students how to write topic sentences, supporting sentences, and transitions in developing different types of paragraphs. Learning the different communicative functions will help students understand the purpose of their writing tasks (Hyland, 2019, p. 6). Furthermore, students will learn how to use language to vary their communication through writing, like describing, narrating, and reporting. Teachers may assign writing activities like re-order sentences within a paragraph, write paragraphs from given information, and fill in gapped paragraphs by choosing different sentences to help students learn how to write (Hyland, 2019, p. 6). The focus on instructing writing focusing on text function is highly affected by the idea that students should be prepared for academic writing (Hyland, 2019, p. 6). This way of teaching writing is according to Hyland (2019) a bit too pattern-oriented and expects students to remember how to best arrange elements in a text is only one way of instructing writing (p. 8). Taking the writer into consideration is also important, which is clearer within the following focus on *creative expression.*

2.2.3 Focus on creative expression

Focus on *creative expression* is the third focus Hyland (2019) presents (p. 8). Within this focus, the writer becomes the starting point of any writing task instead of the text (Hyland, 2019, p. 8). The student's personal experiences, interests, and opinions become the orientation point for writing in the FL classroom, and writing is a "creative act of self-discovery" (Hyland, 2019, p. 9). With this perspective, students do not get taught how to write. Instead, students learn how to write through writing, and writing instruction is nondirective and personal. Students should get much room to explore their voice and room to construct their thoughts on a topic. The teachers are merely responsible for providing a positive and cooperative environment for their students to

work in. Furthermore, teachers try to avoid showing writing models, imposing their views, or suggesting topics before students write. Instead, teachers try to stimulate the students through pre-writing tasks like journaling and mind maps to help encourage the students to be creative and take chances (Hyland, 2019, p. 9). In addition, the focus lies on production rather than on grammatical errors. The negative aspect with focus on creative expression lies on the assumption that students can write freely and creatively, which does not apply to every student. Furthermore, how to evaluate "good writing" within this focus is a fluid concept, and with the lack of criteria and principles of how to teach writing, a challenge can arise. Teachers who write creatively might lead these specific writing classes easier (Hyland, 2019, p. 10).

2.2.4 Focus on writing process

The fourth focus Hyland (2019) present is on *the writing process* (p. 10). Similarly, with the creative expression focus, the writer is at the center of the process approach as an independent producer of texts. However, within the process approach method, teachers help their students learn basic cognitive processes of how to build a text by teaching them how to plan, draft, revise, edit, write, and rewrite (Hyland, 2019, p. 10). With the writing process, students learn that writing is not a linear process. Instead, students learn that writing is an exploratory process. Writing tasks teachers can use when they have a writing process focus are teacher-student conferences, problem-based assignments, journal writing, group discussions, and portfolio assessments. The goal becomes to teach students in such a sense that their metacognitive awareness of the process gets developed, and so students become aware and can reflect on the strategies they use when they are writing (Hyland, 2019, p. 12). Giving a response is an important part of the process approach where teachers can help guide their students' forwards in their writing. Methods such as teacher-student conferences and peer response are used to help learners move through the stages of the writing process (Hyland, 2019, p. 12). Hyland (2019) does, however, further point out that the effectiveness of the process approach in helping students become better writers in the FL is still unknown (p. 13). The process approach tends to have a lower focus on grammatical teaching and error correction when it comes to helping students become better writers (Hyland, 2019, p. 12).

2.2.5 Focus on content

Focus on *content* is the fifth focus presented by Hyland (2019, p. 14). When teaching students how to write, bearing this focus in mind, the focus lies on the content students are asked to write about. The topics discussed in class should be something the students have personal knowledge about, and they should be able to write meaningful texts about the topics. Often teachers encourage students to find their own topics of interest (Hyland, 2019, p. 14). Examples of topics could be the environment, relationships, and animals. Teachers can support the students by helping them learn how to create an effective text through learning how to research in books, on the internet, and brainstorm by creating spidergram. Teaching content-oriented FL classes can allow teachers to tailor writing activities suitable for the different proficiency levels one can find in a classroom. If students are at a lower level, much content information can be supplemented by the teacher. If the students are at a more advanced level, they can be challenged to collaborate to find information. Reading and writing have a clear link within the focus on content method, where teachers will encourage their students to read. Reading exercises can provide students with new content knowledge, rhetorical and structural knowledge that can help them better understand and remember when they

write their texts (Hyland, 2019, p. 16). Extensive reading can also increase students understanding of conventional features of written texts like grammar, vocabulary, and organizational patterns (Hyland, 2019, p. 17).

2.2.6 Focus on genre

Focus on *the genre* is the sixth and last focus teachers might lean on presented by Hyland (2019, p. 17). When teaching instructions about writing focuses on genre, it surpasses content, grammar, and composting processes and sees writing as a means to communicate with readers. One writes to achieve a purpose and is not only an activity in itself. Instead, people write to get something done (Hyland, 2019 p. 17). Because the readers are essential, it becomes relevant to look at socially recognized ways of using language to communicate the chosen message. Hyland (2019) says that "Genre is defined by the purpose they usually seek to achieve" (p. 18). Some examples of genres and their purpose can be *a procedure* with the purpose of showing how processes or events are accomplished, *description* with the purpose of giving an account of something true or made-up event, and *report* with the purpose of presenting some kind of information. When students have understood what the purpose of the communication is, they can start to write to express the purposes. To learn how to write different genres, teachers must help students understand and study the different genre's structures (Hyland, 2019, p. 19). For example, if the students learn about the academic text, they can work on the introduction, discussion, and conclusion.

2.3   Writing tasks - writing activities

Having looked at six different focuses teachers can have when instructing writing to their students, understanding the term *writing activities* becomes relevant. *Writing activities* are a significant part of teachers writing instructions, in that teachers will assign students varied writing activities to have students practice and learn writing. It becomes relevant first to understand the broader concept of *writing tasks* where the final step within these tasks is the *writing activity.*

Writing tasks found in the language class is, according to Hyland (2019), activities that are geared towards some form of learning goal (p. 111). The focus becomes to express and negotiate meaning through working with the specific writing task (Hyland, 2019, p. 111). Tasks can target different skills and knowledge in learners. The tasks can either be real-world tasks focusing directly on students' communicative goals or on pedagogical tasks designed to develop students' genre knowledge and composing skills (Hyland, 2019, p. 111-112; Nunan, 1989, p. 6). Nunan (1989) talks about six core components language tasks have known as the goal, input, activity, teacher role, learner role, and setting (p. 11). To better understand these six core components, I will use Hyland's (2019) interpretation. Hyland (2019), recognizing Nunan's (1989) six core components that make up a task, has chosen to change the order of the components and decrease to only five components (p. 114). The order of the components now starts with input, moves on to the goal, setting, role, and finally, activity (p. 114). A task will start with the input of some kind like textual, visual, electronic, film, and dialogue before moving on to the goal of the task. The goal of a specific task should create a link between classroom activities and real-world objectives. Furthermore, thinking about and using the physical setting like the classroom, library, and home and the social setting like working in pairs or individually, small groups or a whole class will impact students' learning. The roles of the teacher and student also play a part within a task. Teachers might monitor, facilitate, and control the task while the student might be a

conversational partner or individual writer. The relationship between the teacher and students also affects the task. Finally, the *activity* is the last component within a task. Writing activity is "what the leaners do with the input to accomplish the task" (Hyland, 2019, p. 114). Writing activities can come in many different forms like an essay, a blog, translation, and dictation but what remains the same for each writing activity is that the activity will be affected by the input and what the learning goal of the task is (Hyland, 2019, p. 116).

Based on the previous discussion, I have chosen to separate the terms *writing task* and *writing activity* in this thesis. *Writing task* is understood as the broader context created by the teacher to work with writing, including the aspects of activities given in the input phase, conversation about the goal of the writing task, the setting, and the roles of the teacher and students. The *writing activity* is the last stage of the *writing task* and is the specific activity students do where they use the input worked with to accomplish the task.

2.3.1 Writing-for-learning and writing-for-writing

Teachers can give their students Writing-For-Writing (WFW) activities or Writing-For-Learning (WFL) activities. WFL activities can either focus on teaching *language* or *content* to students (Hyland, 2019, p. 48). Some examples of WFL *language* activities can be translating text, grammar exercises, answering comprehension questions, and dictation (Munden, 2021, p. 417). These activities are the kind of writing done to support students' language learning or test students' language knowledge (Harmer, 2015, p. 369). On the other hand, WFL c*ontent* activities can focus on using writing as a mode to enhance knowledge about subject content (Hyland, 2019, p. 48). Specific activities teachers can assign that focus on WFL *content* are posters, reading responses, summaries, and blog posts. The idea is that WFL activities are short texts allowing students to express their thoughts and practice recalling and clarifying what they have learned in the subject. WFL activities can also allow students to write questions about what they know and would like to figure out about the subject (Hyland, 2019, p. 48).

WFW activities in the EFL classroom setting will teach students how to write in an additional language (Hyland, 2019, p. 47). WFW activities are the most assigned writing activities to EFL learners to help them learn how they can produce good writing by learning about genre and structure. These activities teach students the ability to write so they can partake in the society or institution around them. Writing is a tool they need to learn to participate in the target communities and demonstrate their learning to readers in those communities (Hyland, 2019, p. 47). Munden (2021) states that WFW activities focus on teaching students how to write different types of coherent texts (p. 417). An example of a WFW activity is if students get asked to design a magazine advertisement. The goal of the WFW activity is for students to understand how they can become better at writing advertisements (Harmer, 2015, p. 369).

2.4   Didactic models for working with writing as a basic skill and a language skill

In this section, I would like to present two influential didactical models that are presented by Skrivesenteret (2013a; 2013b). The models are known as the writing triangle and the wheel of writing. These models will provide insight into factors teachers can consider when planning, executing, and assessing EFL writing.

2.4.1 The writing triangle

Skrivesenteret (2013a) presents a didactical model called the writing triangle (see Fig. 1). The writing triangle consists of three corners called purpose, content, and structure[4]. The purpose of a text has to do with questions like "why do student's write this text?", "What will one use the text for?", and "Who is going to read it?". Teachers are often the perceived audience for the texts students are asked to produce at school. Because of this, teachers can be both the expert of the text content and the assessor of the text. Therefore, creating some other audience can have great value for students learning. Some examples of different writing assignments with a different receiver than the teacher could be writing a letter to a friend, family member, or firm. When providing students with such writing tasks, they can better understand the writing task's purpose. Additionally, writing activities like these can hinder writing tasks that feel meaningless for students and quickly become forgotten.

Figure 1: The writing triangle (Skrivesenteret, 2013a)

The purpose of the texts could be to reflect on something they have experienced or help students sort their minds. No matter the purpose of the writing assignment, making students aware of who the receiver might be is of great value and can help make the students perceive the writing activities as meaningful (Skrivesenteret, 2013a).

The content in a text is connected with the purpose of the text, in the sense that who the intended audience is and why the student is writing the text affects the texts' content. Furthermore, ensuring that the students get a clear and limited writing task can help students find the writing task meaningful. To help students gain relevant content, teachers can encourage activities that initiate previous knowledge and activities like prewriting activities and help to search through sources. An example of a limited and clear writing task provided by Skrivesenteret (2013a) is taking students to the zoo and then have them write an argumentative text arguing for or against the zoo. Visiting the zoo gives students a shared experience and knowledge they can draw from when writing their argumentative texts. In this activity, the teacher can become a meaningful receiver of the text in that they are not the expert on the topic. Other authentic audiences could have been the zoo, animal welfare activists, or politicians.

Finally, the third corner is called structure. When speaking of structures, one is not referring to strict genre criteria. Instead, the focus is on supplying students with examples and patterns they can follow to produce their texts. Because of this, students need to be aware of different genres, narrative texts, and argumentative texts. Students in the early years of school are often familiar with different kinds of storytelling like fairy tales, though teachers cannot take for granted that students know how an argumentative text looks like. Understanding how the structure of such texts looks like is something teachers must show their students. If teachers focus on a strict combination of structure and genre criteria, one can limit the creative aspect of writing for students. Instead,

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[4]Referring to "skrivetrekanten" with the terms innhold, form og formål (Skrivesenteret, 2013a). I have translated the three terms for this study.

teachers can focus on the possibilities that can come from students obtaining knowledge about varied structures texts can have (Skrivesenteret, 2013a).

2.4.2 The Wheel of Writing

The Wheel of Writing (see Figure 2) is a theoretical model which furthers the understanding of teaching and assessing writing discussed earlier with the writing triangle. Berge, Evensen, and Thygesen (2016) present the Wheel of Writing and says
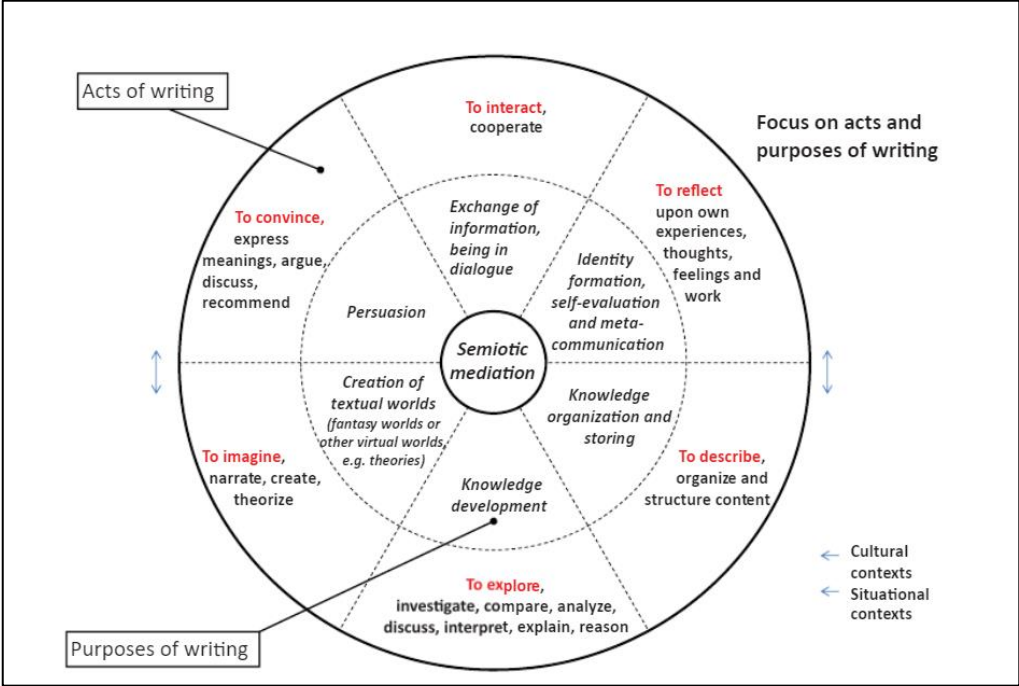
Figure 2: The Wheel of Writing (Berge, Evensen, & Thygesen, 2016)

that it is a theoretical model which helps conceptualize the complexity of writing (p. 186). The Wheel of Writing can be used by teachers to support them when they plan, execute, and assess their students in the basic skill writing in the different subjects in school (Berge et al., 2016, p. 186). The model is created bearing the basic skill, writing, in mind with an interdisciplinary mindset. Every subject can use the wheel of writing as support to create writing activities that help students practice writing on and in the premises found in the specific subjects (Berge et al. 2016, p. 184-185). Using the wheel of writing is thus a tool, teachers can use in the EFL class. The writing triangle looked at three aspects of writing. In contrast, the wheel of writing focuses on six different acts of writing, six different purposes of writing, and the aspect of semiotic mediation found when one writes (Berge et al. 2016, p. 181).

As shown in Figure 2, the outer circle contains the six different acts writing can have. What this means is that one can view writing as an activity. For example, when we try to describe how a coffee machine works, we try to communicate as clearly as possible to ourselves and others how the machine works, how it is put together, and how one uses it (Berge et al., 2016, p. 180).

The second circle has to do with the different purposes one can have for writing (Berge et al., 2016, p. 181). When one writes, it is common to have a purpose for the writing activity. If we stick to the example with writing to describe how a coffee machine works, the purpose can be to instruct the buyer and to organize the information about the coffee machine. The six acts and the six purposes of writing have a noticeable correlation, as shown in Figure 2 (Berge et al., 2016, p. 181). For example, if the act is

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to write a reflective text like a diary, the purpose can be to conduct self-reflection and gain self-awareness. However, the outer circle is movable, shown by the dotted lines (see Figure 2.). The fact that the outer circle can move means that the different *acts of writing* can match up with different *purposes of writing (*Berge et al., 2016, p. 181), providing more possibilities for teachers when they create writing tasks for their students.

The third circle, named "semiotic mediation," found at the center of the model, has to do with the different tools and resources used to carry out writing (Berge et al., 2016, p. 181). Berge et al. (2016) talk about four semiotic mediations called modalities, text structure, writing tools, and vocabulary and grammar (p. 182) [5]. Modalities have to do with the ability to use different sign systems, graphic means, and illustrations in one's writing. Text structure concentrates on the text's composition, its local and global cohesion. Writing tools are the different devices one can use when writing, like a pen, pencil, computer, and motor skills. Vocabulary and grammar have to do with what words students have knowledge of, inflection knowledge, and syntax knowledge (Berge et al., 2016, p. 183-4). The thought with these semiotic mediations is that they are resources that can be used with the different acts of writing to best benefit the relationship between the *act of writing* and the *purpose of writing* (Skrivesenteret, 2013b).

There are two, two pointed arrows at the outside of the three circles, which demonstrate the cultural context and situational contexts where writing can be found. These two elements are placed outside of the circles because the wheel of writing must be understood considering the cultural and situational contexts. Within different cultural contexts, what one can expect from a communicative situation will change over time. These can be called genres. As students learn the different acts of writing and the different purposes of writing as they advance to the next grade, they will be exposed to and learn about new genres. One of the most evident genres they might learn about is writing job applications with the purpose of convincing employers to hire them (Skrivesenteret, 2013b).

2.5   Scaffolding writing

When students learn to write in the EFL classroom, teachers can support their students. A method that can be used to assist students in the zone of proximal development is known as scaffolding, discussed by Wood, Bruner, and Ross (1976). Scaffolding is a process where teachers or a peer who knows more can help a student who is struggling to solve a problem, carry out a task, or reach a goal that might have been out of reach for that student if he had not been assisted. Through a person guiding and assisting the student(s) by "controlling" elements concerning the task at hand, which is beyond the student's capacity, it allows the student to complete the task by only having to focus on the elements that are in reach of his competence (Wood, Bruner, & Ross, 1976, p. 90). Scaffolding is thus the action of "luring" students into, for example, a writing activity through actions that have recognizable solutions for them. Differentiation towards the students to fit their needs to solve the writing task can then be provided to them. Finally, the teacher or student assisting can stand by if need be, until the student is ready to "fly on his own" (Wood, et al., 1976, p. 96).

Håland (2016) states that scaffolding is not the same as giving help (p. 25). Giving help would be to tell students that they forgot a 't' in a word or saying, 'here you have to start a new paragraph'. Scaffolding, however, has to do with supporting the
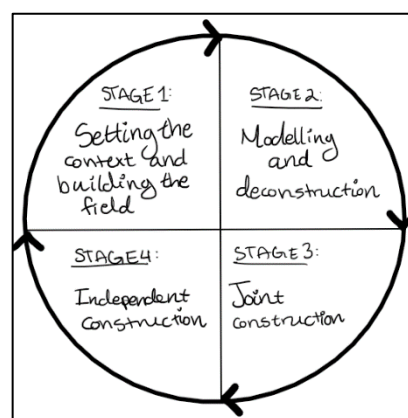
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[5] http://www.skrivesenteret.no/ressurser/skrivehjulet/

students in such a manner that they manage to complete the task and have given them the knowledge of how to complete similar tasks in the future without needing assistance. Additionally, one can separate scaffolding into a macro-level and micro-level (Håland, 2016, p. 25). Scaffolding on a macro-level is about how teachers choose to organize their teaching instructions by letting the students write in groups, organize feedback groups, using modeling texts, and create room for conversations about language. Scaffolding on a micro-level is then about the more direct interaction between the student and teacher during the class, where specific guidelines are given to the students (Håland, 2016, p. 29). As pointed out by Wood et al. (1976), scaffolding can also be provided by peers who have a greater understanding of the task at hand (p. 90). However, since this study concentrates on the teacher and how teachers scaffold their students while they write, the focus will lie on the teacher as the main scaffolding provider. Further research is required to see the benefits and challenges of peer scaffolding in improving the students' EFL writing skills.

