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Implementing genre pedagogy on a 7th-grade Norwegian EFL group

An action research approach

Master's thesis in Primary and Lower Secondary Teacher Education
for Year 1-7 Master's programme

Supervisor: Karina Rose Mahan

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Abstract

This thesis is an action research project on the implementation of genre pedagogy with six participants from one 7th-grade English as a Foreign (EFL) classroom in Norway. The goal was to explore genre pedagogy as a teaching methodology and learn how to use it in my practice as a teacher. Through descriptions of my practice and with the interpretations of the students' experiences and collected texts, I explore the use of the argumentative essay genre in a 10-hour-long writing project conducted over four weeks. The methods included observation of my own teaching, text analysis, and one interview with the students.

From the thematic analysis and content analysis of the data material, the main findings were divided into three themes: planning, revising, and conducting; the researcher's experiences; and the student's experiences. The findings showed the changes that were made from the first pilot to the finished product helped improve the genre pedagogy project. Secondly, the findings suggested that genre pedagogy improved the students' written production and their understanding of the context of the argumentative essay genre. Comparing the student texts before and after genre pedagogy suggests an increased awareness of the argumentative essay genre's structure, context, and vocabulary. The differences in structure and content were observed between the students who used the model text well and those that did not. Thirdly, the findings showed that the students had positive experiences with the project and would like to work with genre pedagogy again in the future. These were all the beneficial sides of implementing genre pedagogy in the EFL classroom.

However, the findings also revealed that genre pedagogy is a demanding methodology to plan and conduct in the classroom as it demands a lot of time and effort. Therefore, this study concludes that even though genre pedagogy is a complex and challenging methodology to use in the EFL classroom, the students increase their understanding of structure and context related to the argumentative essay genre. This approach to writing should be explored further in the Norwegian EFL classroom.

Keywords: Genre pedagogy; EFL classroom; action research; Norwegian elementary school

Sammendrag

Formålet med denne masteroppgaven er å bruke aksjonsforskning for å implementere sjangerpedagogikk i en engelsk klasse på syvende trinn i Norge, der 6 elever deltok i prosjektet. Målet for prosjektet var å teste sjangerpedagogikk som en metode og for å lære hvordan jeg selv kan bruke metoden i min egen praksis som lærer. Gjennom beskrivelser og forklaringer av min praksis og med tolkningen av elevens opplevelse av prosjektet samt deres innsamlede tekster, utforsker jeg bruk av en argumenterende sjanger i et 10-timers langt skriveprosjekt utført over fire uker. Metoden inkluderer observasjon, innsamling av elevtekster og et gruppeintervju med deltagerne. Fra den tematiske analysen og innholdsanalysen av datamaterialet, kom det fram at hovedfunnene kunne deles inn i tre tema: Planlegging, revidering og gjennomføring, forskerens opplevelser og elevens opplevelser. Funnene viste, for det første, endringene som ble gjort fra den første piloteringen av prosjektet til den ferdige versjonen og hvordan disse endringene hjalp med å forbedre prosjektet. For det andre, hvordan sjangerpedagogikk hjalp med å forbedre elevenes skriftlige produksjon og deres forståelse av konteksten til argumenterende tekster. Sammenligningen av elevtekstene i bruk av modelltekster innenfor sjangerpedagogikken viste at elevene hadde en økning i forståelse av struktur, kontekst og vokabular for argumenterende tekster. Forskjellen i strukturen og innhold mellom elever som brukte modellteksten god og de som ikke gjorde var tydelig under analysen. For det tredje, viste det seg at elevene hadde positive opplevelser med innføringen av prosjektet og ville like å arbeide på samme måte igjen. Dette var alle de positive funnene som kom fram fra analysen av implementeringen av sjangerpedagogikk i EFL klasserommet. Når det er sagt, funnene avslørte også at sjangerpedagogikk er en krevende metode å planlegge og gjennomføre i klasserommet. På bakgrunn av funnene konkluderer denne studien med at selv om sjangerpedagogikk er en kompleks og krevende metode å bruke i EFL klasserommet, øker det elevenes forståelse av struktur og kontekst relatert til den argumenterende essay sjangeren. Denne pedagogiske tilnærmingen til skriving burde bli forsket mer på i framtiden for å bli brukt i det norske EFL klasserommet.

Nøkkelord: sjangerpedagogikk; EFL klasserom; aksjonsforskning; Norsk grunnskole

Acknowledgment

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List of abbreviations

CA	Content Analysis
EFL	English as a Foreign Language
FL	Foreign Language
L1	First Language
L2	Second Language
LK20	Norwegian National Curriculum 2020
SFL	Systemic Functional Linguistics
TA	Thematic Analysis

1 Introduction

1.1 Context and Background

As a teacher-student in Norway taking a master's degree in English, I felt a lack in my education when it came to teaching methods for writing in English. It became a goal to investigate this further and look at the possibilities of implementing genre pedagogy in my practice to teach writing. When investigating the possible consequences of not having a precise teaching methodology I found that in a study of eight European countries conducted on lower secondary schools in 2004, written production scored the lowest in all eight countries out of all the basic skills in English (Bonnet, 2004). Norway even had one of the highest deviations between reading comprehension and written production. Leki et al. (2008) found that Norwegian students struggled with structuring the texts and using conjunctions when writing an academic text. Similarly, Horverak (2015) stated that the main challenges are structuring, creating coherence, and adjusting language to writing instruction situations.

According to Drew (2001), writing acquires sufficient time to develop as it is a complex skill to learn. The Norwegian curriculum (2020b) has quite a few goals for written skills. Writing is one of the basic skills that is taught in every subject. Regarding the English subject, the curriculum states that "writing requires planning, formulating and processing texts that communicate, and to adapt the language to the purpose, receiver, and situation, and to choose appropriate writing strategies" (Norwegian Curriculum, 2020b). Further, the curriculum stresses writing as a complex skill covering everything from communication to strategies. On the other hand, there are no guidelines for how teachers should teach writing in English in Norwegian classrooms (Lund, 2014). Furthermore, Lund (2014) also states that there are few studies about how teachers should formulate written assignments in the English as a Foreign Language (EFL) classroom. Hence, there is a gap between the expectations for what teachers should teach and what the students learn.

Even though there is limited guidance for teachers to work with writing in the EFL classroom, there are methods for working with writing. Genre pedagogy is one of these methods for developing writing skills. Genre pedagogy can be seen as a structural approach to working with elements of a text for learning to write (Thomas, 2016). Adapted from the theory of systemic functional linguistics (SFL), it focuses on the functional aspect language has in a social context (Halliday & Webster, 2009). The genre emphasizes the importance of modeling and practice to work with structural and contextual aspects of language (Thomas, 2016). The genre pedagogy teaching method was initially developed in Australia in the 1980s to teach written English to students with disadvantages in learning English (Derewianka & Jones, 2016).

Further, Halliday and Webster (2009) state that having English as a second language is considered a disadvantage. To facilitate the disadvantage of writing in a second language, sufficient support is needed, and in this thesis, it comes in the form of model texts and graphic organizers. The idea behind this pedagogy is to structure writing lessons into learning to write different types of genres. Genres are referred to as "abstract, socially recognized ways of using language" (Hyland, 2007, p. 149). I understand this as, in socially constructed texts, such as newspapers, poetry, fairy tales, essays, etc., all readers can distinguish similarities in structure in texts written with similar purposes. In the educational setting, Hyland (2007) argues that genre pedagogy makes the teachers think about writing as a means of communication and should be taught accordingly. Genre pedagogy is not only a beneficial tool for the students but can increase the teacher's professional development (Hyland, 2007).

Even though genre pedagogy has been adapted to the Norwegian school system to work with Norwegian, there is little research on using it to teach English in the Norwegian EFL classroom. Genre pedagogy will be the focus of this study, and I will be testing this method of working with writing on 7th-grade EFL students to work with argumentative essays. Through observations, collected student texts, and a group interview, I will be looking at how I can implement genre pedagogy in a 7th-grade classroom.

1.2 Purpose and Research Questions

Due to the potential of genre pedagogy to structure writing for second language learners, this study aims to analyze how genre pedagogy can be implemented in the Norwegian EFL classroom. Furthermore, it will critically discuss some of the benefits and challenges that arise when working with genre pedagogy in the EFL classroom, as this is essential knowledge for implementing any pedagogical approach. To help address the purpose of this study, I have chosen these research questions (RQ):

Overarching RQ: How can I implement genre pedagogy in a 7th-grade classroom to teach English writing?

- RQ1: How was the project planned and carried out?
- RQ2: What were the researcher's experienced benefits and challenges?
- RQ3: What were the students' experiences with the genre pedagogy project?