2.5.1 The Teaching-Learning Cycle

Different models and pedagogical frameworks have been created to help teachers guide their students' writing with sufficient scaffolding. The Teaching-Learning Cycle (TLC[6]) is a recognized pedagogical framework that is a tool for teachers to help scaffold their students. This framework originates from a "genre" movement in Australia (Gibbons, 2015, p. 110), looking at how varied genres can be explicitly taught to students while also focusing on supporting student's understanding of the processes of writing. By working around the cycle, students will learn how to produce a given genre (Hyland, 2019, p. 20-21). The TLC consist of four stages known as 1) Setting the context and building the field, 2) Modelling and

Figure 3: The Teaching-Learning Cycle (inspired by Hyland, 2019, p. 20)

deconstruction, 3) Joint construction, and 4) Independent construction (Hyland, 2019, p. 20). Each of these four stages has a particular teaching purpose which will here be elaborated.

The first stage, setting the context and building the field, has to do with ensuring that students have enough knowledge about a topic to write about it (Gibbons, 2015, p. 110). In this first stage, the teacher takes an interventionist role. The teacher must draw on students' knowledge of the context where the genre is found and build the field or the content knowledge needed so that students may write the genre (Hyland, 2019, p. 20). Furthermore, the focus should be on supporting students to gather relevant information about the relevant topic through speaking, listening, reading, note-making, and using technology (Gibbons, 2015, p. 110). Other ways teachers can guide students in creating a shared knowledge of the topic is through creating a mind map about what they know about the topic, create a list of things students want to figure out, read about the topic,

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[6] The TLC model grew out of collaborative work between teachers and linguists working within the perspective of functional linguistics in Australia. The work was conducted in schools where few students knew how to write in English. There was a huge variation in the students writing skill level, and so to address this, the teachers and researchers took an explicit approach to the modeling and development of writing, along with a deliberate strategy to introduce a broader range of genres integrated across the curriculum (Gibbons, 2015, p. 109-110).

search for information online, match labels to drawings, word wall, and word banks (Gibbons, 2015, p. 112-113)

In the second stage, *modeling and deconstruction,* the focus is on the form and the function of the genre that the students are going to use in their writing. The aim is for students to become familiar with the purpose, overall structure, and linguistic featuring of the type of text they are going to write (Gibbons, 2015, p. 110). Teachers can use a model text that was commercially produced, teacher-written, or texts written by previous students with content similar to what students will be challenged to write (Gibbons, 2015, p. 115). Having the model text be visually accessible for every student in the class will support the conversation about the text. For example, an interactive whiteboard allows for interaction during the conversation. Teachers can introduce some meta-language (language to talk about language) during this stage as it is needed. Examples can be words like *connectives, genre, verbs, and tense.* Through practicing meta-language during this stage, teachers can more easily talk about the key features, and the students can learn how to self-evaluate their texts later (Gibbons, 2015, p. 115).

The third stage, j*oint construction,* is where teachers and students write a text together so that students can see how the text is written. The focus is on illustrating the process of writing a text while also discussing with students the language features associated with the genre and the content (Gibbons, 2015, p. 110). The joining construction should be an example of the same genre the students will write. At this stage, teachers can use what they did in stage one and two with the student to help remind and guide them through writing their text and what one should remember and improve (Gibbons, 2015, p. 117). In a joint construction, the teacher can focus on all aspects of writing. It provides opportunities for teachers and students to discuss the overall structure of the text, suggest more appropriate vocabulary, consider alternative ways of wording an idea, and work on using correct grammar, spelling, and punctuation. In contrast to the traditional classroom, discussion of grammar, vocabulary, spelling, and punctuation will in this stage occurs in a functionally relevant way, in the context of actual language use, and when it is needed (Gibbons, 2015, p. 119). Furthermore, stage three is teacher-guided, not dominated, where the teacher acts more like an editor taking up ideas from the students, leading the discussion of linguistic aspects of the text that students are still learning to control and clarifying unclear wording. In this context, meta language can be explicitly modeled in the context of actual language use. By gradually introducing terms like genre, logical connectives, pronouns, and tense can help students build up a language to talk about language and draw their attention to significant aspects of their writing (Gibbons, 2015, p. 120).

The final step, step four, is the called i*ndependent writing.* Students are ready to write their text at this stage, and they should be able to use appropriate processes of drafting and conferencing (Gibbons, 2015, p. 110). At this stage, students will have built up a considerable background knowledge about the subject, are aware of the linguistic characteristics of the genre, and have jointly constructed a similar text. Each step can be viewed as a scaffold, students are provided with to ensure that the students have the knowledge and skill to write their independent text.

The TLC model is meant to be used for several weeks and is not meant to be started and completed in a single lesson. By repeatedly working through the TLC with scaffolds provided by teachers can increase students' autonomy and ability to produce a given genre on their own (Hyland, 2019, p. 20-21). The TLC model has also been translated into Norwegian and is known as "Sirkel for undervising og læring" (Skrivesenteret, 2017). Skrivesenteret (2017) has described the model similarly to

Gibbons (2015). However, Skrivesenteret (2017) points out that one does not need to start on stage one. Rather, one can start at any of the four stages depending on the focus teachers have when they instruct writing to their students. Furthermore, Skrivesenteret (2017) points out that traditionally when one has studied how to teach writing, the focus has been on the left side of the TLC, on stages one and four. By increasing the focus on the right side of the TLC model on stages two and three, there are much scaffolding potential teachers can use to support their student's writing (Skrivesenteret, 2017). It is also interesting to note that Gibbons (2015) points out that some believe that the TLC model is a limiting way to teach students writing in that they are provided with a recipe they are expected to follow (p. 125). However, it is argued that the TLC model rather gives students tools with which they can be creative and autonomous. When students become aware of the conversions of any of the genres, manipulation for their own purposes will be possible (Gibbons, 2015, p. 125).

Even though TLC is genre-pedagogy-focused, it can be argued that teachers can rely on this model independently from which orientation they rely on when they instruct EFL writing. The TLC model does not need to be limited to genre-focused writing instruction. If teachers have a creative expression focus, process focus, or content focus when teaching FL writing, they can follow one or more steps from the TLC model. Many teachers can find starting on stage one relevant when teaching EFL writing. However, it should be noted that in the TLC model, due to the genre-pedagogy focus, teachers are encouraged to make students explicitly aware of language instead of providing room for students to explore on their own (Hyland, 2019, p. 21).

2.5.2 Novice writers and skilled writers

Every EFL class teacher will be faced with students who are on varying levels when it comes to their writing skill, and it becomes the teacher's responsibility to guide their students towards becoming skilled writers. Barton (2007) notes that defining what makes a good writer and a novice writer is difficult due to the ambiguity found in the term "good writer" (p. 19). A "good writer" can sometimes be a neat scriber and accurate speller, and on other occasions, it can be someone that is creative in their writing (Barton, 2007, p. 19). If we focus on 5-7th graders in the EFL classroom in Norwegian school, setting the goal for a "good writer" is to be able to write coherent texts (Munden, 2021, p. 417). However, it can be beneficial for teachers to be aware of what characterizes *skilled writers* and *novice writers* to provide suitable scaffolds to the individual student.

Gibbons (2015) presents specific characteristics which characterize skilled and novice writers (p. 97). What characterizes effective or skilled writers are that they tend to plan their writing before they start to write (Gibbons, 2015, p. 97). Skilled writers understand that writing is a repetitive process involving constant revision and editing during all stages of writing, from the first draft until one has written the final product. Audience awareness is also high, where skilled writers take notice of the needs of the readers. Skilled writers consider the reader by using clear and informed language, so readers understand what the text is about and feel included, and use clear signaling devices like conjunctions to link ideas. Furthermore, skilled writers understand the difference between spoken and written language, meaning they understand that written language is not the same as speech written down. Skilled writers can also reflect around the cultural purpose of the text and organize main thoughts coherently (Gibbons, 2015, p. 97). Additionally, skilled writers will manage to take advantage of their knowledge of different genres and use this to their advantage, allowing them to exploit and manipulate their writing, so it becomes new and creative while making conscious choices about how

they write (Gibbons, 2015, p. 126).

Contrary to skilled writers, novice writers will have a more challenging time taking account of the mentioned skills presented above. Novice writers will instead focus on writing mechanics like spelling and are often very concerned with "correctness" in their writing (Gibbons, 2015, p. 97). The focus on correctness can lead to students lacking the confidence to write longer texts and writing texts in new ways. The planning phase becomes planning on a whole text level, and awareness and knowledge of what the text needs to entail to help readers follow along are low. Furthermore, novice writers can tend to have written language resemble speech to a much higher degree and might have a hard time revising and editing during their writing process (Gibbons, 2015, p. 2015).

3 Methods and Material

This chapter will explore the methods used to gather the data needed to discuss the research question "*How are writing instructions in the 6th grade Norwegian EFL classroom carried out and what informs the teachers' decision-making?".* First, I look at the fact that three case studies were conducted. I then go on to explain why interviews and observations were used for this study. Next, I present how the research participants were selected and briefly introduce the participant's experience of being an EFL teacher. I then explain the data collection process, which consisted of three steps before presenting ethical considerations relevant to this study. A critical assessment of this study is subsequently given, focusing on validity and reliability. Finally, I explain how the data material was analyzed.

3.1   Three case studies

There was conducted three case studies for this research. Conducting a case study is a preferred strategy when questions like "how" or "why" is being asked, when the researcher has little control over the researched events, and when what is being researched is focused on a relevant phenomenon within some real-life context (Yin, 2003, p. 9). Studying three teachers' thoughts and actions concerning the topic "teaching EFL writing" can be seen as an uncontrolled research event and a relevant phenomenon within the real-life context of education. Since there are three participants in this research, it can be said that a multiple case study was conducted. In multiple case studies, each case must serve a specific purpose for the main topic of interest (Yin, 2003, p. 14, 47). I will argue that each of the three cases studied in this research creates a greater understanding of the researched topic about how EFL writing is taught in 6th grade. To gather the data for a case study, one can use many different sources like "documentation, archival records, interviews, direct observation, participant-observation, and physical artifacts" (Yin, 2003, p. 83). For this study, two methods were used to gather the data: semi-structured interviews and observation in the form of an observer as a participant. These two methods will further be discussed in the next section.

3.1.1 Methods for data collection

Qualitative methods have been chosen because of the flexibility found in the chosen methods, which allow for more spontaneity and adaption during the interaction between the researcher and the participants (Christoffersen & Johannessen, 2012, p. 17). Furthermore, qualitative research is used to come close to the participants in the target group for one's research (Johannessen et al., 2010, p. 103). These aspects found in qualitative methods are desirable since I wish to gain as much knowledge and understanding as possible concerning this study's research topic.

The first research method used was semi-structured interview. The method, semi-structured interview, allows the researcher to have some questions prepared but gives the researcher room to ask more freely and follow the conversation taking place between the interviewee and the interviewer (Postholm & Jacobsen, 2011, p. 75). Semi-structured interview was chosen to create room for each teacher to comment on what they found most relevant for themselves while at the same time having some similar questions so that the gathered data could be compared. Had I chosen either an unstructured or

structured interview format, the interview situation would have been so loose and tailored for each interviewee that the data collected could not be compared or so rigid that the interviewee's individuality could have disappeared. However, comparing the interviews subsequently would have proven much easier (Johannessen et al., 2010, p. 137). Therefore, when conducting a semi-structured interview, the benefits from unstructured and structured interview were combined and helped provide more relevant data for this research.

The second method used to collect data was observation. Humans have a natural tendency to observe their surroundings. Therefore, when using observation as a research method, one must have a clear focus. Being aware of what one wants to focus on will help the researcher overlook the things not interesting for the specific research (Postholm & Jacobsen, 2011, p. 50). The concrete focus was on how the three teachers gave writing instructions to their students in the EFL classes I observed. Furthermore, there are four different roles an observer can take, and one of them is an observer as a participant, which is the format I used (Johannessen et al., 2010, p. 128). Within this role, the researcher is known by the participants, often they know the researchers' goal, and the interaction with the participants is limited since the researcher wants to play a neutral role (Johannessen et al., 2010, p. 128). When taking notes during the observation, one can either have set criteria one is looking for (structured observation) or write down words and sentences while observing (open observation) (Postholm & Jacobsen, 2011, p. 54). A combination of these two methods was used when observing the teachers in the EFL classroom because I already knew some criteria I would want to look for. To be prepared, I had written down, for example, "translation activities" and "note-taking". In addition, I was open to other writing activities and conversations about writing which I would allow myself to take notes of during the hour or hours of observation. A more detailed review of how the interviews and observations took place is presented under section 3.3: "The data collection process".

3.2   Research participants

I will here explain how the three participants for this study were selected and recruited. Then I will provide the teachers' pseudonyms and describe the teachers' relationship with being EFL teachers.

3.2.1 Selection and recruitment of participants

When choosing participants for this research, it became important to choose people who have insight and knowledge about the field and topic I wanted to explore, as argued by Johannessen et al. (2010, p. 103). Therefore, a strategic sampling method (Johannessen et al., 2010, p. 106) was used to collect participants from the relevant target group. The strategic sample method used to select participants for this research was the criteria-based strategy (Johannessen et al., 2010, p. 109). When using criteria-based strategi, one recruit participants based on premade criteria relevant to one's research (Johannessen et al., 2010, p. 109). For this research, the criteria became primary school teachers who taught EFL to 6th graders. After setting this criterion, recruiting participants from the target group was the next step. Through asking my supervisor, friends, and colleagues, I was able to get direct e-mail addresses to three teachers. All three teachers started by saying they would like to participate in the research, but in the end, only one of them agreed to follow through with it. Additionally, to asking friends and colleagues, e-mails were sent directly to the school's headmasters at four schools. Two of the schools declined, and two of the schools replied, saying their

6th grade English teacher would be interested in participating in the research. I further contacted the two teachers directly, one by e-mail and the other by phone call.

3.2.2 The participants: Anja Gro, Mari, and Trine

Ending up with three teachers was based on two reasons. Firstly, research is time-consuming, and the method I chose for data collection consisted of three steps. Postholm and Jacobsen (2011) state that individual interview is resource-intensive can take a long time, and there is much information that gets shared during the conversation (p. 65). Consequently, one does not have time to talk to so many participants, and the length of the conversations can be limited (Postholm & Jacobsen, 2011, p. 65). Secondly, due to COVID-19, I wanted the number of participants to be a reasonable amount to ensure data if steps two and three were impossible to execute. Johannessen et al. (2010) point out that one does not look for representativeness within qualitative research but rather convenience sampling (p. 107).

The three participants have received the pseudonyms Anja Gro, Mari, and Trine. They all have a bachelor's degree (four years) from their teacher training. Mari and Anja Gro have taken extra courses while working where they supplemented with more Norwegian and the extra subject, English. Mari has been teaching English for one year during her teaching career, while Anja Gro and Trine have been teaching English for more than 20 years. The varied experience the three teachers have from teaching English might be of interest when analyzing the data. Mari stated that since her subjects were math and science when she studied, she felt more comfortable teaching her students these subjects than teaching English. Further presentation of the teacher's educational background and experience being an EFL teacher is given in section 4.1: "Background and experience".

3.3   The data collection process

For this section, I will present my interview and observation guides and look at how the different guides were used during the data collection process. The research conducted for this thesis consisted of three steps (see Figure 4.). The first step involved
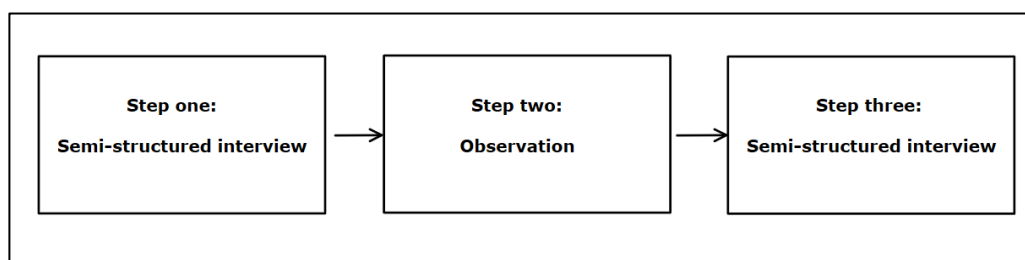
Figure 4: The process of data collection in chronological order.

one semi-structured interview with each of the three participants. The second step included one or two observations of their EFL classes, and the third step consisted of one semi-structured interview with the same participants. Interview and observation guides were created before going through the three steps of data collection (Appendix 3, 4, and 5).

3.3.1 Step one – semi-structured interview

I created an interview guide for the first step of the data collection period (Appendix 3). Since a semi-structured interview was conducted, some questions were pre-determined while at the same time leaving room for spontaneous follow-up questions

(Postholm & Jacobsen, 2011, p. 75). The interview guide is in Norwegian because the participants preferred speaking in Norwegian. At the start of the interview, I presented my research, asked if they still would like to participate, and gave them notification about their rights of insight into the project. The participants were also notified that they could resign from the project at any time and that during the interview, they were free to answer or not answer the questions as they pleased.

The interview guide was divided into three sections. First, there were five introduction questions to ensure a soft start to the interview and help ease the interviewee for the remaining conversation. Johannessen et al. (2010) state that starting with easy factual questions about the interviewee can help build a trusted relationship between the researcher and the interviewee (p. 141). Questions like "What year were you born?" and "How long have you worked as a teacher?" were asked to start with less frightening questions to help build a relationship with the participants. In this phase of the interview, some follow-up questions were provided varying from participant to participant to develop the relationship with the interviewees further.

The second phase of the interview guide went deeper into the main topic of interest about "teaching EFL writing". The main research question acted as a guide that helped form relevant questions. The topics of interest then became "which writing activities the 6th graders participated in, in the EFL classroom", "what informs the teachers' decision making when teaching writing to their EFL class", and "how the teachers scaffold their 6th graders during their writing process in the EFL class". An example of an open question teachers received was, "What thoughts do you have about how students learn to write in another language?". I focused on providing the teachers with open questions to allow them to focus on what they viewed as important and relevant and to make sure that I did not lead them towards an answer I would have liked. Johannessen et al. (2010) state that open questions can be called key questions and are the main section of the interview (141). They will help center the focus on the key topic for one's research and ensure that the researcher gets the information searched after (Johannessen et al., 2010, p. 141).

The third phase of the interview guide has to do with ending the interview. My interview guide does not dedicate a clear section called the end phase of the interview. However, during the interview, I gave the participants notice before I asked the last question. Johannessen et al. (2010) state that having a clean ending is important when holding an interview and leaving room at the end of the interview to allow the participants to present, comment, and shed light on thoughts they felt they did not have a chance to talk about during the interview (p. 142). Therefore, at the end of the interview, I asked the participants if they had anything they would like to add, which only one of the three participants did.

Before I went through with the interview, I tested the interview guide on two relatives. Testing the interview guide helped me see which modifications I needed to consider and if any of the questions were unclear. After modifying the interview guide and getting second opinions, I ended up with a final version (see Appendix 3). For the first interview with Anja Gro, I followed the interview guide closely due to nerves. However, with Mari and Trine the interview guide acted more as a support and I managed to ask many more follow-up questions during the interview.

The interviews were planned to be held face-to-face. Face-to-face interviews can make the interviewees feel comfortable and create room for them to express their personal views on reality or how they interpret reality (Postholm & Jacobsen, 2011, p. 65). However, the face-to-face interviews can also make the interviewees feel less anonymous, which is an essential factor to consider. Therefore, it becomes crucial to

create an environment that will foster trust and communication where the interviewees can dare to express themselves freely (Postholm & Jacobsen, 2011, p. 69). However, in the case of my research, I was feeling slightly ill during the week of planned interviewing and, due to COVID-19, chose not to risk visiting the teachers at their schools. As a result, the interviews were held through a phone call and via zoom-meeting. I gave the participants a choice between a video call and a phone call, where one chose a phone call. The two video-call interviews allowed for much of the same benefits of meeting face-to-face except for a lower level of non-verbal communication. In addition, poor internet connection hindered a smooth transaction though simultaneously giving a non-threatening topic we could discuss to create a relationship. The interview conducted via phone was probably the most distanced interview since we could not see each other. Postholm and Jacobsen (2011) point out that using a phone call as the setting for the interview should be one of the last options due to the lack of observation possibility, and many can find it difficult to express themselves over the phone (p. 70). Furthermore, using a phone call can lead to a colder relationship between the interviewer and the interviewee (Postholm & Jacobsen, 2011, p. 70). However, we each found ourselves in comfortable surroundings and thus created a safe environment to converse in. Furthermore, the interviewee chose to converse via phone, implying that this was a comfortable setting for this participant. Additionally, since this was the first step of the data collection process and there was still step two and three left, room for developing the relationship with the interviewee was provided.

3.3.2 Step two - observation

I observed the three participants' EFL classes in January and February 2021, two, three months after completing step one of the data collection. I took an observational role as an observer as a participant (Johannessen et al., 2010, p. 128), which meant that the classes and teachers I visited knew who I was and my purpose for being there. During the observation, I sat at the back of the classroom and used pen and paper to take notes. A combination of structured and open observation (Postholm & Jacobsen, 2011, p. 54) was used to gain as much information as possible from the observation time. I had already made a table with different writing activities I believed might arise during the EFL class to support my focus during the observation (see Appendix 4). I had also prepared six questions related to my research questions to further my focus for when I observed (see Appendix 4). Postholm and Jacobsen (2011) point out that being aware of what one wants to focus on will help the researcher overlook irrelevant elements for one's research (p. 50). Additional notes were taken during the observation time, which followed the open observation format.

The contexts of the three observations varied. With Anja Gro, I observed two EFL classes that I will call A and B. The EFL classes lasted in class A for one hour, and in class B, it lasted for one hour and five minutes. In class A the students were seated in a horseshoe formation, one extra assisting teacher was present during the whole class, and 19 students were attending. In class B, the students sat in a row formation, and there were 14 students present. Anja Gro informed that 6th grade consisted of 40 students combined in class A and B, which meant that eight students were missing this day.

I observed one out of the two EFL classes Trine has with her 6th graders. The class lasted for 50 minutes. The students were sitting in a bus formation consisting of three rows with 24 students present. There was an additional assisting teacher present who mostly sat next to one student during the whole class. Four students came in and out of the classroom to either get their backpacks or pens or other equipment they needed for another class they attended.

Mari was the third teacher I observed. She reported that 6th grade consisted of 46 students, where 13 of those students were in her EFL class. Their school, due to COVID-19, decided to divide their 6th grade into three English classes, each with a different EFL teacher. The EFL class I observed lasted for one hour and 15 minutes. The students were seated on individual desks, eight at the back and five in the front closest to the whiteboard.

3.3.3 Step three – semi-structured interview

Step three of data collection was to conduct a semi-structured interview with the three participants as soon as possible after step two was completed. The interview guide (see Appendix 5) consisted of five open questions to ensure similarities between the three interviews while leaving room for unforeseen directions during the interview. The idea with the third step in my data collection process was to give room for the three participants to share their thoughts around the recently completed and observed EFL class(es). This last step of the data collection process allowed the participants to reveal more thoughts on how they instruct EFL writing to their students.

With Anja Gro, the interview took place some hours after observing two of her EFL classes in a meeting room, and it lasted for 33 minutes. The interview with Mari was conducted right after observing her EFL class and was carried out in the same classroom as she has taught her students. This interview lasted for 15 minutes. With Trine, the interview happened two days after the observation was held using Zoom meeting as the platform for the conversation, and it lasted for 27 minutes.

3.4 Ethical considerations

The Norwegian Committee for Research Ethics in the Social Sciences and the Humanities (NESH) present guidance and advice on research ethics that researchers are recommended to take into consideration when they are executing their research to ensure good scientific practice in the Norwegian research system (The Norwegian national research ethics committees, 2019). Since there are many factors pointed out by NESH, I will look at Christoffersen and Johannessen (2012), who, based on NESH, have found three main factors researchers should follow when conducting research (p. 41). Firstly, researchers must pay attention to the fact that the participants have the right to control their participation in the study, full autonomy, and freedom to withdraw from the project at any time (Christoffersen & Johannessen, 2012, p. 41). When I asked the teachers to participate in this study, I attached a file explaining the project and what it meant to partake (see Appendix 2). The participants' rights were clearly stated and were repeated once more during the three steps of data collection. The participants' response to join the project, either via e-mail or message on the phone, is viewed as their consent. Additionally, the constant exchange of information about when to meet is considered consent to participate in this study. The participants also got the opportunity to receive the transcription of the interviews to add to the text, retract from it, or make changes. However, none of the participants wished this.

The second ethical consideration presented by Christoffersen and Johannessen (2012) is that researchers need to respect the participants private lives (p. 41). To respect the participants' private life means that the participants have the right not to share more than what they wish to share, and that the information presented gets treated confidentially, with respect, and anonymously (Christoffersen & Johannessen, 2012, p. 41-42). These factors were taken into consideration through three steps. The first step was to create an interview guide with a good start to create a relationship and

many open questions to ensure a non-leading form of interviewing. Additionally, the participants were informed at the start of the interview that they needed only to answer the questions they wished to answer and skip the one's they did not wish to answer. Through doing this, the participants could share what they would like to share. The second step was to make sure the collected data were treated confidentially. Therefore, the data was stored on an extended hard disk with a pin code required to access its content. The third step to guarantee anonymity was by creating pseudonyms for the three participants and not mention their age.

Thirdly, Christoffersen and Johannessen (2012) state that it is the researcher's responsibility to not hurt anyone in their project (p. 42). This ethical consideration might not be as relevant for this study. However, when conducting interviews, vulnerable and sensitive topics might arise within social science, which can harm the participants (Christoffersen & Johannessen, 2012, p. 42). When it comes to this research, the focus lies on teacher's thoughts about teaching writing in the EFL classroom. This topic might not seem so harmful since it looks at teachers' thoughts about teaching EFL writing in the 6th grade. However, I think it is necessary to be aware that some teachers might find it uncomfortable to express their thoughts concerning how they instruct writing. Because of this, it becomes crucial to interview the teachers with respect and openness so that they do not feel judged.

Before contacting the participants and collecting data, I applied for approval from the Norwegian Center for Research Data (NSD) because name, age, and educational background were talked about in the interview. Additionally, the correspondence between the teachers and myself was done through e-mail and messages on the phone, which contains their names and their work information. NSD's approval for this research project can be found in Appendix 1.

3.5   Research validity and reliability

Being aware of what improves the quality of one's research is of great importance for any research. The findings I am left with at the end of this research will only show a fragment of reality, underlining the importance of reflecting on the quality of one's project (Postholm & Jacobsen, 2011, p. 126). Postholm and Jacobsen (2011) point out that reflecting around one's research will help elevate its validity and reliability (p. 126). I will first look at the validity aspect of this study and then discuss the reliability aspect.

Validity has to do with how well the collection of data and the presented findings in one's research represents the phenomenon one first set out to research and how well it represents reality (Johannessen et al., 2010, p. 408). Two main methods were used to ensure a higher level of validity. Firstly, the process of collecting data consisted of three steps to ensure a greater understanding of the field I was researching and to build trust between the participants and me (Johannessen et al., 2010, p. 230). Additionally, by having used more than one form of method to collect data, the validity of my research increased (Johannessen et al., 2010, p. 230). Using the methods semi-structured interview and observation, I got the opportunity to hear and see how the teachers instructed EFL writing. The database gathered can be argued for being richer due to using two methods to collect the data.

External validity has to do with how well one can generalize one's findings to another group one has not researched (Postholm & Jacobsen, 2011, p. 128). Within qualitative research with few participants, Yin (2003) points out that one can talk about analytical generalization (p. 32). The level of generalizability will increase with the researcher's ability to base their findings on previous theory and empirical findings

(Posthom & Jacobsne, 2011, p. 129). Therefore, to ensure analytical generalizability in this study, I try to connect the current study's findings with previous research and theory in the discussion chapter.

The second method used to help increase the quality of one's research is by looking at reliability. Reliability is strengthened by giving the reader a complete view into the project's context and a detailed description of how the whole research came to be (Johannessen et al., 2010, p. 230). For my study, this chapter (chapter 3) provides a detailed description presenting the process of how the data was collected, what data material was used, and how the data was processed. Furthermore, the reasoning for this project is presented in chapter 1 and the theoretical base for the whole project under chapter 2. Clearly presenting the reasoning behind this project and how it was conducted helps strengthen its reliability. Another way to strengthen the reliability of this study is by ensuring that one's research can produce the same findings if it was to be conducted again (Yin, 2003, p. 34). To do this, the steps of how the "original" project was conducted must be so detailed that no confusion arises when it is being carried out again (Yin, 2003, p. 38). Postholm and Jacobsen (2011) state that ensuring 100% reliability to one's research is not something one can guarantee, but thoroughly reflecting and presenting one's research heightens the project's reliability (p. 129).

3.6 Subjectivity

The matter of "subjectivity" is an important one to take into consideration when conducting research. Kovach (2009) states that "we can only interpret the world from the place of our experience" (p. 110). The input we have received from parents, friends, and the context of our upbringing will affect a person's worldview. As a researcher, researching other humans, being aware of how one views the world becomes relevant. When the researcher actively reflects on their self-location in their research, it increases the opportunity to examine their purpose and motive (Kovach, 2009, p. 112). Additionally, during qualitative research, there can be found a power dynamic switching from the researcher and the one's being researched, which will be much more visible for the researcher if they are self-aware and reflecting on their self-location during their research (Kovach, 2009, p. 112). Furthermore, when interpreting the gathered data, being self-critical of the interpretations one has made will allow for a more precise separation between the researcher's interpretations and the participant's actual statements (Fangen, 2015). A specific way the researcher can help distinguish one's own interpretation with the participant's claims is through the inclusion of direct quotes, which can then be interpreted. This allows readers to understand how and why the researcher interpreted as they did and can themselves see if they agree or interpret the quote/s differently (Fangen, 2015).

The thoughts brought forth by Kovach (2009) and Fangen (2015) about the importance of being self-aware of one's worldview and how it affects the research one conducts and how one interprets the data collected helps remind me to stay self-aware as much as possible. The interpretation done on the data gathered from the interviews and observations will be interpreted through my eyes and therefore are not objective. The interpretations will be a result of choices made by the researcher (Postholm & Jacobsen, 2011, p. 55). Throughout my master's thesis, being aware of my positionality and being aware that my view forms everything I decide to focus on and present in my thesis is important. I will also try to include as many direct quotes as possible from my data to ensure a higher level of transparency with my interpretation.

3.7 Method of analysis

After having transcribed the six interviews using a program called Nvivo and transferred the handwritten notes from the observations to notes on Word documents, I printed out all the data. This produced 42 pages of data, ready to be analyzed. Braun and Clarke (2006) point out that the analysis process starts when the researcher notices and looks for patterns of meaning and issues of potential interest in their data (p. 86). This process can start during the data collection period. The method of analysis chosen for this research is known as *thematic analysis*. *Thematic analysis* (TA) is used to identify, analyze, and report patterns or themes within a data set (Braun & Clark, 2006, p. 79). The idea is that one examines the data for repeated patterns of meaning that might be present on several occasions (Braun & Clark, 2006, p. 86) which is what I will do with the gathered data. There are many ways one can conduct a thematic analysis. Therefore, it remains of utmost importance to continue being aware of my role as the researcher and the analyzer, discussed in the previous section.

Braun and Clarke (2006) provide a step-by-step guide, researchers can use when conducting a thematic analysis. Their guide consists of six steps which are 1) familiarizing oneself with one's data, 2) generating initial codes, 3) searching for themes, 4) reviewing themes, 5) defining and naming themes, and finally, 6) producing the report (Braun & Clarke, 2006, p. 86-92).

The first step of TA presented by Braun and Clark (2006) had to do with becoming familiar with one's data material through reading, rereading as well as reading the data in an active way where one tries to search for meaning and patterns in the data (p. 87). The first step I took to familiarize myself with the data material was by transcribing the interviews and writing down the notes from the observations. I chose to transcribe the data by combining bokmål (one of Norway's written languages) and phonologically. I decided to mix because the participants and myself have dialects, and I wanted to try to preserve the original nature (Braun & Clark, 2006, p. 88) of the interviews. I then printed the data and reread the data material. At the same time, as I reread the data, I paid attention to remarks and repetitions that caught my attention. One example is that the three teachers viewed "oral English" as the most important aspect of the English subject. Engaging directly with the data on multiple occasions increased my content knowledge of the data.

The next step of thematic analysis is to generate initial codes (Braun & Clark, 2006, p. 88). Saldaña (2021) defines "code" in qualitative analysis to be a word or a short phrase that symbolically gives a relevant and "essence-capturing attribute" (trait) for a piece of language-based data (p. 5). While I read the data, I underlined and wrote initial codes with a pen in the margins to systematize the data (see Appendix 6). Initial codes were, for example, "attitude about teaching English", "Hours of English", and "Outside school". These codes were made to remind me of what the participant talked about and help for the next step of the TA when I try to fit data into themes. There were different reasons why I chose to underline and write the different codes. One reason was due to repetitions I found in the data. Another reason was when something surprised me or stood out to me. An additional reason was when the participants stated that something was essential for them and when the data reminded me of previous theories or something I had read in a scientific article.

After having gone through all the data and assigned codes to the content, it was time to search for themes. Braun and Clark (2006) comment that the third phase of TA has to do with combining the codes that fit together and create potential themes (p. 89). Using a scissor, markers, tape, sticky notes, and a wall, I cut out sections, sentences,

and paragraphs that had been coded and taped them systematically to the wall (see Appendix 7). The data material that was coded similarly was clustered together and got a theme written on a post-it note. Some of the theme names that got created were "Support", "A familiar topic", and "PC or Hand". As I cut and taped the codes onto the wall, new themes were created, and some sections of data got re-coded and moved to another theme. Sub-themes also emerged while analyzing the data, like the central theme "What students need to write" had many sub-themes like "support", "Facilitation", and so on. Lines were drawn directly on the wall to mark the connections between the themes. A theme labeled "random" also appeared in the early phase, but as the analysis progressed, the codes got placed into other themes.

The fourth step of TA is called "reviewing themes" (Braun & Clark, 2006, p. 87). Reviewing the themes happened while I tried to figure out which themes, I had in the first place. During the analysis process, the themes created got changed, and coded data got moved around. Furthermore, when I chose to move my codes and themes from the wall to posters, the themes were reviewed again (see Appendix 7). Moving the themes onto posters allowed me to re-read and rethink the codes I had made and the created themes. This process led me to the TA's fifth step called "defining and naming themes" (Braun & Clarke, 2006, p. 87). At this stage, the more finalized themes should be created to get a better understanding of what each theme is about and how each theme help create the overall story concerning one's research question(s) (Braun & Clarke, 2006, p. 92). Creating more finalized themes was done when I chose to move the analyzed data over to the posters. Having gotten this far, producing the report became the final step. Braun and Clarke (2006) point out that when producing your report, researchers should "provide a concise, coherent, logical, non-repetitive, and interesting account of the story the data tell – within and across themes" (p. 93). Those aspects became relevant for me to keep in mind as I wrote this thesis.

While conducting a thematic analysis, I noticed that I had to go much back and forth while coding and creating themes. Braun and Clarke (2006) point out that TA is not a linear process where you can move from one phase to the next (p. 86). Instead, it is a repetitive process where moving back and forth between the different phases occurs while doing the TA (p. 86).

4 Findings

In this chapter, I will present the most significant findings extracted from the data material. The findings will help answer the main research question "*How are writing instructions in the 6ᵗʰ grade Norwegian EFL classroom carried out, and what informs the teachers' decision-making?".* At the end of this chapter, a table summarizing the findings is presented.

4.1 Background and experience

Anja Gro and Mari talked about how they were affected as EFL teachers by their educational background. Anja Gro commented that she taught her students writing similarly in the Norwegian and English classes.

> *"Right now we are working on factual text in Norwegian class and we will work with factual text in English class so that we combine the topics in Norwegian class and English class to make the topic more known to the students… they will know how to write a factual text about planets in Norwegian and as a consequence know how to write a factual text about planets in English."* (Appendix 8, R1)

Anja Gro noted that when her students became familiar with a topic in the Norwegian class, it could create an easier transition to write about the same topic in the EFL class. Furthermore, she stated that how she chose to work on the texts with her students was also done similarly in the Norwegian and English classes.

> *"The Norwegian and English subjects are similar in how I teach it to the students because the students write a text and we work on it for a couple of weeks looking at different aspects like the first week we look at verbs, next week nouns, and next week adjectives."(Appendix 8, R2)*

This can further show that keeping a similar focus on a topic in her two language classes is important for Anja Gro because she sees that having a topic be worked on in the Norwegian and English classes can create a better basis for her students to learn how to write in English. The last point Anja Gro brought forth, concerning her being the students Norwegian and English teacher, was the close connection between reading and writing. Anja Gro stated that,

> *"if you are a good reader, you will do better as a writer… I can choose to use books that they have heard of in Norwegian like "Charlie and the chocolate factory" so that it is more known for the students… so we can read the book in English so that they have a bit better background knowledge about the content".* (Appendix 8, R3)

To summarize, it is clear that Anja Gro values creating a known topic and content knowledge for her students' believing it will help them to learn and work with writing in the EFL class. She sees that having a similar topic by working with the same book in the Norwegian and English classes can be valuable for her students' writing training.

Mari commented on two aspects of being an EFL teacher. The first point is that since her subjects from her education were mathematics and science, her comfort teaching English was low. She stated that,

> *"I have not felt secure enough (to teach English). For when I have mathematics for example, I know what I should say. I feel more confident in that subject. But I saw that I had to teach a lot of English anyways. I work in primary school so I*

figured I could study a little bit as well." (Appendix 8, R4)

Mari commented that since she was a primary school teacher, it meant that she had to teach subjects she was not educated in. Further, she saw the need to gain a higher competence in English and, therefore, took extra credit in English. This shows that even though Mari is not yet comfortable teaching English, she decided to educate herself further to teach English. The second aspect of her being an EFL teacher is that she has only taught English for one year. She said that,

> *"there are different things I am unsure about myself, because I am not an experience English teacher but the fact that I sometimes have to search for a word I do not remember in English is not all negative because it can lower the bar for students to try to speak when they see that even the teacher struggles sometimes."(Appendix 8, R5)*

Mari states that she has little experience being an EFL teacher, though she also sees the value in being unsure when she teaches. Her students will then see that even the teacher can make mistakes and do not know every word in English and dare to speak in English themselves.

4.2 EFL class context

The contexts of the three classes looked different. In table 2, one can see how many students there were in each EFL class and how many had a different mother tongue than Norwegian. In the far-right column, quotes describing their class is provided. Trine and Anja Gro divided their class into two groups and would first teach group A and then group B. Mari's school decided to divide their 6th graders into three groups. The total amount of students was 46, and 13 of them were in Mari's EFL class.

Table 2: Total amount of students in the EFL class, students with different mother tongue than Norwegian, and comments teachers have about their EFL class.

Teacher:	Total students in the EFL class	Another mother tongue then Norwegian	Comments about the EFL class:
Trine	55	12	"*English is popular and a language which is international and used to communicate with people across the world. It is very motivating to learn because students see the benefits from learning how to read, speak, and write in English*" (Appendix 8, R6)
Anja Gro	40	19	"*I see that they have not worked that much with writing in grades 1 to 4… so it is sort of clear that they are not used to write in English and that they should start writing in English much earlier*." (Appendix 8, R7).
Mari	13	3	"*I have a girl in my class who speaks English to the other students, and there used to be a boy who also spoke English with his classmates. This meant that the other students have a lot of practice speaking in English and not so scared to try to speak*" (Appendix 8, R8).