Using genre pedagogy in the classroom is relevant to LK20. It is pertinent to try out different approaches to writing in English as this is one of the basic skills in the Norwegian curriculum. As will be discussed later, genre pedagogy answers several of the competence aims for English after 7th-grade. To test out the challenges and benefits of using genre pedagogy in the classroom as a teacher, I have decided to apply an action research approach to test out the pedagogy in a 7th-grade classroom. The method for doing so involves observations of a genre pedagogy project, collecting the students' finished products, and an interview with the participants afterward. The collected data will be analyzed using thematic and content analysis. These methods will help me, the researcher, to examine the use of genre pedagogy in the EFL classroom. Using an action research approach lets the researcher consider how genre pedagogy can be applied in the EFL classroom.

Due to the limited timeframe, the project was conducted on six students in a 7th-grade class using only the argumentative essay genre. Accordingly, since I could not work with several genres, I chose to focus the study on argumentative essays. This is because the argumentative essay genre fulfills many curriculum requirements and the superior goals of participating in a democracy (Norwegian Directorate for Education and Training, 2020c). Therefore, I chose a 7th-grade as the argumentative essay genre was suitable for the age group. As the students were soon to enter high school, it also allowed them to work with a genre that would be valuable to know for later in life. In addition, I chose to design a project instead of a single lesson because of the complicated structure of genre pedagogy. The project enabled me to work in-depth with the argumentative genre essay's structure, vocabulary, content, and context.

1.3 Writing in a second language

Learning to write

Writing is a complex skill to work with and is even more complex in the second language (L2) context. L2 and foreign language (FL) are often used interchangeably, as there are similar in definition (Dahl et al., 2018, p. 34). However, L2 will be used as it describes the English situation for most Norwegian students. L2 is, according to Dahl et al. (2018), defined as "a language that is learned after very early childhood. A second language can be learned later in childhood, as an adolescent, or as an adult" (p. 31). The background of writing in an L2 is important to discuss as genre pedagogy was designed to teach writing to second language learners. Understanding the difference between learning to write in a first language (L1) and the L2 is essential. An L2 writer can be defined as a person writing in another language than the one in their L1, as most students in the Norwegian school do (Dahl et al., 2018; Golden & Hvistendahl, 2013, p. 72). I chose this definition as it would, in the EFL classroom, count every student that does not have English as their L1, meaning most of the students in Norway. In the Norwegian classroom, EFL was chosen as some students learn English as a second language, and some students learn English as their third language. However, similar for most of these students, English can be seen as an FL (Dahl et al., 2018, p. 78).

The definition of writing in the L2 is complex; however, as Manchón (2011) states, there are several ways of looking at writing in the L2 setting. He separates three strategies of learning to write, the first looks at the cognitive processes used to create texts, the other looks at the products of writing, and the third at the reader's role in writing. In the cognitive processes of writing, writing development happens in studying how a text is written by planning, defining problems, and proposing and evaluating solutions (Dahl et al., 2018, p.152; Manchón, 2011, p. 18). Writing can, in this interpretation, be considered a puzzle that needs solving and does not focus on the role writing has in a communicative context. This understanding of writing focuses more on what writing is and not how teachers can instruct L2 writers. On the other hand, the process of writing is essential for tasks created to teach writing to children. Manchón (2011) adds that this approach to writing develops the student's metacognitive awareness of the writing process, meaning their strategies of generating and revising material (p.19). Further, it is crucial to learn how to evaluate what they are learning (Dahl et al., 2018, p. 152). Although this approach to writing emphasizes essential aspects of learning to write, it lacks the communicative aspects of writing (Manchón, 2011). The approach does not mention the role of the finished written product or the receiver's role in the context of the writing process.

The second understanding of writing is texts as objects, where the texts can either be seen as objects or as discourse. In interpreting texts as objects, the text can be analyzed through its syntax, disregarding the context, writer, and reader (Manchón, 2011, p. 21). This approach to looking at writing is vital for understanding a student's grammatical accuracy, but again it disregards the context and the receiver of the text (Manchón, 2011). By looking at the text as a discourse Manchón (2011) looks at the context of the text. It looks at writing as social action and as a communicative tool. The discourse of a text can best be taught through genre approaches to writing (Manchón, 2011, p. 23). This is because, in a community, there is a recognized structure for every genre that we have. The study of different genres will lead to experiences of how to write a text in a particular context (Manchón, 2011). Further Manchón (2011) states that the potential audience needs to be considered when writing a text. The language, structure, and coherence must be adapted to the receiver of the text. Manchón (2011) finds this a difficult task for L2 writers as many linguistic traits are likely to differ across countries. To become a fluent

writer in an L2 sufficient time and experience are needed, and authentic texts can be beneficial to work with when studying linguistic traits.