Table 2 shows that the EFL class contexts for the three teachers are varied. The number of students each teacher has, and the number of students who have a different mother tongue than Norwegian is also quite different. We can see that in Anja Gro's EFL class, almost half the class has a different mother tongue than Norwegian. Furthermore, her students are not as prepared to write in the EFL class as she expects from 6ᵗʰ graders and believe it can have something to do with what her students have learned about writing before entering 6ᵗʰ grade. Further findings visible in this table are that having motivated students in the EFL class will increase their willingness to learn about writing in the EFL class. Furthermore, when students have been exposed to English-speaking peers, their fear of participating orally in class diminishes.

4.3 Time distribution

All three participants noted that the time distributed to teaching their students EFL per week was too little. Trine stated that,

> *"I think that the years 5-7 should have three hours of English per week … I think that one could take away some hours from some other subject and English could have gotten more, because in English you have social studies, science, and math."* (Appendix 8, R9)

Trine believes in the importance of the EFL subject and argues for the width aspect of content that teachers can include in the EFL class. If teachers are given more time to teach the students EFL, there is room for incorporating topics from other subjects into the English class. Another argument for increasing the hours of EFL class per week is provided by Anja Gro who stated that,

> *"There is way too little English for them, this is visible when one is to carry out the national test in 5ᵗʰ grade one understands that one has far too little English in school compared to what one should have had."* (Appendix 8, R10)

Anja Gro believes that students might be more prepared for the national test in 5ᵗʰ grade if one had increased the hours of EFL per week. Furthermore, Mari points out that even though English, together with Norwegian and Math, is one of the primary subjects, English receives noticeably fewer hours than the other two subjects. Mari comments that *"To think that it is a basic subject I think, English is less prioritized compared to Norwegian and math… it often gets hectic, and one has to use the hours one has very well to get somewhere"* (Appendix 8, R11). We see from these comments that all three participants believe that increasing the hours of EFL per week is beneficial for the student's learning. The students will have time to learn about other subjects in English, become more prepared for the national test in 5ᵗʰ grade, and it will be less hectic for the teacher to carry out the EFL lessons.

4.4 The relevance of teaching writing in the EFL class

The three participants agree that teaching their students how to speak English is the most crucial aspect of the EFL subject. They view the oral skill as more important for their students to obtain than the written skill. The participants stated that they viewed traveling as a good reason for why their students should learn how to speak in English. Anja Gro commented that,

> *"What I think is most important is the oral. The fact that they manage to make themselves understood … like if they travel to another country and must use English to communicate, that they can communicate that they manage to order food in restaurants, that they manage to ask for things in stores and so on."* (Appendix 8, R12)

Furthermore, a statement underlying their focus on first teaching oral skill before written skills is shown in Mari's comment,

> *"Yes it is important. They have to learn how to formulate easy sentences at least…*
> *But if students are struggling to write and read and fall behind in different*
> *subjects I think that the focus should be that they learn how to communicate in*
> *English." (Appendix 8, R13)*

Teaching their students EFL writing was viewed as relevant, though training the students on how to speak English was still viewed as the most important aspect of the EFL class.

4.5   Teachers' focus when instructing EFL writing

Two out of the three teachers had a genre focus when teaching their students writing in the EFL class, while the third teacher had a language structure and creative expression focus when teaching her students writing. The awareness the two teachers had about how they instructed genre-focused writing was different. Anja Gro stated clearly that she taught her students writing, bearing the genre focus in mind. She said that,

> *"It is different genres that we work with. It can be writing letters, recipes, and lost*
> *and found notice that we have written. Writing paragraphs, that you start with*
> *topic sentence and work with those things … and what characterizes different*
> *genres."* (Appendix 8, R14)

Teaching her students to become aware of how genres work and how they are written was important. She would introduce different genres to her students and discuss what characterized them. An example is when she would teach her students how to write a letter. Anja Gro stated that,

> *"If we write a letter for example, we can look at what characterizes a letter and*
> *what do students need to remember to include. What if one is to write a letter to*
> *a friend or grandmother contra to the municipality."* (Appendix 8, R15)

Teaching the students how to construct a letter depending on who the receiver is also becomes evident in what Anja Gro stated. Anja Gro would work with her students to understand that what the students wrote needed to vary when they wrote letters to their friend contra the municipality. Mari also noted that she taught her students writing, focusing on the genre. However, Mari did not display a similar commitment to this focus as previously seen with Anja Gro. Mari stated that, *"If one follows like last year we followed the tasks the writing tasks in the book and they are often different genres that the book used and so we have written stories, factual text, and poem"* (Appendix 8, R16). Mari refers to using the textbook Stairs with her students, and when she taught EFL using that specific textbook, she had a genre focus when teaching her students EFL writing. The focus on teaching her students writing with a genre focus can be seen as the textbook itself having a genre focus which Mari seems to have followed. The last teacher, Trine, stated that she does not follow a genre-based focus when teaching her students writing. Instead, she focuses on language structure and creative expression when teaching EFL writing. She stated that,

> *"But I do not teach genre based … what is most relevant at their level is if they*
> *are going to write a fictional text or non-fictional text… I have to teach them how*
> *they are to write from the grammatical aspect to writing freely. Allowing students*
> *to write freely is a very important for me."* (Appendix 8, R17)

Teaching the students how to write fictional texts and non-fictional texts was Trine's focus when teaching her students writing. She acknowledges the fact that it is her responsibility to teach and instruct her students how to write. Also, explicitly teaching her

students the grammatical aspect of English writing and giving her students time to write freely was very important. Trine explained that writing freely is,

> *"when I can either give them a topic or I can say something they can write about and they write pretty freely, with few criteria. That they have to use their creativity … because today everything should be so lined up … one must make sure not to lose the creativity because kids are so creative and invent a lot of different things and that is very good for writing … I see that it is important to allow students have time on their own to work … they sit for themselves and manage to enter a writing mode".* (Appendix 8, R18)

Trine saw that allowing her students to write with little interference from her was a valuable way of teaching her students how to write. When Trine did not interfere or create too many criteria her students had to follow, it allowed her students to have space and challenged them to be creative when writing, which benefited her student's writing process.

4.5.1 Focus on grammar or not

Two of the teachers expressed that they focused on teaching their students grammar. Anja Gro said that "*They should know how to write nouns, plural form, how to conjugate verbs, so that it becomes a, as much as possible a grammatically correct text*" (Appendix 8, R19). Furthermore, Trine stated that "*what I think about when I think about teaching them how to write is about teaching them the formal structure of the language, sentence analysis so they learn about the English language*" (Appendix 8, R20). Anja Gro and Trine saw it as very important to directly instruct and teach their students about the grammatical aspect of the English language.

Even though Anja Gro and Trine thought it was important to instruct their students in English grammar directly, they agreed with Mari that assessing the grammatical aspect of their students' text was less important than content. It was important for the teachers that their students managed to write a sentence and manage to express their thoughts in their writing, shown in what Mari said,

> *"I do not correct mistakes and such. But the fact that they manage to communicate their opinions. The aspects they wish to convey. It also depends on where the students are when it comes to their knowledge of the language, if they are at a higher level I can comment on language mistakes and sentence structure for example. But if some are at a lower level, it is important to be able to communicate what one wishes to convey."* (Appendix 8, 21)

The focus was on content and the student's ability to communicate through their writing. If the students mastered this to a certain degree, the teacher could look at their grammatical output and give feedback on it. Trine stated that she thought it was essential to keep her students motivated and focusing too much on their grammatical errors could hinder this motivation. Furthermore, some students were hindered in their writing due to their fear of misspelling words. Anja Gro would then try to encourage her students to write regardless and not focus too much on how the words should be written. She stated that "*I tried to teach them to try to understand that they should just write and that it does not matter that they have spelled it wrong*" (Appendix 8, R22).

4.5.2 How to teach EFL class has changed

The way the teachers introduce and create a setting to work with writing and writing activities have changed over the years they have worked as EFL teachers. Instead of focusing only on teaching one language skill in each EFL class, a combination of the language skills is taught simultaneously, like reading and the grammatical aspects of

English. Now when students are provided with a reading assignment, studying, for example, verbs, is done simultaneously. Anja Gro commented that "*before we had either reading or speaking about a text and talked about it and next class, we could have a purely grammatical class … but now it is worked on more simultaneously*" (Appendix 8, R23). Trine commented that she has increased the amount of group work activities and focus on content teaching. She saw that her students often sat alone and thought encouraging group work would benefit her student's learning. Mari, who has the least experience being an EFL teacher, also reported that there had been a change in her EFL teaching focus. She noted that last year they worked very little on oral activities and much on writing activities, and this year more on oral activities and less on writing activities.

4.6   Designing writing tasks

The three teachers' methods on how they structure, plan, execute teaching writing in their EFL classes are similar and varied. As a result, this section will look at three of the five stages presented by Hyland (2019) on how to work on a writing task (p. 114). The three stages which will be looked at here are the input phase, the focus on purpose and audience awareness, and on the writing activity given to the students.

4.6.1 Input: Preparation phase

Trine, Anja Gro, and Mari agree that preparing their students for any writing activities they will embark on is best done by making sure that they are familiar with the topic they will write about. Helping their students become familiar with the topic will increase the student's vocabulary making them more prepared for the writing activity. Mari stated that "*I think it is important that they are very familiar with the topic before they write in English, they will have a wider vocabulary*" (Appendix 8, R24). Other preparational activities mentioned were watching movies, talking about the topic, and reading literature online and in books. Using dialogue with one's students to engage them in the topic they will write about helps prepare them for their writing activity. Anja Gro pointed out that she liked to teach her students and discuss with them "step-by-step" how to build varied texts to prepare them for their writing. Anja Gro further commented that "*if you are a good reader, you will do better as a writer*" (Appendix 8, R25). The teachers agreed that reading books and working with the topic would help students gain background knowledge. An example is Trine, who used EFL classes to work through smaller writing activities, songs, films, and other activities about Native American tribes to help prepare the students for a longer writing activity about Native American tribes (see section 4.7.3).

4.6.2 Audience awareness: What happens with the text?

The three teachers had different focuses on audience awareness when instructing their students in EFL writing. Mari said that" *I do not think I have been so aware of audience awareness in English"* (Appendix 8, R26). When her students worked with the writing activity "Jones in the fast lane," she was the intended receiver of their texts. Mari was also the receiver of all the shorter writing activities her students produced in the EFL class I observed.

However, Anja Gro and Trine both focused somewhat more on making their students aware of audience awareness when writing texts. Trine commented two things about audience awareness, stating firstly that *"when one writes something one always has to think about who the receiver is and who is going to listen to it"* (Appendix 8, R27)

and continued stating, *"I think that when an 11-year-old writes something they know that an 11-year-old will be the receiver"* (Appendix 8, R28)*.* Trine acknowledges the concept of audience awareness and comments that her students understand that peers will be the receiver of their texts. When Trine was specifically asked what happened to the texts her students had completed, she provided a long list of different receivers. Trine mentioned that the texts could be in her students' workbooks, hung on the wall, handed into her, create books so students can read each other's stories, presentations, Christmas cards, letters for home, and application for money to renovate. When it came to the writing activities, she mentioned her students had written and were going to write in 6th grade this year, she was mainly the intended receiver.

Anja Gro talked about teaching her students what characterizes a text and said, *"what if one writes to a friend or grandmother contra writing to one's municipality"* (Appendix 8, R29). This can be understood as Anja Gro acknowledging that different contents are needed for different intended readers. An additional finding showing Anja Gros's thoughts about audience awareness was visible from the EFL class I observed her teach. The three bio-poems (see section 4.7.5) she had her students write had three different intended readers. The intended readers were the workbook, Anja Gro, and the last would be hung on the wall. The intended reader and audience were made clear to her students at the start of the class on multiple occasions.

4.7 Writing activities

The three teachers reported a varied list of writing activities they had with their EFL classes. Some examples provided by the three teachers were writing letters, creative writing, lost and found notices, factual texts, writing grammatically correct sentences, writing quizzes, and creating cartoons on paper and the computer. In this section, I will present the writing activities the teachers went into most details about and the activities they have given and planned to give their 6th graders. However, firstly reflections around the teachers' thoughts about providing their students with short and long writing activities will be considered. Anja Gro and Mari commented that they liked to assign short writing activities to their students. Anja Gro said that "*I think that the most important part is that they write short texts so that they at least get this feeling that this is something I can master instead of writing long texts*" (Appendix 8, R30). Furthermore, Anja Gro saw that since she teaches both Norwegian and English, short writing activities allow her to provide each student with sufficient feedback. In addition, Anja Gro and Mari valued giving shorter writing activities for their students to allow them to complete the activities during class. Trine also assigned her students shorter writing tasks. However, she also saw the importance of giving her students a longer writing activity they could work on now and then. She said that "*I make it so that they always have a text that they have lying around on their computer so that they always have a text they work on continuously*" (Appendix 8, R31).

4.7.1 Vocabulary test

Trine stated that she was a firm believer in vocabulary tests. In her 28 years of teaching EFL classes, she has had a vocabulary test every Friday with her students. In sixth grade, her students receive six words they got tested on every Friday. Students write down the words and write a sentence using each word. In fifth grade, they had five words, and in seventh grade, they will have seven words with an additional five verbs they are to be tested in. Trine conducts vocabulary tests with her students because it challenges her students to memorize the six words. Memorization is something Trine

believes students do not get challenged with as much today. Therefore, she thinks that having this challenge in the EFL classroom can improve their EFL language skills. Trine also believes that vocabulary tests create a tradition the students become adjusted to, which creates stability. Trine stated that,

> *"Every Friday when they are having the test, they first come and collect the last week's test, which has been corrected along with this week's test and go back to their seats and complete the test and hands it back in. It is a rehearsed tradition."* (Appendix 8, R32)

4.7.2 "The best day of my life" – imaginative text

Trine assigned a writing activity called "The best day of my life" which expected her students to imagine and be creative. The activity lasted for several months. Trine explained the writing activity, saying, "*They should imagine that they have 24 hours, yea let us say that they wake up at 8 in the morning and then have 24 hours until eight next morning where everything is possible*" (Appendix 8, R33). With this writing activity, the student's imagination was their limit, and they were free to write about anything as long as it was positive-oriented.

4.7.3 Factual texts

Trine has decided that her students will write in pairs a short factual text about a chosen Native American tribe. The activity is planned to last for two hours. They are to choose a tribe, search online for information, and write together with a partner. Trine said that,

> "*It will be a factual text … So they have to try to read and search online for information because it is there they will find the information about the different tribes*". (Appendix 8, R34

Anja Gro reported on assigning many factual texts to her EFL 6th grade as well. In the fall semester, they wrote a factual text about a state in the USA, which they presented to each other using PowerPoint. In the spring semester, Anja Gro planned that the students were going to write a factual text about the planets due to them working on the same topic in the Norwegian class, and a task about a country they chose to write about, though this activity might be postponed to 7th grade. She stated that,

> "*I have thought about assigning a longer writing project, unsure if I will assign it this spring or at the start of 7th grade. They will choose a country in the world and write a factual text where they write about the capital, attractions, and trade… similar to what we do in social studies. It will be a bigger project lasting for more weeks*". (Appendix 8, R35)

4.7.4 Fictional and nonfictional biography

Anja Gro pointed out that she planned on assigning a fictional biography about a character from Harry Potter or a nonfictional biography about the author in the spring semester. The decision had not been made, but assigning this task was based on working with Harry Potter in the Norwegian class. She said that "*We will work with Harry Potter in Norwegian class and so I am thinking that I can also use it in English, and they can write a fictional biography about Harry Potter or another character from the movie or about the author*" (Appendix 8, R36).

Trine planned on assigning a nonfictional biography to her EFL class. This activity was an individual activity where she wants the students to conduct online research about a famous person and write the information they found. She planned that her students would work on this activity for several months. The activity would be given to the

students after they had completed the activity: "The best day of my life" (see section 4.7.2).

4.7.5 Biographical poem

Anja Gro taught her students biographical poems in the two EFL classes I observed. When she was asked why she taught bio poem in class, she answered that "*poetry is sort of the topic right now, so I decided that we were going to write a bio poem in class*" (Appendix 8, R37). She asked her students to create three bio poems. The first about themselves, the second about a friend or family member, and the third about a celebrity. The first two bio poems were individual work, and the third was groupwork. Anja Gro planned on using two EFL lessons on the three bio-poems.

4.7.6 "Jones in the fast lane" – Retelling

Mari's writing activity with her students in the fall semester was called "Jones in the fast lane"[7]. The writing task consisted of the students playing this game for three weeks. The game's purpose was to take the character one had chosen and give him/her an education, increase in status, job, and happiness. When the students were done playing the game, they had to write a text explaining what they did in the game. The writing activity was of a retelling format where they were asked to "*write a text where they explain what they had to do to survive*" (Appendix 8, R38). The length of the text that students produced varied from half a page to one page.

4.7.7 Writing activites from textbooks

Trine commented that she assigned many writing activities she found in the textbook Quest. These writing activities were often shorter and asked the students to search in a text for an answer and write it down. Mari also stated that she followed the textbook Stairs, and its writing activities were of much the same nature as those found in Quest. When Mari's school changed their textbook to Skolen, she stated that they followed the suggested writing activities provided by Skolen. When I observed her EFL class, she assigned her students three writing activities that had to do with the news. The first activity was to write down three things that made them happy. The second activity was to go to a webpage called "The happy broadcast"[8] and read different news articles and find five words that sounded happy and write them on the board. The third writing activity was pair work, where the class was given a news-related picture, and they had to write on a piece of paper two to three sentences about what they thought the article was about and what heading the article might have had. Skolen provided these three writing activities that Mari gave her students.

4.8   Writing tool: computer or hand

The writing tool primarily used in the 6th grade EFL classes was the student's Chromebooks. The Chromebooks were especially used for the more extended writing activities that were longer than half a page. Trine said that "*the longer texts when you are to write half a page, one page towards two pages and so on. then we use Chromebooks. But they have writing books which they write in every week… When I teach grammar, they write in their writing books for the most part*" (Appendix 8, R39). One of the grammar activities she refers to is the vocabulary tests that she conducted

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[7] https://jonesinthefastlane.com/
[8] https://www.thehappybroadcast.com/

with her students every Friday, where they write in their notebooks (see section 4.7.1). However, for the most part, her students wrote their texts using their Chromebooks. Anja Gro and Mari agree that their EFL classes also mostly use Chromebooks. However, paper, pencils, and pens are also used in their EFL classes. With Anja Gro, two of the bio-poems were written by hand on a piece of paper they received from their teacher, and they used a pencil or pen to write the bio-poems. With Mari, I observed that one of the writing activities where they had to guess what the news picture was about and write a heading for the picture, they wrote on a piece of paper with a pen. What this shows is that, for the most part, computers are used when their students are expected to write longer texts while pen, pencil, and paper can also be used but for shorter writing activities. Furthermore, notebooks can be used as well, most often for grammatical practice.

4.9   Scaffolds to support writing in the EFL class

Trine, Anja Gro, and Mari used similar and varied methods to help support their students during writing tasks and activities. They all agreed that providing support to their students during their writing tasks was important. Trine commented that "*I think it is important that the students have a teacher who supports them no matter how much they manage to perform because some perform this much, and others perform this much*" (Appendix 8, R40). Additionally, Mari underlines the importance of supporting the students by stating, "*to facilitate so that they receive the appropriate aids they need. Some need word banks, some might need a model text, maybe others might need a text where they just have to fill in the blanks*" (Appendix 8, R41). Seeing the individual student and facilitating them to have the aid needed to work on the writing task is valuable. I will now present the eight scaffolds the teachers commented on using with their 6th grade EFL class.

4.9.1 Word banks

Two of the teachers, Mari and Anja Gro, underlined the importance of providing word banks for their students, which they could use while they wrote. Mari saw that Skolen often provided the students with a word bank when they got writing activities. However, Trine would, together with her students, create a word bank. She would start by creating a

"*mind-map on the board like now we are writing about planets in English, what words do we need to know? What words will we use and what are they called in English and how can we figure it out? We can google it, search in glossaries, and use resources online. Maybe we find a text about planets in English, and we can see what we find there and then I write on my computer the words we find and hang the list in the classroom*". (Appendix 8, R42)

Anja Gro saw that letting her students search for relevant words related to the topic, for example, planets would give her students words they could write on their mind-map and then wrote the significant words onto a word bank. She would print the word bank and hang it on the wall. The word bank was left on the wall for students to see when they wrote their texts.

4.9.2 Model texts

Mari, Trine, and Anja Gro agree that using a model text is effective in helping their students when they write their texts. Anja Gro said that "*I can write a model text that I have prepared before class*" (Appendix 8, R43). When I observed Anja Gro, she

had brought with her a bio-poem she shared with the class. They discussed her bio-poem as one of the many activities before the students began writing their bio-poems. The model text was then kept on their Smartboard so that students could view it continuously as they worked on their bio-poems.

4.9.3 Collaborative writing

Anja Gro and Trine talked about using collaborative writing with their students. Anja Gro said that *"we can write a text together, I write, and the students choose what we write, but I am the one writing, and we have it visible on the Smartboard so that everyone sees the text get created"* (Appendix 8, R44). Anja Gro was writing the text, but all the students could come with suggestions about the text's content. Through this collaborative writing exercise, Anja Gro mentioned the possibility to guide and converse with her students about the text's construction. Trine also talks about using collaborative writing to support her students. In contrast to Anja Gro, Trine commented that it was her students who wrote the text together. She said that she *"shares a document with all the students and they write together in the same document"* (Appendix 8, R45). This meant that every student wrote simultaneously. The google document was shown on the Smartboard so that everyone could see who was writing and what was being written.

4.9.4 Groupwork

Groupwork was also a scaffolding technique Anja Gro, and Trine commented on using when working with writing with their students. Anja Gro had her students write one of the bio-poems together so that they were challenged to work together to decide which celebrity they wanted to write about and to figure out how they wanted to tackle the writing activity. The value of having students discuss with each other before and during the writing activity is something Trine also saw as a valuable scaffold to use with her students. Trine stated that *"I use group work more because they often sit alone and so I thought it would be good for them to work together"* (Appendix 8, R46). She further stated that she thought it was *"important that the students worked together and talked together because there are many students who think they do not know so much when they actually do know a lot and when they talk together, they create a boost and groupwork helps share the blame if they made mistakes during the tasks"* (Appendix 8, R47). Group work is used as a way of helping students discover their potential, and through talking together, they can support each other in the writing tasks and have each other as a safety net if they make mistakes.

4.9.5 Sentence and story starters

Mari and Anja Gro talked about using sentence and story starters with their students to help start their writing process. Mari noted that since her school started using the digital teaching material from Skolen[9] with their EFL class it would often provide her students with sentence starters. Mari said that *"when they get writing activities, they can get sentence starters that they can use"* (Appendix 8, R48). The students just had to click into the box they were going to write their answers in, and different sentence starters would appear. Anja Gro would give story starters to her students that they could continue writing on.

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[9] https://skolen.cdu.no/

4.9.6 Direct support- walk around in the classroom

All three teachers used direct support like walking around the classroom and talking with the individual students either one-on-one or in groups while they wrote. An example of direct support in the classroom is Mari, who noted that she could go up to her students and ask questions to support those who struggled to write. She stated that she would try to help guide her students and support them in finding a structure they could write after. When the students worked with "Jons in the fast lane," she could ask her students questions like "*Where did you go first?*" [10] and "*What did you do there?*" [11] to help trigger the student's minds about what they could write in their texts.

Anja Gro and Trine supported their students writing directly in their student's texts. This meant that they would either go to the platform Classroom or the google document the students worked on and comment on their students' texts directly in their texts. Anja Gro stated that she could *"provide her students with feedback in Classroom on their task and this they could receive while they were writing"* (Appendix 8, R49). She noted that this was advantageous because providing her students with direct support in the classroom and their documents was "*where they will receive the most help to write*" (Appendix 8, R50).

4.9.7 Space to ponder

After giving a writing activity to her students, Trine saw that it was valuable to give her students time to think and write by themselves before interfering with her ideas and suggestions. She commented, "*I see that it is important to allow students to have time on their own to work … they sit for themselves and manage to enter a writing mode"* (Appendix 8, R51). Her idea is that if she gives them time to sit and write for themselves, they will enter the writing mode and succeed in their writing activity. Furthermore, in-class, while her students wrote, she reported that she often sat by her desk at the front of the room and waited for her students to come to her for help. Trine did this because she saw that many students felt shy when she went around in the class and preferred coming to her. Trine commented that *"because it is often more private and when they are going to ask me something and if there is no one around me it becomes easier for them to come forwards and ask me about things"* (Appendix 8, R52).

4.9.8 Formative assessment

Anja Gro and Trine commented on the importance of providing their students with formative assessments. Assessing and giving students feedback on a set criterion the students know about helps them in their writing. Anja Gro said,

> *"that for example, the focus this week or this period is to work on nouns and that its correctly written in singular and plural form. That is what they will receive feedback on. Then they will not receive feedback on the fact that they forgot an "s" in a verb".* (Appendix 8, R53)

Having informed the students of the specific language focus helped students understand what they worked on and supported teachers in providing concrete feedback. Furthermore, providing feedback should be done while the students are working on their texts. Trine thought that assessing her students while they wrote would enhance the chance of students incorporating the suggestions into their texts and learn from them. She said,

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[10] «Where did you go first?"
[11] «ja hva gjorde du der da?»

"I think they learn more when I talk with them and say here, I think it should be like this and what have you thought here. If they send it to me and I assess their work and give it back to them only few of the students will look at my feedback. But if I talk with them, I think they learn more from it". (Appendix 8, R54)

Trine stated that giving summative assessments is ineffective due to students not checking the comments and not learning from them. Therefore, Trine saw that looking at the student's texts while they write and commenting on them and encouraging a dialogue about the changes and suggestions, she has about the student's texts will increase their understanding and learn more from it.

4.10 Novice writers and skilled writers

The three teachers agreed that their EFL classes consisted of students on a spectrum regarding their EFL skill level. Some of the students could be viewed as novice writers and others as skilled writers. Mari saw that what separated the novice writers from the skilled writers in her class was their motivation. She stated that *"those who struggle need close support, but then there are those students that when they get sentence starters, a word bank they manage to write due to their motivation"* (Appendix 8, R55). Mari noted that with her novice writers, she had to support her students closely constantly. While, with her skilled writers, she saw that if they were provided with scaffolds like sentence starters, they managed to write on their own. The scaffolds were often automatically provided by Skolen when the students were given the links from Mari, where they answered questions and wrote most of their texts.

Trine also observed a gap between the novice and skilled writers in her EFL class. She saw that encouraging writing activities that allowed students to write freely and carrying out vocabulary tests every Friday created space and practice for her novice writers to learn. Trine said that *"the students who struggle more than the skilled writers manage to produce quite a lot when they write freely"* (Appendix 8, R56). Furthermore, Trine said that,

"You also have those who *struggle at school, they look forwards to the vocabulary test because there they can manage a bit and you get the same feedback as the other students… but on Fridays I have already written and filled in (the vocabulary test). So the students can take it with them and copy the answers and hand it in. What does it matter that they copy the answers? They will learn something from it one day anyways"* (Appendix 8, R57).

Trine pointed out that having vocabulary tests every Friday was beneficial for the students in her class that struggles and saw that they looked forward to the tests. She gave those students who needed extra support a vocabulary test and the answers, which the students could copy onto their test. She noted that two reasons students enjoyed the vocabulary tests could be that they managed to produce some English words and got the same feedback as the other students. Trine believed that the learning outcome from the vocabulary tests was still present even though she gave her novice writers the answers.

Finally, in Anja Gro's class, she would assess her students depending on their writing skill level and their engagement in the activities. If a skilled writer delivered written material at a lower level than expected, she asked them to continue working on it. However, if a novice writer handed in written work at the same level as the skilled writer did, their work would be easier accepted. She noted that,

"if there is a student, I know is struggling it is easier to see past it like if I see that he or she did their best and have worked well with the task and maybe

misunderstood some things then it is like it is ok. Do not take all the motivation from him" (Appendix 8, R. 58).

The student's investment and if they tried their best at the writing task would be considered when assessing the students. Preserving the student's motivation was important for Anja Gro.

4.11 Chapter summary

The findings presented in this chapter have looked at different focuses teachers have when instructing writing to their 6th graders, what characterized the writing activities students got, which scaffolds were provided during the writing process, and factors that influence the teachers' decision-making when instructing their students EFL writing. Table 3 is created to help gain an overview of the main findings presented in this chapter. In table 3, the eight main findings are shown on the left side, while on the right side, the main points concerning the findings are provided. The eight findings are discussed in the next chapter.

Table 3: Summarizing the findings.

	Findings:	The main points extracted from the findings:
1	Background and experience	- Interdisciplinary working on a topic through using the same book– In Norwegian class and English class – support students EFL writing training (Anja Gro) - Little confidence being an EFL writing teacher (Mari) - Little experience being an EFL writing teacher (Mari)
2	EFL class context	- Students see value in learning English for real world use – motivation (Trine and Mari) - Less prepared from 1-4th grade (Anja Gro)
3	Time distribution	- Increase hours of EFL class per week to prepare students for national test in 5th grade, less hectic carrying out the EFL lessons, and have room for other subjects' topics inside the EFL class.
4	The relevance of teaching writing in the EFL class	- Teaching oral skill is more important than written skill (Anja Gro, Trine, Mari).
5	Teachers' focus when instructing EFL writing	- Clear focus on genre focus (Anja Gro), less clear focus on genre (Mari), and focus on language structure and creative expression (Trine) - Teach English grammar directly (Anja Gro and Trine) - When assessing student texts focus on content and not grammar (Anja Gro, Trine, Mari). - Changed teaching style: Integrating more than one language skill in the EFL class, more group work, this year focus on oral skill
6	Designing writing tasks	- Input phase: Familiarize students and establish a common knowledge they can draw from - Only Anja Gro who focused on communicating who the intended reader would be for their texts
7	Writing activities	- All give short writing activities, while Trine likes students to have a longer text be worked with

		-	Seven writing activities: vocabulary test, creative writing activity, factual texts, fictional and nonfictional biography, biographical poem, retelling, and shorter writing activities from textbooks.
		-	Longer writing activities on the computer, shorter wrote by hand on paper or in notebooks.
8	Scaffolds provided	-	Scaffolds provided: Work banks, model texts, collaborative writing, groupwork, sentence and story starters, direct support, space to ponder, and formative assessment.
		-	To support novice writers, focus on, motivation, predictable writing activities, and specific assessment.

5 Discussion

This study aims to gain insight into how writing instruction in the 6th grade EFL class looks like in the Norwegian primary school. The discussion is based on prior research, the presented theoretical framework, and the findings drawn from the collected data. I will first look at which focus or focuses teachers have when they instruct writing to their 6th graders in the EFL class and how that choice affects the writing instruction the students get. Then I will discuss what characterizes the writing tasks the students receive in relation to the five components a writing task consist of where the main discussion focuses on the fifth stage, writing activity[12]. Next, I will explore if teachers provide scaffolds to their students during the writing tasks. Finally, I will discuss different factors teachers noted influenced their decision-making when instructing their students in EFL writing.

5.1 How does the focus teachers have affect their EFL writing instructions?

Findings showed that Anja Gro and Mari had a genre-focus when instructing writing, while Trine had a mixed focus between language structure and creative expression. Previous studies showed that focusing on genre when instructing writing was one of the most common focuses teachers had when instructing writing (Olafsrud, 2019; Horverak, 2019; Blikstad-Balas et al., 2018; Larsen et al., 2018; Horverak, 2019) which the findings in this study further support. However, less common focus on writing instruction, seen in previous research is the focus on language structure and creative expression. As pointed out by Ivanič (2004), many curricula tend to focus on language structure which can explain the reason one of the teachers chose this focus when instructing writing (p. 228). However, the fact that Trine chose to combine the language structure focus with creative expression focus is viewed as smart because leaning on more than just one focus can help balance the writing course for the students (Ivanič, 2004, p. 228). Along the same line, Hyland (2019) comments that combining more than one instruction orientation is rather common for teachers and can be a great way to provide students with individualized writing instruction, thus embracing more of the students (p. 3).

Findings in the current study showed that the focus teachers expressed having when instructing writing to their students was for Anja Gro and Trine very clear while for Mari it was less clear. When teachers are distanced from how they instruct their students' writing, it may affect the writing instruction their students receive. Sandvik (2012) states that to be a foreign language writing teacher entails the ability to know what development within writing competence involves and that teachers can reflect around their teaching practice concerning relevant theory (p. 154). When teachers are aware of what supports students' writing development and are familiar with relevant theory, they can make well considered choices when instructing their students' EFL writing to further support their writing development.

In relation to the latter, it becomes interesting to reflect on the fact that all the

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[12] This study has chosen to separate the terms *writing task* and *writing activities*. For more information see section 2.3: "Writing task – writing activities".

three teachers commented that their focus on how to instruct their students' EFL writing has changed. The changes were that Anja Gro's combined more than one language skill in each EFL class, Trine with using more group work, and Mari stating that last year she taught mostly writing and this year mostly oral skills. The notion that the teachers have changed their EFL writing instruction style and awareness can be an argument for them being dynamic instructors. As writing teachers, it is important to not be static and only stick to one methodology due to the different students in the class. Furthermore, when teachers are aware of new theories concerning how to instruct writing, as Anja Gro noted on doing, their teaching style can be more effective in how teachers chose methods and material when instructing their students writing (Hyland, 2019, p. 1).

Teachers' experience with being an EFL teacher can explain why they choose the focuses they do when instructing writing to their students. Mari is the teacher who has the least years of experience teaching EFL and commented on feeling least secure teaching English while Anja Gro and Trine have both worked as EFL teachers for more than 20 years. Work experience can be viewed as why the two latter teachers have a clearer focus concerning their EFL writing instruction style. Another reason can be due to the connection between feeling less prepared straight after college preparation and gaining more knowledge and teacher training during the period one works as a teacher (Gilbert & Graham, 2010, p. 512; Graham et al., 2020, p. 533; Drew, 2019, p. 70; Brindley & Schneider, 2002, p. 338). The findings from the previous research can indicate that teachers who have worked as EFL teachers for a longer period get in-workplace training which can develop their focus on how they instruct EFL writing and help make their focus clearer. In addition, when teachers feel less secure as seen by Jones et al. (2013, p. 1256) it can further explain why a teacher has an unclear writing instruction focus. It is not to say that Mari does not support and help her students' EFL writing development, but rather to understand further how feelings of confidence can mirror how teachers can instruct writing to one's students, and to note that it can take time to find a focus one wishes to use and rely on when instructing writing to one's EFL class. However, due to Mari's low explicit focus on how she instructs writing to her students the further discussion section will mostly consider findings taken from Anja Gro and Trine's statements.

What it means that two teachers have a genre focused EFL writing instruction focus and what it means that one has a mixed between focus on language structure and creative expression will here be looked at. When Mari and Anja Gro talk about genre-focused teaching instruction, or more specifically Anja Gro, it means that for her it becomes important to focus on teaching her students' writing with focus on working with different genres like writing factual texts, biographical poetry, fictional biography, and teaching students about audience awareness. In reference to the writing triangle, Anja Gro's writing instruction style focused on content, purpose, and structure, when guiding her students through the process of how to create a specific text type. Findings also showed that audience awareness was expressed and discussed in her EFL class. Hyland (2019) says that "genre is defined by the purpose they usually seek to achieve" (p. 18). When Anja Gro focuses on teaching her students about who the texts are aimed at it can therefore heighten students understanding of the purpose of the writing activities they have been assigned. Further discussion surrounding how Anja Gro instructs writing tasks in light of genre focus is explored in section 5.2: "What characterizes the writing tasks provided to the students?".

Trine never states that she focused on language structure and creative expression when instructing her students' writing. Rather these conclusions have been made based on what she commented as important instruction procedures when working with writing

with her class. Hyland (2019) presents four stages a teacher who focuses on language structure tends to follow (p. 4). Out of these four stages, Trine follows three of them consistently. She thinks it is important to familiarize the students to grammar and vocabulary through reading, let the students work with grammar practices with for example having the weekly vocabulary tests, and then challenge her students to free write using the grammar knowledge they have worked with. Hyland's (2019) third stage "imitate model texts" (p. 4) was least prioritized by Trine. She saw the value of using model texts but when discussing how she worked through writing tasks with her students, model text was not mentioned as a natural part of the steps. This may indicate that it was less prioritized. However, it was evident that for Trine, teaching her students grammar and focus on accuracy in her writing teaching instruction was important.

The additional focus Trine has on creative expression was not made clear before she explicitly explained what she meant with "free writing activities". Providing space for students to write freely was Hyland's (2019) fourth stage of language structure focus (p. 4). However, the explanation Trine had about what "free writing activities" were could indicate that she had a more creative expression focus to her writing instruction. She saw it as important to allow students to be creative and not set too many criteria for her students to follow when they wrote longer texts. Instead, she saw that giving writing activities that were open like "the best day of my life" activity gave room for her students to explore and write about what they themselves wanted to write about. Within the creative expression focus, the students are at the center and the students' own interests and personal experiences becomes the orientation point for writing (Hyland, 2019, p. 9). When teachers follow the focus of creative expression, they tend to not explicitly teach students how to write, rather let the students through self-exploration and room to write discover how one can write (Hyland, 2019, p. 9). Trine gives explicit instructions and creates a frame for the writing tasks and writing activities. However, when the students start to write on a longer writing task she steps back, and lets the students get room to discover what they want to write about, how they want to write their texts and after having given them space she intervenes with ideas and suggestions to what they can write. This falls well in line with the creative expression focus presented by Hyland (2019, p. 9). Trine both values providing her students with direct instructions on how they are to write so they can practice writing accurately. At the same time, she also gives them room and space to figure out on their own how to write a longer text and write about something that interests them with little interference from her. Instead, she focuses on creating a positive environment for her students to work in.

The discussion of whether teachers should have specific grammar lessons or not with the EFL students is relevant to investigate. Two of the competence aims after year 7 explicitly talk about students need to gain knowledge about the EFL language (The Norwegian Directorate for Education and Training, 2020a) which enhances the need for teachers to educate their students about the English language. A relevant question is then how teachers are to instruct their students about the English language? The three teachers all taught grammar differently. Trine had specific EFL classes where she would talk and work with the English grammar. Anja Gro used to have specific classes but started to incorporate grammar teaching within other activities like for example, when reading stories. Mari did not convey a clear view on how she taught her students grammar. The three teachers' individual view on how to teach and work with grammar training with their students can be understood in the light of the many theories that discuss how teachers "should" instruct and work with grammar teaching in the EFL class. With Trine who mostly leans on language structure focus when instructing writing it can be seen as a natural direction to have clear grammar instruction classes with her

students. Anja Gro who focuses on genre when instructing writing, can help explain her incorporating grammar talk within a greater context instead of having explicit grammar class. Anja Gro's method is supported by Gibbons (2015) who states that teaching writing following the TLC[13] model gives room for teachers to speak about grammar, vocabulary, and punctuation in a natural and functionally relevant way (p. 119). Furthermore, Cameron (2001) argues for being careful to have specific grammar classes with their students (p. 122). Instead, teachers should try to be sensitive and seek opportunities for grammar learning that arise in the classroom from for example working with stories, tasks, rhymes, and talk in the classroom and from there bring the noticed patterns to the student's attention (Cameron, 2001, p. 122). What is argued for here is then that teaching English language to students should not be something teachers should fear to do (Cameron, 2001, p. 96) but should be well thought through how they wish to do it (Munden 2021, p. 174). For teachers to have this level of awareness around teaching English language needs much practice and knowledge (Cameron, 2001, p. 122). Munden (2021) states that the discussion of how to teach grammar is still an unresolved and controversial aspect of language teaching (p. 182). There is also the question of how early one should start to introduce grammatical terminology to the students (Munden, 221, p. 182). Because of this it becomes even more necessary for teachers to take well considered choices when they plan and instruct their students English grammar.