Manchón (2011) emphasizes that learning to write in an L2 is difficult. A series of aspects need to be considered when teaching and formulating L2 writing tasks: As writing is a complex skill, the tasks need to consider genres and authentic texts when modeling writing. Second, as writing is a communicative skill, it must be situated in meaningful contexts. Third, as writing is a discourse, the teacher needs to encourage students to consider the reader. Finally, as writing depends on the writers' skills, students should be allowed to use their abilities and background to see writing as a way of making meanings. This chapter underlines the complexity of how writing is learned in an L2 context. As we will see in chapter 1.5, Genre pedagogy works closely with these aspects of learning to write with modeling, in contexts, and as a discourse. Additionally, these different approaches to writing in the L2 are important for developing tasks in the EFL classroom. The difference between the approaches in L1 and L2 is significant enough that the teacher should facilitate it in English lessons. Hence, I considered the understanding of writing in the L2 when planning this project.

1.4 Curricular Requirements for Writing in LK20

General Curriculum

In the Norwegian general curriculum, writing is one of the five basic skills understood as necessary tools for learning. The curriculum defines them as important throughout the entire learning path, which means that they should be incorporated into every subject (The Norwegian Directorate for Education and Training, 2020a). When it comes to writing, the curriculum formulates it as such, "writing requires planning, formulating, processing texts that communicate, and to adapt the language to the purpose, receiver, and situation, and to choose appropriate writing strategies" (Norwegian Directorate for Education and Training, 2020a). This formulation requires a lot from the teacher in planning and executing written instructions.

The Norwegian Directorate for Education and Training (2021) has put aside two hours a week for English lessons, totaling 228 hours of teaching English in grades 5 to 7. In this time, the students are expected to complete all the core curriculum. In contrast, the Norwegian subject is given 441 hours in 5-7 grade as a comparable factor. Though the two languages cannot be compared in the notion of importance or relevance in Norway, it is still relevant to look at the aspect of time for learning a language in the same way as the mother tongue in the amount of time that is given. In addition, sufficient time is needed to develop writing skills (Drew, 2001, p. 14). The Norwegian Directorate for Education and Training (2020d) also focuses on deep learning, where the students must be given time to explore various subjects in depth. They further state that "in-depth learning requires that the school takes into consideration that the students are different and learn at different speeds and with different progression" (2020d). In-depth learning is important when designing lessons that coincide with the Norwegian curriculum. In-depth learning is a reaction to surface learning, which often results in learning facts without context rather than learning over time (Meld. St.28, 2015-2016).

English is one of the three basic subjects, besides Norwegian and mathematics. These basic subjects are unique because of the requirement of 30 study points to teach them (Norwegian Directorate for Education and Training, 2015). The Norwegian curriculum (2020a) states that English is an important subject because of its role in cultural understanding, communication, education, and identity development.

English Curriculum

Looking at the English subject curriculum after Year 7 (Norwegian Directorate for Education and Training, 2020b), we find several aspects connected to general communication. However, when looking more specifically into the development of the writing skill, we see that seven out of sixteen aims mention or are related to writing somehow. These aims are: 1) Use simple strategies for language learning, text creation, and communication 2) Use digital resources and different dictionaries in language learning, text creation, and interaction 3) Express oneself in an understandable way with a varied vocabulary and polite expressions adapted to the receiver and situation 4) 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 text 5) Follow rules for spelling, word inflection and syntax 6) Write cohesive text, including multimedia texts, that retell, tell, inquire about and express opinions and interests adapted to recipient 7) Revise one's own texts based on feedback (Norwegian Directorate for Education and Training, 2020b).

These aims are expected to be worked with in school between 5th and 7th-grade. Additionally, the teacher is responsible for finding or creating methods to complete all of them. Unfortunately, even though there is a significant focus on developing written abilities in the classroom, there is little guidance on doing this in the L2 writing literature (Quinn, 2013). Therefore, an argument for choosing to work with genre pedagogy is, as we will see, that this approach is a way of working with every goal for writing in the English curriculum.