5.2 What characterizes the writing tasks provided to the students?

Often the writing tasks in the research participants' classes started with an input phase to provide students with relevant knowledge about the topic and genre they were working with. Two of the teachers mentioned that explaining and telling the students about the purpose of the writing activity was used. The setting for the writing task and activities were the classroom, where much of the activities were conducted both individually and in groups. The student's role was then receiver of information from the teacher and a participant when working together with their peers. The teachers' role could vary. They could take the role as editor, observer, instructor, guider, and supporter during the writing task. Finally, when the students were assigned writing activities, they could both be short (write a few words and only a few sentences) and long (half a page or longer on Word). The shorter writing activities were WFL activities while the longer activities could be both WFL and WFW activities. Finally, most of the writing activities were executed on the computer.

5.2.1 Input and goal of the writing task

Teachers agreed that facilitating activities like watching movies and reading would support students to become familiar with the content they were going to write about. The content students then produce in their texts can correlate with the knowledge they received during the input phase. The first stage of the TLC model, named *building the context or field* (Gibbons, 2015, p. 20), supports the idea that students should be supplemented with enough background knowledge so that they can eventually write an independent text (Gibbons, 2015, p. 110). What characterized the input phase concerning the three teachers was grammar focus, discussions and activities concerning the relevant topic, and communication about audience awareness. How the teachers worked with the input phase with the different writing tasks was dependent on which

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[13] The Teaching-Learning Cycle

focus they had. Hyland (2019) states that when teachers instruct writing focusing on language structure the input phase focuses primarily on instructing grammar to the students (p. 4). While, if the focus is on genre the input phase consists of providing students with enough knowledge of a topic to be able to write about it (Gibbons, 2015, p. 110) and to discuss what the purpose of the writing was to make students aware of the receiver of the text (Hyland, 2019, 18). For students to gain relevant content teachers must encourage activities that draws on the student's previous knowledge (Skrivesenteret, 2013a). Regardless of how the teachers instructed their students writing in the input phase, it becomes important to note that supporting students so they gain information about the topic students will write about can be seen as a valuable step within EFL writing instruction to provide students with relevant content.

The three teachers varied their focus on expressing and discussing who the receiver of the writing activities was with their students. Findings showed that only Anja Gro explicitly discussed and talked about who and what were the intended readers for the texts her students were going to write about. One reason for this could be the clear genre focus she has to instructing writing where purpose and focus on the communicative aspect of writing is important (Hyland, 2019, p. 18). Teaching students about audience awareness in the input phase of the writing tasks can be valuable in that it is a skill student need to have obtained by the end of year 7. Two competence aims after year 7 comment explicitly that student should be able to write texts that is adapted to the receiver and situation (The Norwegian Directorate for Education and Training, 2020a). Furthermore, the writing triangle expresses the importance of focusing on explaining and teaching students about what the purpose of any writing activity is (Skrivesenteret, 2013a). When students comprehend the purpose of any writing activity it will help students better understand the expected content they need to include in their texts (Skrivesenteret, 2013a). It also becomes evident in the wheel of writing that focusing on making students aware of what the purpose of writing is can support writing development (Skrivesenteret, 2013b). When teachers decide not to focus on audience awareness with their students during writing instruction the students can lack or get less knowledge about the connection between content and intended reader of their texts. Maybe teachers should therefore pay more attention to how they can discuss with their students the notion of intended readers of their texts to help support their writing development. According to the writing triangle content is seen as being in close connection with the texts purpose, in that when students become aware of who the text is aimed at the content of their texts can be clearer (Skrivesenteret, 2013a). Furthermore, it should be noted that the focus on audience awareness was not a goal in LK06 (The Norwegian Directorate for Education and Training, 2013) which can explain why two teachers focus less on this right now but might be working on being more aware themselves to instruct it to their students as LK20 becomes even more implemented in the Norwegian school system.

The different receivers of a writing activity are also an interesting aspect to investigate. Previous study and theory showed that providing different and "real" audience for students writing activities can be motivating (Skrivesenteret, 2013a; Larsen, 2012, p. 151). Even though it can be seen in the current study that few teachers explicitly talked with their students about intended reader awareness, creating different goals for the writing activities can act as another way of communicating purpose awareness for the writing task with their students. Trine and Anja Gro said that the writing activities the students worked with could end up as a presentation for the other students, end in their workbooks, hung on the wall, given to the teacher, letters and cards for their parents, and even some texts written as applications for renovation.

Providing different receivers for the texts can both make the purpose of the activity more known and the writing activity more meaningful (Skrivesenteret, 2013a).

5.2.2 Setting and role within the writing task

Hyland (2019) talks about setting and role as the two next stages within a writing task (p. 114). The setting of where the students write and the roles obtained by the students and teachers during writing tasks will impact students learning (Hyland, 2019, p. 114). I have chosen to look at these two aspects together because the setting of the writing tasks also affects the roles the teachers and students get. Findings showed that most of the writing tasks and activities were provided inside the EFL classroom. The setting was thus mainly the classroom. Two of the teachers did mention that some of their longer writing activities could be worked on at home as well but the teachers agreed that they preferred working on the writing tasks and activities at school. The reason being that the students at school could be provided with the best support and guidance. Hedge (2000) comments that letting students write inside the classroom setting is valuable since they can get the support and guidance from the teacher (p. 301). Working with writing inside the class will better take care of both the novice and skilled writers in that the novice writers are supported and can be looked after, and the skilled writers can be challenged through discussions, collaborations, and feedback (Hedge, 2000, p. 301).

The social setting found within the writing tasks could be that students worked as pairs, as a class, and individually. Allowing pair work and collaborative writing be a part of the instruction method used by teachers can be helpful for students learning. Munden (2021) points out that students can find it engaging to be a part of cooperative writing activities (p. 418). Furthermore, through collective writing activities students can challenge each other and it can be easier to think of topics to write about and they can discuss together how they want to structure their texts (Munden, 2021, p. 418). The final writing activity students get is often meant to be completed independently. Varying between providing students with group work and independent writing activities can be viewed as facilitated learning to the individual student (Munden, 2021, p. 418).

The roles that the teachers and students had differed depending on which writing activities students got. The teachers could have the role as for example the instructor, scaffolder, the guider, the helper, and the editor. The student's role could for example be learner, copier, receiver, and initiator. I believe that allowing the teacher to place themselves and their students in different roles when working with different writing tasks and activities can increase the students learning outcome.

5.2.3 The writing activities the students recived

The findings show that there are seven writing activities that the teachers focused mostly on when explaining which writing activities, they gave their students. These are vocabulary tests, imaginative text, factual texts, fictional and nonfictional biographies, biographical poems, retelling text, and writing activities from textbooks. The writing activities given to students from textbooks will here be understood as the activities that ask students to read then write answers down and activities that ask students to answer in a few sentences. One interesting finding is that five out of the seven writing activities can be characterized as WFW activities. Previous research saw that WFL activities were mostly given to students (Gilbert & Graham, 2010, p. 512; Blikstad-Balas et al., 2018, p. 145) while Hyland (2019) states that WFW activities are the most assigned writing activities in the EFL class (p. 47). The findings in this current study can suggest that the teachers value focusing on instructing students how to write in an additional language with focus on teaching students to become better at writing

specific genres following the culturally and socially accepted rules to write the genres (Hyland, 2019, p. 47). Furthermore, when teachers provide mostly WFW activities, it can indicate that they focus on teaching students how to become better writers (Blikstad-Balas et al., 2018, p. 145) instead of focusing on content and/or language (Hyland, 2019, p. 48). However, it must be noted that a bias could lie on WFW activities in this study due to the character of the interviews. Teachers might have emphasized explaining WFW activities in the interviews to a higher degree than WFL activities. In the observations done in the teacher's EFL classes, it was visible that students also got WFL activities which can imply that WFL activities are a more significant part of the EFL writing class than this study shows.

The wheel of writing presents six acts of writing (Berge et al. 2016, p. 180), where two of them characterize the writing activities this current study found. The creative activity called on students to be imaginative, while the remaining six writing activities were acts of describing. The remaining four acts of writing: to convince, interact, reflect, and explore were not assigned to the students, which are findings that agree with the previous research (Gilbert & Graham, 2010, p. 512; Graham et al., 2020, p. 558). The competence aims after year 7 have many goals teachers must consider when instructing their student's writing. How teachers decide to work towards these goals with their students can vary and how schools decide to focus on writing instructions can affect the choices teachers take (Munden, 2021, p. 419). Therefore, seeing that only two acts of writing are used can, on the one hand, be understandable in that teachers can choose how they wish to work with instructing their students' writing, and on the other hand, show that there are four more acts of writing teachers can consider using when giving their EFL students writing activities. Furthermore, when teachers vary which act of writing they work on with their students, the students can gain knowledge about varied structures a text can have.

The current study found that most of the writing activities given to students were of the longer kind. The teachers commented that a short writing activity was when students wrote words in English or a few individual sentences, while longer writing activities were when students wrote half a page or longer. The length of the writing activities given to the students is, on the one hand, not significant since practice is essential regardless. However, on the other hand, as Munden (2021) points out that in 5-7th grade, EFL teachers' responsibility is to guide students to be able to write coherent texts (p. 417). Therefore, it can be viewed as important to assign longer writing activities to students to practice coherent writing.

It is also interesting to note that one teacher saw the value in assigning writing activities based on the same topic as other subjects the students took, like Norwegian and social science. Providing writing activities that focus on the same topics and themes from other subjects like Norwegian can work towards the new idea of interdisciplinary teaching mindset of LK20 (The Norwegian Directorate for Education and Training, 2020b). When Anja Gro focuses on providing writing activities that challenge students to work on topics that stretch beyond the English class, it can help support an interdisciplinary teaching mindset. Furthermore, when students work on topics in an interdisciplinary manner, they can see the relationships between the different subjects they have at school concerning the bigger picture of the country and world they are a part of (The Norwegian Directorate for Education and Training. 2020b).

Interestingly, the CEFRL divided the writing skill into written production and written interaction (Council of Europe, 2020, p. 66, 81), and what is interesting to see is that the three teachers all focus on providing written production activities to their students. All the writing activities the three teachers noted on giving their students

focused on practicing the students' skill to produce writing. The teachers gave both imaginative and formal writing activities but mainly focused on a formal structure the students were to follow. Very few of the writing activities the students embarked on were suggestions from the students. Instead, the teacher had an idea and provided them with either a few or plenty of criteria they had to follow. Allowing students to work with written production activities will allow them to practice and see the communicative aspect of writing. However, if teachers were to incorporate more written interaction activities in the EFL lessons, I believe it could motivate the students. These activities would require students to practice writing in a language that resembles speech (Council of Europe, 2020, p. 81). An exciting thought could be that encouraging and creating room for WFL activities that were informal could be a great way to help students use writing in a motivating way. Students are often more aware of the informal way of using English. Therefore, when they receive such writing activities at school, it can support students writing development in that they find it fun.

To conclude this section, it is worth commenting that the focus teachers had, very much affected which writing activities they assigned to their students. Using the writing triangle that talks about *content, purpose,* and *structure,* it is visible that Anja Gro (and somewhat Mari) with the genre focus focused on conveying what the purpose of the text they wrote was. When students had a clear understanding of the purpose of the text it can be argued that the content students were to write becomes even clearer which again supported how they structured their texts. However, for Trine, who focused on language structure and creative expression, the purpose of the writing activity does not become so clear to the students. Also, the structure of writing the longer texts became something the students had to explore and figure out on their own and were something they would see as they started to work on their writing activity which falls in line with the creative expression mindset of instructing writing. However, the content focus presented by the writing triangle is made clear by all the teachers in that they all focused on having a clear input phase. The grammar focus has meant that the students have practiced grammatical aspects of language, making sure that they have an accurate focus when writing their texts, but how to write the texts in themselves is not explicitly expressed and worked through. Instead, the focus is on production and that students produce text. When the teacher has genre focus, the writing activities primarily focus on teaching students about specific genres and are thus mostly WFW activities. Trine would mostly assign WFL activities, focusing on teaching student's grammar and content obtainment.

5.3 Should students write by hand or on the computer?

The teachers were in unison agreement that their students mostly wrote on the computer. They saw that the students tended to take the activity more seriously and managed to write longer texts up to two pages in World. When the students worked with grammar practice and smaller writing tasks often found in their textbooks, they would either write by hand on paper or in their workbooks. The choice of where and how students wrote their texts is a decision teachers must make based on what they perceive as the appropriate tool to use depending on the act of writing and the purpose of the writing (Skrivesenteret, 2013b). What becomes interesting to explore further is the connection between using computers and the development of students writing skill. Previous research showed that using computers with students allowed them to focus on the communicative and narrative aspects of the texts they wrote (Larsen, 2012, p. 151). Findings like this can further teachers initiating to encourage using a computer with their students. The semiotic tools used were a mix between writing by hand and on the

computer with the seven writing activities. The only writing activity where students always wrote by hand was the vocabulary test. The creative writing activity, factual text assignments, fictional and nonfictional biography, and the retelling text were done on the computer, meaning that the biographical poem and writing activities taken from textbooks were executed by pencil and on the computer. It is visible that teachers chose to use computers and Chromebooks when the writing activities were of the longer kind when writing a coherent text and not words or few sentences.

When students often get asked to produce longer writing tasks on the computer, students can lose the opportunity that arises from using pencil/pen and paper. Practicing writing using the hand will encourage language learning and help train students' motoric skills (Traavik, Ulland, & Bjørkvold, 2013, p. 77). Encouraging students to use handwriting has shown a connection in increasing the student's memory of what they are learning and supports fine hand movement development (Ose Askvik, Van der Weel, & Van der Meer, 2020, p. 13). However, it remains crucial to follow the digital development, and thus teachers must think through why they choose how students will execute the writing activity and think through why they choose handwriting or computer writing (Ose Askvik et al., 2020, p. 13). What becomes essential is to provide many opportunities for daily practice on writing to support students writing development in students (Traavik et al., 2013, p. 77).

5.4 What types of scaffolds do teachers provide their students?

Findings show that the three teachers valued and stated to support their students with varied scaffolds. What is visible is that the teachers commented on providing many scaffolds during stages one, two, and four in the TLC model (Gibbons, 2015, p. 110). The teachers would support students in creating word banks in the start phase of the writing task and bring model text students could lean on when they wrote their independent texts. Furthermore, students were provided with sentence and story starters, direct support from the teacher, space to think before teacher interference, and formative assessment. However, only Anja Gro reported implementing stage three, *joint construction,* or *joint construction* (Gibbons, 2015, p. 110), as a part of her writing instruction. Including the third stage as a part of one's writing instruction can create a context where the teacher can discuss with her students the language features associated with the genres and content being worked with (p. 110). Furthermore, discussing grammar and vocabulary in this setting is more integrated with the context of actual language use and at the point of need (Gibbons, 2015, p. 119) instead of conducting a separate class dedicated to grammar teaching and learning. A possible explanation for why only Anja Gro included stage three of the TLC model might be that she has a clear genre focus while Mari and Trine do not. The TLC model is based on genre-pedagogy (Gibbons, 2015, p. 110) and can therefore be incompatible with Trine, who focuses on language structure and creative expression.

What can be concluded within this section is that, yes, scaffolds were provided. However, in what ways the scaffolds provided supported students writing development in English is beyond the scope of this study. Previous research has commented that scaffolds do support writing development (Gilbert & Graham, 2010, p. 513; Blikstad-Balas et al., 2018, p. 147; Graham et al., 2020, p. 558; Larsen et al., 2018, p. 13; Igland, 2009, p. 509; Olafsrud, 2019, p. 66) and so this can argue for the relevance and importance of teachers being aware and frequently providing scaffolds to their students while they write. Furthermore, it is interesting to note that previous research found that

instructing writing to students following the TLC model improved students writing skills (Larsen et al., 2018, p. 13; Horverak, 2019, p. 107). Further research should be undertaken to investigate the relationship between primary students writing development and receiving of scaffolds.

5.4.1 How are teachers aware of their novice and skilled writers?

The teachers were aware that their EFL students were at varying levels when it came to their writing skill level. They would therefore, provide scaffolds suitable for the individual student who needed the support. One teacher noted that there were students in her EFL class who were novice writers in that they got hindered by spelling. Students would stop writing, and the teacher tried to encourage them to keep writing and not mind the spelling mistakes. Gibbons (2015) explains that this is a usual trait with novice writers, that they get stuck and concerned with "correctness in their writing (p. 97).

Another teacher commented that the student's internal motivation helped the skilled writers to work. Internal motivation is not a factor Gibbons (2015) discusses; however, it is an interesting finding. Solheim (2011) comments that motivation is a vital part of learning to write (p. 43). When students are learning to write, it is not enough that they have something to write about and the cognitive ability to form thought into writing. The students will also need to be motivated (Solheim, 2011, p. 43). Teachers must be aware of the motivational factor when instructing writing to their EFL students. Larsen (2012) saw how using students who lived in other countries who had the same age as the writers motivated them to write better narrative content (p. 151). Students do not have to write texts aimed at international students in every class, but it is a great example of how creating a new and varied receiver of the texts can support students' willingness and motivation for the content they write. However, it is important to note that even though teachers try to incorporate creative writing tasks and activities with a "real" audience, some students might still not be motivated to write. For example, Graham and Sandmel (2011) saw that teaching students writing focusing on process instruction did not motivate the students (p. 404). An additional method used by teachers to support the novice and skilled writers was by providing them with appropriate level assessment. Ensuring that the assessment was both formative and concrete suitable for the individual student would help ensure that they did not lose all motivation when working on their texts.

5.5   Different factors influencing the teachers' decision-making when instructing their students EFL writing.

The findings showed four factors that the teachers mentioned affecting their decision-making when instructing their students EFL writing. The four factors were the teachers' educational background, experience being an EFL teacher, the EFL class context, and the time distribution of EFL classes per week. The first factor about the teacher's educational background and experience being an EFL teacher was previously looked at in section 5.1: "How does the focus teachers have affect their EFL writing instructions?".

The second factor the teachers talked about was the EFL class context. The teachers can never decide what kind of class they have, who the students in their EFL class are, and their English skill level. What becomes important is that the teachers are aware of their variedness in an EFL class and manage to create different writing tasks and activities that can include and suit the different students. One teacher said that when she got her EFL class their writing skill was below what she expected from 6th graders.

She thought this had something to do with the fact that they learned and worked very little with writing in 1-4th grade. The competence aims after year 2, 4, and 7 all contain goals concerning the writing skill (The Directorate for Education and Training, 2020), indicating that having students work with writing before 6th grade is important. The fact that students were less prepared for 6th grade can impact the teacher's choices when choosing writing tasks and activities. It can be imagined that the writing tasks and activities the 6th graders get are on a lower level than if the students were at the expected level. Another teacher commented that her students had one to two students in the class who spoke English. She noted that the other students became more comfortable using English to communicate, and the threshold to speak was smaller. When a class has a natural English-speaking atmosphere in the EFL classroom, it can be thought that it will affect the writing training for this specific 6th grade. When students speak English both inside and outside the EFL class, their vocabulary might increase, leading to students having a greater knowledge to take from when they write.

The time distributed to teaching EFL per week was also a factor mentioned by the teachers that affected their writing instruction methods. They all agreed that the time they had now was too little and suggested that time could be taken from other subjects. Another teacher mentioned that it was weird how English, one of the three main subjects with Math and Norwegian, got less time than the other two subjects. The fewer hours of EFL class per week meant that the teachers felt that planning the EFL classes was hectic. They also saw that preparing the students for the national testing in English was difficult when they had so few hours available. Thus, the teachers would focus on instructing the oral skill in the EFL class, leaving less time to work with writing.

The latter two reasons amplified teachers' reasoning to focus on the oral aspect of language teaching compared to the written skill. When the teachers had to choose, they agreed that teaching their students how to speak English was higher prioritized than working on English writing. A conclusion like this can be understandable when taking the English competence aims after 7th grade into consideration. 14 out of 16 competence aims, when including the aims focusing on "different skills, "consider the oral skill, compared to 10, including "different skills," that talk about the written skill (The Norwegian Directorate for Education and Training, 2020a). The central focus on developing the student's oral skills is very understandable. The class context and the time set off to teach EFL are complicated aspects to change. However, it can be argued that an increased focus on writing and knowledge about how to instruct writing to one's EFL class can help teachers prioritize writing instruction (Hyland, 2019, p. 1).