1.5 Genre Pedagogy

As mentioned, Norwegian students struggle with structuring, creating coherence and adjusting language to context when writing academic texts. A solution for working with this might be to implement genre pedagogy in the elementary EFL classroom. I am presenting this in the introductory section as my whole thesis is based on this methodology. I understand genre pedagogy not to be a theory or a method, but a complex methodology which has foundation in writing theory. As Hyland (2007) states, Genre pedagogy does "not only address the needs of ESL writers but also draw teachers into considering how texts actually work as communication" (p. 151). He further describes all genre pedagogy lessons to be underpinned by several principles: Writing needs to have a context, be needs-oriented, explicitly show expectations, be done in a social setting, and lastly, writing involves learning to use language (Hyland, 2007, p. 153). Though genre pedagogy uses the idea of working with writing through genres to implement these principles, the method varies. In this thesis, I will be working with Horverak et al.'s (2020) understanding of genre pedagogy in the Norwegian setting.

I use Horverak et al.'s (2020, p. 15) definition of genre pedagogy as a methodology for teaching writing by working in-depth with a particular genre's purpose, structure, and grammar. This stimulates the cognitive process that Manchón (2011) described in the process of learning to write. In addition, it looks at the process of learning to write as a discourse as the genre pedagogy works with the context of a text and the receiver of that text. Furthermore, genre pedagogy was chosen as it allows for fulfilling several of the competence aims for 7th-grade.

Horverak et al. (2020) visualize the process of working with the genre through a cycle of five steps (writing circle) that has been modified to fit a Norwegian context for English education. These steps are 1) contextualizing the genre's purpose, 2) Modelling and deconstructing a model text, 3) working with the genre's language and themes, 4) joint construction of a text, and 5) independent construction of a text with feedback

(Horverak et al., 2020, p. 16). This project will be using this model as a guide for the project design because of the adjustments made for the Norwegian context. Below is a more in-depth description of each phase. Figure 1.1 depicts the original learning cycle for genre pedagogy by Horverak et al. (2020), translated by me.

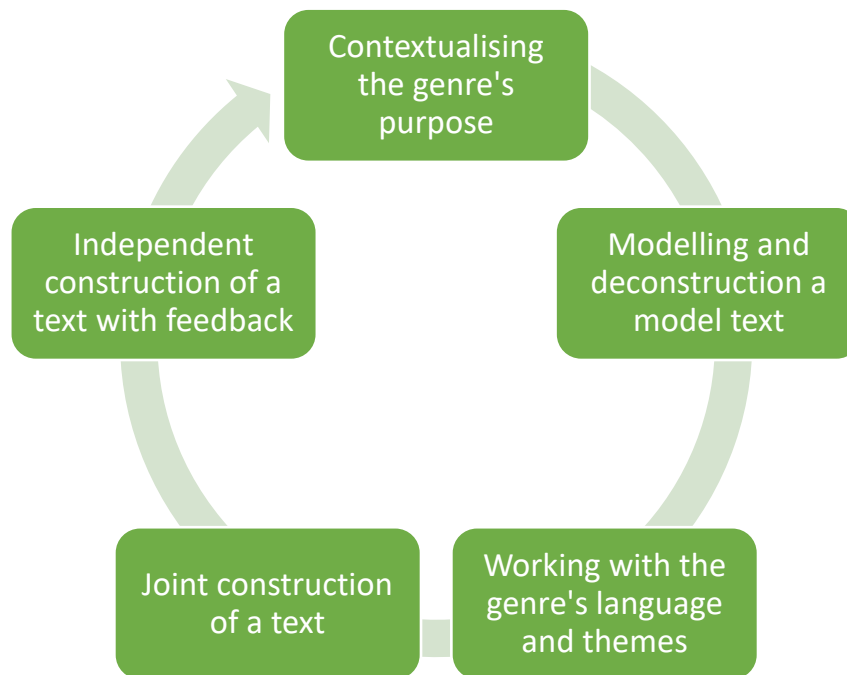


Figure 1.1: Learning cycle (Horverak et al., 2020, p. 16)

Phase 1: Contextualizing the genre's purpose

A crucial step to understanding why we are writing something and how it should be written is to work with the context of where we find the particular type of genre. Who writes this text, and why do we write them? The teacher's role is to make sure the students understand precisely why they write them.