5.6 Implications

Based on what I have discussed above, I find it purposeful to address three implications worth noting when instructing writing in the 6th grade EFL classroom.

Firstly, it becomes relevant to acknowledge that teacher's experience being an EFL teacher affects how they instruct writing to their students. Findings showed that when a teacher has little experience being an EFL teacher, her writing instruction focus was less clear. I, therefore, think it is important to be patient and recognize that it takes time to become more aware and create one's style and focus on how to instruct writing in one's EFL class. Because of this, I believe that it is essential to ask other teachers for help and be aware of the need to become more in contact with how one wants to instruct writing to one's EFL class. The more aware a teacher is, the better writing instruction the EFL students will receive.

The second implication I want to discuss from this study is that teachers might work on communicating the goal of a writing task clearer to their students. When writing tasks are related to a more real-world context, students can become more motivated to write and become more aware of content they want to include in their texts and become more aware of how to structure their texts. Communicating to the students about who the reader will be, making the students aware of an audience, is such an important part when instructing writing. It can, therefore, be argued that teachers might consider focusing more on teaching their students about audience awareness to support students writing development.

The third implication is that stage three, *joint construction* in the TLC model, was only used by one teacher when instructing their students how to write. Joint construction is not a method that needs to be incorporated when working on every writing task with one's students. However, it is a relevant stage teachers can incorporate in their writing instruction to support their students writing. It is, of course, relevant to reflect on the fact that when teachers focus on creative expression, they do not want to tell their students how to write a text explicitly. Rather, they want their students to figure it out on their own. However, this might not be the best case for every writing task, and maybe a mix of methods can be implemented to support further the students writing development.

6 Conclusion

The aim of this study was to research the question: *How are writing instructions in the 6th grade Norwegian EFL classroom carried out and what informs the teachers' decision-making?* To examine and elaborate on this main question, I used the following four sub-questions:

1) Which focus(es) do teachers have when instructing writing to their 6th grade EFL students?
2) What characterizes the writing activities 6th grade EFL students participate in?
3) How are teachers scaffolding their students during writing production?
4) What factors influence the teachers' decision-making when instructing their students EFL writing?

To answer the first sub-question, the findings showed that the teachers focused on genre, language structure, and creative expression when instructing their students' writing. The focus(es) the teachers had when instructing writing affected how they created writing tasks for their students.

To answer the next sub-question, all teachers focused on supplying their students with activities in the input phase and worked with writing activities in the classroom where students worked in pairs and individually. Furthermore, the roles of the teacher were often the instructor, director, and organizer, while the students were often the receiver, partner, and inventor. The writing activities were often long (over half a page), characterized as WFW and the writing act was mostly to describe. When it came to the goal of the writing task only one teacher exemplified the relationship between the task and the real-world setting by discussing audience awareness with her students.

In answering the third sub-question, this study showed that the teachers provided their students with varied scaffolds like word banks, model texts, and collaborative writing. Most of the teachers incorporated stage one, two, and four from the TLC model to help support their students while only one teacher also included stage three.

Finally, looking at the last sub-question a varied list of factors affected the teachers in their decision-making when instructing their students EFL writing. These factors are the teachers' educational background, experience in being an EFL writing instructor, the EF class context, and the time appointed for EFL classes per week.

In conclusion, this study shows that how teachers instruct their 6th graders' EFL writing varies and that several factors influence their choices when they decide how they will instruct EFL writing. What becomes important is that teachers are aware and manage to reflect on the choices they make when instructing their 6th graders writing.

6.1 Limitations and suggestions for further research

Looking back at my research, three limitations become apparent and are worth mentioning. The first limitation is the limited focus on 6th grade EFL teachers. Instructing writing, and for students to learn how to write is a process, so when this study is limited to only investigate 6th grade it only shows a small part of the greater picture. That learning writing is a process is evident in the competence aims after year 7 (The Norwegian Directorate for Education and Training, 2020a). The goals found in LK20 are meant to be worked towards in a continuous manner. Because of this, further research

should be conducted on writing instruction in the primary EFL Norwegian school acknowledging the aspect of process when learning to write.

The second limitation worth mentioning is that that this study looked at how writing is instructed and worked with to support students writing development from the teacher's perspective. Geng, Yu, Liu, & Liu (2021) saw that much of the study conducted about EFL teaching instruction often neglected the students and their individuality and saw instruction of students as more of a mechanical way where teachers just impose their knowledge on the students (p. 12). Keeping this in mind it becomes relevant to acknowledge that this study might treat the students as passive recipients who will become better writers based on the teacher having a specific kind of focus when they instruct writing to them. However, it must be noted that this study can be an indication of an important factor that affects the students writing development. Nevertheless, conducting research from the students' perspective on students' writing development in the primary EFL classroom in Norway is encouraged to gain more knowledge about the students' individuality and factors that can support their learning.

The third limitation of this study is the wide focus given by the research question. The benefit drawn from the chosen research question is that a lot of different elements concerning the topic *teaching EFL writing in the 6th grade* is revealed. However, the limitation is that since there are so many different elements that arise, none of the elements are viewed in depth. Therefore, it can be valuable to conduct further studies that focus on either one or two of the eight findings presented in section 4.10: "Chapter summary". An example could be to study the benefits and challenges that rise from following the TLC model when instructing students writing. Another study could be about how teachers can use the wheel of writing to supply their students with varied writing activities that foster a clear purpose in supporting students writing development in the EFL primary school.

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Appendix 1: Research Approval: Norwegian Centre for Research Data (NSD)

Melding

07.10.2020 16:10

Det innsendte meldeskjemaet med referansekode 385831 er nå vurdert av NSD.

Følgende vurdering er gitt:

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 den 07.10.2020, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

DEL PROSJEKTET MED PROSJEKTANSVARLIG

Det er obligatorisk for studenter å dele meldeskjemaet med prosjektansvarlig (veileder). Det gjøres ved å trykke på "Del prosjekt" i meldeskjemaet.

MELD VESENTLIGE ENDRINGER

Dersom det skjer vesentlige endringer i behandlingen av personopplysninger, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. Før du melder inn en endring, oppfordrer vi deg til å lese om hvilke type endringer det er nødvendig å melde: nsd.no/personvernombud/meld_prosjekt/meld_endringer.html

Du må vente på svar fra NSD før endringen gjennomføres.

TYPE OPPLYSNINGER OG VARIGHET

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 30.09.2021.

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.

Vi vil understreke at lærere har taushetsplikt, og det er viktig at intervjuene gjennomføres slik at det ikke samles inn opplysninger som kan identifisere enkeltelever eller avsløre taushetsbelagt informasjon. Vi anbefaler at du er spesielt oppmerksom på at ikke bare navn, men også identifiserende bakgrunnsopplysninger må utelates, som for eksempel alder, kjønn, navn på skole, diagnoser og eventuelle spesielle hendelser. Vi forutsetter også at dere er forsiktig ved å bruke eksempler under intervjuene. Du og læreren har et felles ansvar for at det ikke kommer frem taushetsbelagte opplysninger under intervjuet. Vi anbefaler at du minner læreren om taushetsplikten før intervjuet startet.

PERSONVERNPRINSIPPER

NSD vurderer 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 lenger enn nødvendig for å oppfylle formålet

DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12), informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

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 ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Tlf. Personverntjenester: 55 58 21 17 (tast 1)

Appendix 2: Informasjonsskriv – information about my research

Vil du delta i forskningsprosjektet

***"Teaching writing in the primary EFL classroom"*?**

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å få innsikt i hvordan skriving i engelskfaget blir gjennomført i 6. klasse. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Dette er en masteroppgave som skal forske på tre spørsmål:

1) What types of writing activities do the 6th graders in the EFL classroom participate in?

2) What affects the teachers' didactic considerations when teaching writing with EFL 6th graders?

3) How do teachers scaffold their 6th graders during the writing process in the EFL classroom?

Formålet med å undersøke disse tre spørsmålene er for å få innsikt i hva og hvordan du underviser engelskskriving i 6. klasse. Lærere blir påvirket av mange ulike faktorer rundt seg som påvirker valgene man tar som skrivelærer og det blir dermed interessant å se hva som påvirker dine valg og din måte å undervise skriving på. Innsikten dette kan gi er at det finnes mange ulike måter å undervise skriving på og det kan være lærerikt for andre lærere og meg selv som en fremtidig lærer å forstå seg mer på.

Hvem er ansvarlig for forskningsprosjektet?

Forskningsprosjektet gjøres gjennom Norges teknisk-naturvitenskapelige universitet (NTNU) hvor Anita Normann er veilederen for prosjektet.

Hvorfor får du spørsmål om å delta?

Du er bedt om å delta fordi du er engelsklærer for 6. klasse.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det at du er med på to ustrukturerte intervjuer/samtaler og en eller to observasjoner av engelskundervisningen din. Prosjektet vil inneholde et ustrukturert intervju/samtale for å bli kjent med deg for å få innsikt i dine tanker om skriveundervisningen i 6. klasse og hvordan du legger til rette for støtte når de skriver. Deretter vil jeg observere en eller to av dine engelsktimer. Fokuset vil være på hvilke skriveaktiviteter som skjer i timen og hvordan du som lærer støtter elevene i disse skriveaktivitetene. Deretter vil vi ha en ustrukturert intervju/samtale i etterkant av observasjonen, der vi forsøker å ha et metaperspektiv på timen(e) som ble observert.

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

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrivet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket. Det vil bare være meg og min veileder som får tilgang til materialet som jeg samler via intervjuene og observasjonene. Ditt navn og kontaktopplysning vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data og vil bli lagret i en fil med kode. I selve masteroppgaven vil jeg benytte et pseudonym.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Når forskningsprosjektet er avsluttet innen september 2021 vil alt lydopptak fra våre samtaler, transkripsjonene og observasjonsnotatene bli slettet.

Dine rettigheter

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

- innsyn i hvilke personopplysninger som er registrert om deg, og å få utlevert en kopi av opplysningene,

- å få rettet personopplysninger om deg,

- å få slettet personopplysninger om deg, og

- å sende klage til 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 NTNU 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:

- Forsker (student) ved NTNU: Kaja Rama Hagen Hoff på e-post: kajarh@stud.ntnu.no

- Veileder ved NTNU: Anita Normann på e-post: anita.normann@ntnu.no

- Vårt personvernombud: Thomas Helgesen på e-post: personvernombud@ntnu.no

Hvis du har spørsmål knyttet til NSD sin vurdering av prosjektet, kan du ta kontakt med:

- NSD – Norsk senter for forskningsdata AS på epost (personverntjenester@nsd.no) eller på telefon: 55 58 21 17.

Med vennlig hilsen

Anita Normann   Kaja Rama Hagen Hoff

(Veileder)

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «Teaching writing in the EFL classroom», og har fått anledning til å stille spørsmål. Jeg samtykker til:

□   å delta i to uformelle intervjuer

□   å delta i å bli observert i en eller to engelsktimer

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet

----

(Signert av prosjektdeltaker, dato)

Appendix 3: Interview guide for step one of the research process

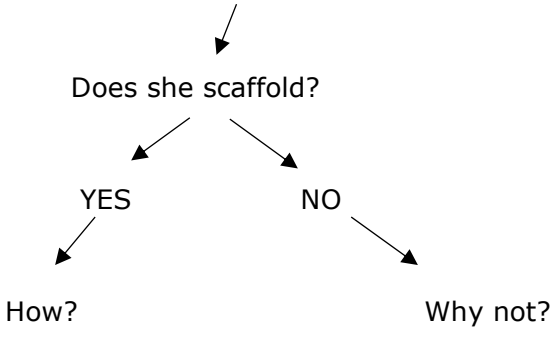**Intervjuguide: Teaching writing in the primary EFL classroom:**

Inngangsspørsmål:

1) Hvilket år er du født?
2) Hva er din utdanningsbakgrunn?
3) Hvor lenge har du arbeidet i skolen?
4) Hvor mange elever har du i klassen din nå?
   - Hvor mange av disse har et annet morsmål enn norsk?
5) Hvor mange timer i uka har klassen engelskundervisning?
   a. Hvordan vil du vurdere omfanget av engelsk på 6.trinn?

Skriveopplæring: Mer spesifikke og gravende spørsmål:

1) Hva forstår du med å være en skrivelærer i engelsk?
2) Hva vektlegger du i rollen som skrivelærer i engelsk?
3) Hvor viktig mener du at skriving er i engelskfaget på 6.trinn?
4) Hva slags tanker har du om hvordan elever lærer å skrive i et annet språk?
5) Fortell meg om hvordan du planlegger og gjennomfører arbeid med skriving i engelskfaget i din klasse, og hva du bygger dette på (altså hvilket kunnskapssyn?) x – hva er det som gjør at du tar de valgene du tar?
   - Hvilke skriveinstruksjoner/skrivestrategier benytter du i din klasse? – er den ulik/lik for alle elever i klassen?
   - (har dine skriveinstruksjonsmetoder i engelskfaget endret seg i løpet av årene du har vært lærer – hvorfor, hvorfor ikke?)
   - Kan du gi eksempler på hvilke læringsaktiviteter for skriving som gjøres i din klasse?
   - Hvilke spesifikke skriveoppgaver/aktiviteter gjør elevene i din klasse?
   - Hva er motivasjonen, målet, grunnene for at elevene skal gjøre de oppgavene?
   - Hvordan støtter du dine elever mens de skriver, arbeider med sine skriveoppgaver?
   - Er denne lik/ulik med dine elever?
   - Hva betyr: «læreren som stillasbygger i skriveopplæring» for deg i engelskfaget?
   - Hva ser du på som den viktigste delen av å undervise i skriving innenfor engelskfaget på 6.trinn?

6) LK20 er fortsatt på vei inn i skolene, og jeg tenkte derfor det ville være interessant å vite hva du tenker om det ene målet etter 7 trinn fra LK20 som sier at "elevene skal kunne- skrive sammenhengende tekster, inkludert sammensatte, som gjenforteller, forteller, spør og uttrykker meninger og interesser, tilpasset mottaker" – hva tenker du om dette? Hvordan ser dette ut i din klasse? Hvordan jobber dere for å nå dette målet i din klasse?
7) Er det noe mer du ønsker å si/tenker på?

Appendix 4: Observation guide for step two of the research

Writing activities:		
Note taking:	YES	NO
Journal:	YES	NO
Fill in the blanks:	YES	NO
Other: games…		

What are they writing?
For how long are they writing?
What happens to the product?
How is writing being spoken about?
Why are the choices (teacher makes) made around writing activities like they are?
How does she scaffold her students? Does she scaffold? YES   NO How?   Why not?

Appendix 5: Interview guide for step three of the research

Refleksjonsspørsmål rundt denne og kommende engelsktimer med tanke på skriveopplæringen til elevene i 6. trinn:

Start: Snakke om timen → Reflektere over valgene

1) Hvordan planla du denne timen?
2) Hva var det som fikk deg til å velge disse oppgavene?
3) Har måten du underviser skriving til dine elever endret seg i løpet av årene du har arbeidet som lærer- hvis ja – hvordan?
   a. På hvilken måte?
   b. Er det andre ting du tenker over nå som du ikke gjorde før?
4) Hvilke skriveaktiviteter – oppgaver har du planlagt for dette semesteret?
5) Har du noe du ønsker å legge til? Noe du tenker jeg ikke spurte om? Er det noe du tenker på?

Appendix 6: Step two of Thematic Analysis

tidlegare men etter koronaen så måtte vi ha dem i tre klassar og da burd vi jo eller da følt vi litt på at del dem litt etter kven dem er sammen med lel i fritida

KR: Ja lurt.

Mari: Så det er jo egentlig litt inndelt etter ja kven dem er sammen med. Men det vis at dem nye gruppan som vi ordna til koronaskole har funka jo så bra at vi har fortsatt med dem no da. Men tidligare så har vi bare hatt to klassar men no har vi tre. Så det er litt godt. Å ha mindre gruppar. Dem har jo vært, dem har jo vært fler i klassen tidligar.

KR: Vil du si at det er en engelsklærer i hver av de tre klassan da?

Mari: Vi er faktisk tre stykkar som har engelsk på trinnet ja så det er tre forskjellige engelsklærer på trinnet ja. Vi er, det har blitt sånn i år at vi har klassan våre mye i år da. Men det er jo litt på grunn av smittevern og sånn og da, og at vi skal ha være mest mulig i ei gruppe. Ja. Men tidligare så har vi sånn som i fjor hadde æ all matten på trinnet, nei i forrige fjor. Mens anna lærer hadd all norsken for eksempel. Så vi har nok vært kanskje vært litt mer faglærarar tidligar. Men det er kanskje litt spesielt i år da. Men ja.

KR: Hva syns du om det? At du har alle fagene? Eller mange fag med din egen klasse?

Mari: Æ syns det er egentlig veldig greit æ. Så leng man er man er jo allmenn lærarar og da må man jo regne med å undervise i dem fleste fagan. Da æ svart så leng æ slipp å ha musikk så er det greit. For det kun æ ikke. heheh

KR: hehe så bra, det er fint å holde seg unna de som man absolutt ikke vil ha.

Mari: Ja, nei der har æ ikke no å still opp med.

KR: Nei æ skjønner, men hvor mange timer i uka har dere engelsk eller har du engelsk med din klasse?

Mari: En time i uka. Det er vel fem kvarter, men så har vi skolen har uteskole.

KR: Ja

Mari: Vi har lovpålagt uteskole en dag eller lovpålagt er det vel ikke, men skolen har bestemt at alle trinn skal ha skal ha uteskole en dag i uka. Så da er det, ja det er sånn ca. en halvtime i uka da som vi er nødt til å få engelsk på uteskole. Så det har vi ja. Vi har hatt en del samtale kort for eksempel, ord stafetter, ja. Også tenker vi å samle opp en del, en del engelsk tid da kanskje bruk non av, non av dem her uteskoledagen til å ha fagdagar i engelsk for eksempel. Det har vi tenkt å få gjennomført.

KR: Stilig, Hva tenker du om at det er en time i uka med engelsk?

Mari: Æ syns det er lite, æ syns det er kjempelite.

KR: Påvirker det deg når du skal planlegge for timen? At du har en time i uka?

Mari: Ja. Det blir vel sånn at man føler at man må være effek, effek, effektiv da. Men altså det er jo ikke det er jo litt mer en en time i uka for vi bruker jo uteskole for da har vi jo engelsk så. Vi har jo ikke mindre engelsk enn før. Men man må tenke litt annsles (annles, annerledes) da. For vi har it to timar på skolen altså sånn skoletimar men det er jo er masse det går ann å få gjort ut, bare man er kreativ. Man må tenk litt kreativt annles. Men det blir jo sjølvsagt det blir jo mykje muntlige aktivitetar når man er ut da. Det blir man skriv kje så my.

KR: Jeg må bare forstå dette. Så betyr det at du har en halvtime inni klasserommet også en halvtime på uteskole eller en time på lissom inni klasserommet?

Mari: Nei altså æ har en undervisnings økt i uka altså en skoletime på fredagene i engelsk der vi er inn. Også har vi, også har vi en liten del da som er lagt inn på uteskole hver uke. ja. sånn ca. en halvtime i uka. Vi bruk å ha stasjonsundervisning når vi har uteskole og da bruk en av stasjonene å være engelsk stasjon da.

KR: Litt mer sånn spesifikt om skriving i engelskfaget da så lurte æ på hva forstår du med å være en skrivelærer i engelsk?

Mari: Nei, tilrettelegge kanskje.

KR: Vil du utdype det litt?

Mari: Finn gode oppgavar. Og legg til rette for at dem hjelpemidlan som elevan treng i stør eller mindre grad er tilgjengelig kanskje noen har behov for en ordbank, noen har behov for en modelltekst, kanskje andre har behov for en tekst der dem kan bare fylle inn enkeltord. Dem skal få produsert
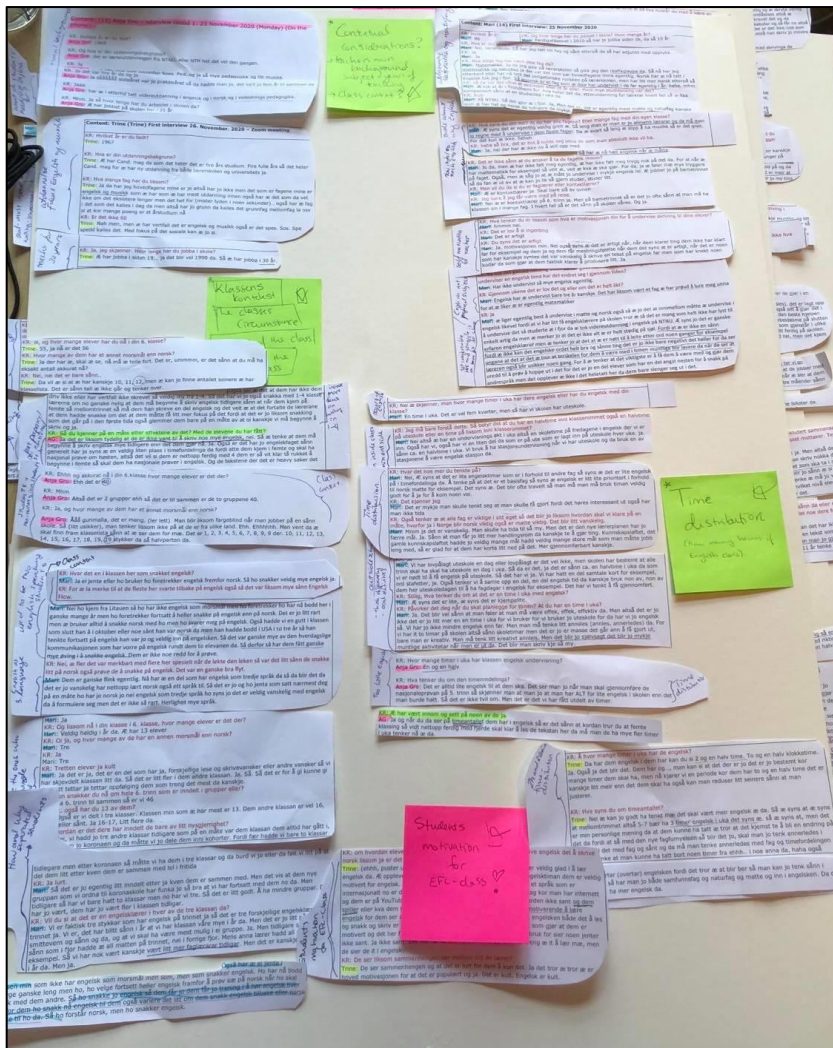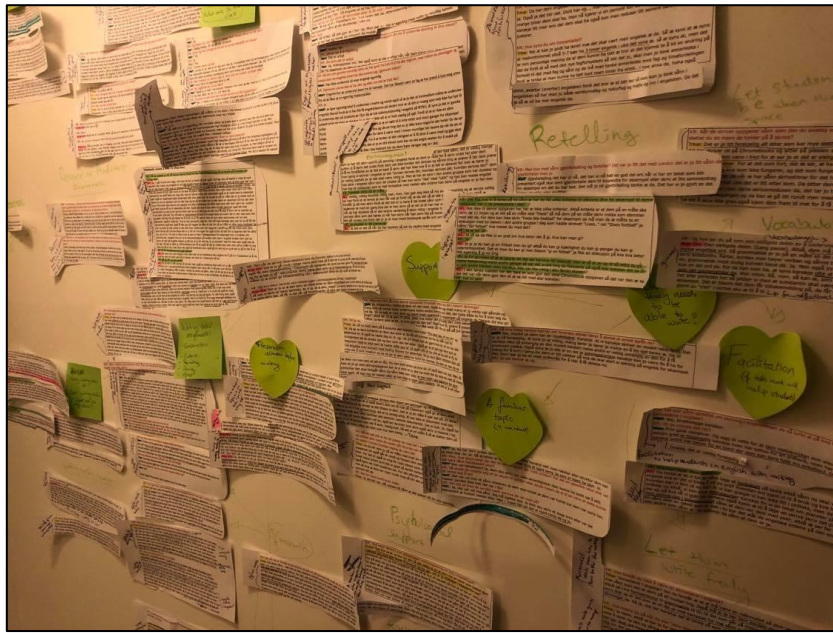
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Appendix 7: Step three and four of Thematic Analysis

Appendix 8 Direct quotes from the raw data in Norwegian referred to in my Findings chapter

In this appendix the capital **R** stands for reference and the number behind it is in which order the references occur in my Findings chapter.

R1: "Ja nå held vi på med fagtekst i norsk og vi skal jobbe med fagtekst i engelsk også så æ tenker at vi skal på en måte kombinere det litt med å ha det samme temaet i norskskrivinga da som i engelskskrivinga for på en måte gjøre det litt sånn kanskje det ikke blir så ukjent for dem … dem veit kva det vil si å skrive en fagtekst om planeter på norsk da vei dem kva det vil si å gjør det på engelsk."

R2: "norskfaget og engelskfaget er egentlig likt sånn som æ underviser det da for dem skrev en tekst også tok dem igjen teksten par uker på rad for at den uke var det at finne alle verban i den teksten som du skrev i forrige uke også det finne alle substantivene, også finne alle adjektivene."

R3: "er du en god leser så vil du også gjøre det bedre når det kjem til skrivinga da … æ kan velg bøker som, som de kanskje har hørt på norsk da, Charlie og sjokoladefabrikken for eksempel, sånn at det er litt kjent for dem … vi les den på engelsk sånn at de har en litt bedre kanskje bakgrunnsforståelse for innhold"

R4: "Jo da, men æ har ikke følt meg egentlig, æ har ikke følt meg trygg nok på det da. For at når æ har mattematikk for eksempel så veit æ, veit æ kva æ ska gjør. For da, ja æ føler mæ mye tryggere på faget. Også, men æ så jo at æ mått jo undervise i mye engelsk lel. Æ jobber jo på barnetrinnet så da fan æ ut av at æ kan jo lik så gjerne studer, studer litt."

R5: "Det er ikke alt jeg er stødig på sjøl fordi at æ er ikke en sånn erfaren engelsklærer men æ tenker jo at det at æ er nøtt til å leite etter ord noen ganger for eksempel fordi æ ikke kan engelske ordet helt bra og sånne ting det er jo ikke bare negativt det heller for da ser ungene at det æ tror at terskelen for dem å være med i timen muntlig blir lavere da når de ser at læreren også blir usikker noen ganger."

R6: "Engelsk er liksom litt populært for at det er jo et språk som er internasjonalt no kor man har internett og dem kommuniserer med folk i fra hele verden ikke sant. Det er veldig motiverende å lære engelsk for dem ser at det er lurt å kan engelsk. Både det å les og snakk og skriv er dem ser viktigheitene av det faget."

R7: "Æ ser ar dem har ikke dem driv ikke eller har vertfall ikke skrevet så veldig mye fra 1-4… ja det er liksom tydelig at de er ikke vant til å skriv noe mye engelsk så æ tenke at dem må begynne å skriv engelsk mye tidligere enn det dem gjør nå."

R8: "Også har æ ei jente i klassen min så ho snakke jo engelsk så dem får jo trening i å hør engelsk hver dag også hadde vi en gutt i klassen som snakket hverdags engelsk så derfor så har dem fått ganske mye øving i å snakke engelsk. Dem er ikke så redd for å prøve."

R9: "Så æ syns at æ syns at mellomtrinnet altså 5-7 bør ha tre timer engelsk i uka det syns æ… æ tenke at man kunne tatt bort noen timer fra i noe anna da også overtar engelsken fordi det tror æ at blir ber så man kan tenk sånn i engelsken så har man jo både samfunnsfag, naturfag og matte inni engelsken"

R10: "Det er alltid lite engelsk til at dem skal. Det ser man jo når man skal gjennomføre de nasjonale prøvan på 5. trinn så skjønner man at jo at man har alt for lite engelsk i skolen enn det man burde ha hatt"

R11: "Å tenke på at det er et basisfag så syns æ engelsk er litt lite prioritert i forhold til norsk og matte… det blir ofte travel så man må bruk timan veldig godt for å ja for å kom noen vei"

R12: "Det viktigste tenker æ er det er jo det muntlige. At dem klarer å gjøre seg forstått … at hvis dem reiser til er land og må bruk engelsk da for å kommuniser dem klar å kommuniser at dem klar å bestille mat på restaurant, at dem klarer å spør om ting i butikken og sånne ting."

R13: "Jo det er viktig det. Det dem må jo lær seg å formuler enkle settningar hvert fall… men hvis elevene strevar veldig med skriving og lesing og heng etter kanskje i flere fag da mener æ at hovedvekta burd ligg på det å lær seg å kommuniser først og fremst engelsk."

R14: "Så det er lissom ulike sjangre som vi, som vi jobber med da. Det kan være brevskriving, det kan være oppskrift, det kan være lost and found notice som vi har skreve. Vi skal skriv ja det å skriv avsnitt at du på en måte starter med topic sentence og jobber litt med sånne ting … også kva kjennetegner ulike sjangre egentlig."

R15: "Hvis at vi no skal skriv et brev for eksempel så kan vi se på det på kva er det som kjennetegner et brev kva er det dem må huske å ha med da. Kva hvis man skal skriv et brev til ei venninne eller til bestemoren sin kontra det og skriv til kommune lissom."

R16: "Hvis man følger sånn som i fjor fulgte vi eller vi brukte jo ofte dem oppgavan dem skriveoppgavan i boka og da var det jo ofte det jo ofte forskjellige sjangre da på en måte ja som boka brukte som ja. Så vi har nå skreve både fortelling og fakta tekst og dikt har vi nå skreve"

R17: "Men æ underviser ikke sjangerbaser det gjør æ ikke… på demmes nivå er det mest å varier om dem skal skriv fagtekst eller fridiktning… Æ må lær dem hvordan dem skal skriv altså alt fra formaltrening til grammatikk til det som går på friskriving og det med å få skriv fritt. Det er mitt kampsak for mæ sånn egentlig at det er frie skrivingar da…"

R18: "Friskriving da tenker æ på at da kan æ enten gi dem et emne eller æ kan si en ting de kan skriv no om også skriv dem ganske fritt, ikke for mange kriterier. At dem må bruk på en måte kreativiteten sin og oppfinnsomheten … For i dag er det jo veldig sånn at alt skal være så opp-lina det skal vær helt sånn. Så man må, dem må ikke miste den kreativiteten da, for ungan er så kreative at dem finn på veldig my og tror at det er veldig bra for skrivinga … Æ ser at det er viktig å la elevan få litt tid til å være litt i fred når dem jobber… da sitter dem å skriv og da sitter dem for seg selv og kjem inn i den derre skrivemodusen da."

R19: "Dem bør jo kun vit hvordan man skriv substantiv, flertall, kordan man bøyer verban og sånne ting, sånn at det blir en, en best mulig, altså en, grammatisk mest mulig korrekt tekst da."

R20: "det som æ tenke på er å lær dem å skrive det blir jo det lær dem det formelle oppbygging av språket setningsanalyse sørge for at dem skjønn lære seg om det engelske språket."

R21: "Æ er I hvert fall ikke sånn at æ rette mye feil og sånt. Men at dem klarer å kommuniser meninga si. Det dem har lyst til å få frem. Også er det selvfølgelig alt etter kor dem har komme hen i språkopplæringa si, hvis dem har kommet dit at dem har kommet langt da så kan æ jo kommentere sånn som språkfeil eler setningsoppbygging for eksempel. Men hvis det er noen som ikke har kommet dit så tenke æ at klar du å kommuniser det du vil få frem her."

R22: "Æ prøver å lær dem prøve å få en forståelse av at det er bare å skriv det har ikke noe å si at det er skrevet feil."

R23: "Før så hadde æ veldig sånn enten så hadde vi lesing og snakket om tekster og hadde samtaler om det og neste time så kunne vi ha rene grammatikktimer … men no er det mye mer sånn det går inn i hverandre da"

R24: "Æ tenke det er veldig viktig at dem kjenne temaet veldig godt da før dem skal skriv nokka på engelsk da har dem i stør gra et ordforråd."

R25: "Er du en god leser så vil du også gjør det bedre når det kjem til skrivinga da"

R26: "Tror ikke æ har vært så kjempebevisst på mottakerbevissthet på engelsk"

R27: "Altså når man skriv nokka da så må man jo alltid tenk på mottaker og kvem er det som skal ta imot det kvem er det som skal hør det"

R28: "Æ tenke at uansett når en elev på 11 år skriv så trur æ at en elev på 11 år tenke at en elev på 11 år skal les det"

R29: "Kva hvis man skriv et brev til ei venninne eler til bestemoren sin kontra det å skriv til kommune lissom"

R30: "Så det er jo, men æ tenker at det viktigst at dem skriv korte tekster da sånn at dem på en måte får hvert fall en sånn følelse av at det er her er nokka æ kan få til istedenfor å skrive sånne lange, lange tekstar"

R31: "æ gjør det sånn at dem alltid har en tekst som dem har på en måte liggende på ja altså på maskina da på brukeren sin it sant så dem har alltid en tekst som dem held på å jobbe med"

R32: "For hver fredag når de skal ha prøven, først så får de tilbake prøven fra forrige fredag. Også les æ opp navnet da som for eksempel Per også kjem han opp og henter den rette prøven og tar med seg den nye prøven og sett seg med prøven og kjem og leverer. Så det er sånn innøvd tradisjon."

R33: "Dem skal tenke seg at dem har et døgn ja la oss si at du våkner klokka 8 da den dagen og da har du et døgn til 8 neste dag og da er alt mulig"

R34: "Det blir fakta tekst … Så dem må prøve å les seg frem og prøv å finn informasjon på internett for det er jo der man rett og slett må finn om de forskjellige stammene."

R35: "Æ har tenkt på et litt sånn større skrive prosjekt da, men æ er litt usikker på om vi skal ta det no i vår eller om vi skal ta det til når dem begynner i 7 ende. Kor dem ska velg seg eit land i verden som dem skal skrive et fag, fagtekst det og da med lissom

kriterier med så dem må skrive hovedstaten, severdigheter, næringsveier lissom sånne litt sån som vi gjør i samfunnsfag på et vis da men det blir jo et større prosjekt som vi må ta over flere uker."

R36: "Vi skal jobbe litt med Harry Potter nå i vår i norsken og da tenke æ at de også ska bruk det i engelsken da så om dem skriv en biografi om Harry Potter eller en av de karakterene i Harry Potter eller om hu forfatteren da så det blir knytta til Harry Potter i hvert fall tenke æ."

R37: "det er lissom dikt som er temaet nå så da bestemte æ mæ for at vi skulle skrive et biodikt I timen"

R38: "også skul dem skriv en tekst der dem skul forklar hva dem måtte gjør for å overlev da"

R39: "De lengste tekstene når du skal over i halv side side to sidar osv. Så er det da bruker vi Chromebooks. Men dem har en skrivebok i engelsk og det skriv dem i hver uke… Når æ har grammatikk da skriv de for hand stort sett"

R40: "Æ trur for alle så er det viktig at dem har en lærer som støtter dem uansett kor mye dem klarer å prester da for det er jo variasjon i klassen for non presterer så my og non presterer så my"

R41: "Og legg til rette for at dem hjelpemidla som elevan treng i stør eller mindre grad er tilgjengelig kanskje noen har behov for en ordbank, noen har behov for en modelltekst, kanskje andre har behov for en tekst der dem kan bare fylle inn enkeltord"

R42: "tankekart på tavla altså sånn no skal vi skrive om planeter på engelsk kva er det vi treng å vit av ord? Hvordan ord kjem vi til å bruk og kva heter det på engelsk og hvordan kan vi fin ut av det? Jo vi kan google og vi kan leite litt i ordlista, vi kan bruke nettressurser kanskje fin vi en tekst om planeter på engelsk også ser vi kva vi finner der også skriv æ det på PC-en min også heng dem ordene opp i klasserommet"

R43: "æ kan skriv en sånn modelltekst som æ har skrevet på forhånd"

R44: "vi kan skriv en tekst sammen at æ skriv, ungan bestemmer kva vi ska skriv men det er æ som skriv så får vi det på Smartboarden så dem ser lissom at teksten blir til da"

R45: "Æ kan dele et dokument med alle samen også skriv dem sammen alle elevene I same dokument"

R46: "tar my mer sjangser på gruppearbeid og sånn da enn før fordi at de sitt jo my for seg sjøl og held på og da tenke æ at dem har godt av å jobb sammen."

R47: "æ syns det er viktig at dem samarbeider og får snakka sammen for det er mang som sitter her og skjønner lite og man sitter her og skjønner meir enn dem trur også får dem en sånn boost dem blir hjulpet av at dem kan snakk sammen også blir det litt sånn skyld deling da hvis dem tar feil"

R48: "Dem har ofte på skriveoppgavene sine at dem får på en måte setningsstartere som dem kan bruk"

R49: "også får dem tilbakemelding i Classroom på oppgaven sin og det kan dem gjerne få mens dem sitt å skriv og for æ kan jo gå i dokumentet dems mens dem skriv og gi tilbakemeldinger da"

R50: "det er jo der de får mest hjelp til å skrive"

R51: "Æ ser at det er viktig å la elevan få litt tid til å være litt i fred når dem jobber… da sitter dem å skriv og da sitter dem for seg selv og kjem inn i den derre skrivemodusen da."

R52: "for det ofte blir mer privat ikke sant om dem skal spør om noe så hvis æ ikke har noen rundt meg så blir det enklere å kom frem og spør om ting"

R53: "Så kan æ ha som fokus at den uka her eller perioden her så jobber vi med at substantiver skal være riktig skrevet i entall og flertall for eksempel. Det er lissom det dem får tilbakemelding på, da får dem itje tilbakemelding på at dem har glemt av "s'en" i verbet sku æ til å si"
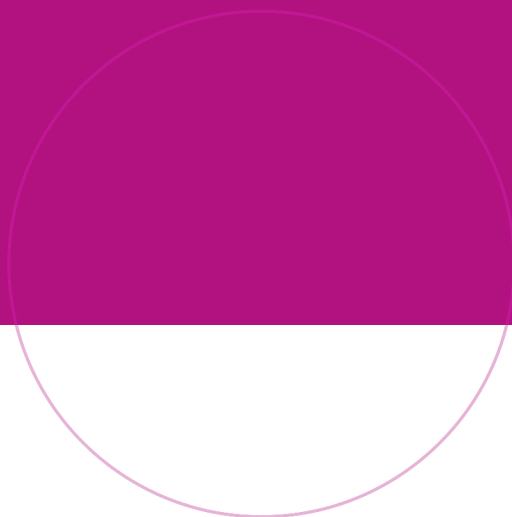
R54: "Æ trur de lærer meir når æ snakker med dem og sier her trur æ du at her burde det være sånn og hva har du tenkt her. Om dem leverer inn til mæ og æ retter er det bare få stykker som ser på hva æ har retta. Men hvis æ snakker med dem så ser dem lærer dem mer da tror æ"

R55: "Dem som strever trenger tett støtte hele veien, men så har æ jo ganske mange som ja har dem noen setningsstartere en ordbank en så klarer dem så har dem den indre driven til å gjør det da"

R56: "De svakeste elevan dem som kan mindre enn dem sterkeste dem kan produsere ganske my på fri skriving da."

R57: "også har du også dem som på en måte mestrer veldig lite på skolen, dem gleder seg veldig til gloseprøven for der kan man iallfall mestre litte grann og du får den samme tilbakemeldingen som de andre… men på fredagen så har æ allerede skreve inn og fylt inn sant? Så da tar de med seg det også skriv de av det også lever dem inn. Så dem og det å komme i gang med det enda dem har skreve av fasiten ikke sant men hva gjør det, dem lærer jo en eller anna gang nokka av det uansett"

R58: "Hvis det er en elev æ veit er veldig svak så ser æ litt mellom fingran på det altså kan æ ser at han eller hu har gjort sitt beste og har jobba godt med det og kanskje misforstått på en ting så er det litt sånn det er greit. Ikke ta fra han all motivasjonen"