Phase 2: Modelling and deconstructing a model text

This phase involves working with specific language and structure in genres by looking at a model text from the same genre. The students should familiarize themselves with the way a typical genre is built, and common words found in the genre. In the long run, the goal would be that the students will become familiar with different structures for different genres and be able to distinguish similarities in structure with text with similar purposes, as Hyland (2007) saw as a positive side of using genre pedagogy.

Phase 3: Working with the genre's language and themes

The third phase is about developing and using a vocabulary that is used in the chosen genre. In this phase, the teacher's role is to provide grammatical knowledge and vocabulary suggestions that fit with the genre. The model text can also be used to illustrate the use of grammar and vocabulary.

Phase 4: Joint construction of a text

The fourth phase uses the acquired knowledge to create a joint text. The students will contribute with examples of what the text should contain and how it should be written. The teacher will supply and act as a guide. Horverak et al. (2020) describe this stage as the core of genre pedagogy and what separates this pedagogy from other approaches to writing. This joint text will work as a guide for the students when they write their text.

Phase 5: Independent construction of a text with feedback

The fifth phase focuses on the independent construction of a text. Each student will write a separate text based on the established criteria from the previous steps. When the text is finished, the students will revise their text using a teacher-provided sheet. If needed, the teacher will again act as a guide and help the students edit their text.

I understand Horverak et al.'s (2020) writing cycle as a step-by-step process following the five phases successively to facilitate writing. However, in my modification, I jump between the phases to facilitate the participants' level. I understand this modification to be valid as "(...) one does not need to follow the writing learning circle and its phases slavishly, but that one can take the students' academic level as a starting point and adjust the content of the phases accordingly" (Horverak et al., 2020, p. 87). As the choice of genre and the participant's English level were medium to high (see chapter 3.2.4), I decided that the project's layout could be altered.

Though genre pedagogy uses a model text to guide how a text within a genre could be structured, it does not mean that it creates limitations for the students' writing. On the contrary, every genre has a particular set of patterns that makes it recognizable to society, and by working with the genre, we facilitate this expression (Hyland, 2007). In this thesis, the argumentative essay genre was chosen to be worked with in the classroom. The complete design of the project can be seen in chapter 3.2.1.

1.5.1 Argumentative essay

This thesis chooses to focus on writing argumentative texts. In the Norwegian Directorate for Education and Training's (2020a) core values, clear links to developing critical and scientific thinking are made. The Norwegian Directorate for Education and Training (2020c) states that "critical and scientific thinking means applying reason inquisitively and systematically when working with specific practical challenges, phenomena, expressions, and forms of knowledge." I understand this as the teacher needs to facilitate working with critical thinking. The curriculum also states that this should be done when examining the real world.

In this project, I chose the argumentative essay genre because of its ability to develop critical thinking. Hyland (1990, p. 68) defines the argumentative essay's purpose as "to persuade the reader of the correctness of a central statement." I have applied a genre pedagogy method to teach how to write argumentative essays. In relation to genre pedagogy, Horverak et al. (2020, p. 90) state that the structure of this genre is characterized by having an introduction with a research question and the background for the choice of the theme. After that, the arguments for and against their research question are presented and discussed before concluding and stating the study's findings.

The reasoning behind the choice of genre was firstly based on the competence aim 6), explained in chapter 1.4, about inquiring and expressing opinions. Further, the argumentative essay genre works with aspects of language production that Norwegian

students struggle with when they write academic texts (Bonnet, 2004; Horverak, 2015; Leki et al., 2008).

1.6 Literature Review

Studies about genre pedagogy as an approach to teaching written English in the EFL elementary classroom are few. It has been investigated in several parts of the world, mainly in Asia, on college students. However, in Norway, the studies are few and hard to come by. I used Google scholar, Oria, and Research gate to find studies done on the field. The keywords used in the search were, e.g., Genre pedagogy, sjangerpedagogikk, EFL classroom, Norway, genre-based lessons, elementary, secondary, high school, university and model texts, argumentative essays, and graphic organizers. I looked at genre pedagogy studies from Norway, conducted in the English subject and the Norwegian subject, as well as international studies. The criteria for the studies used in the literature review were that they all studied the learning in the EFL classroom and that they were from the early 2000s and up until today. This section will give an overview of previous research relevant to my study of implementing genre pedagogy in the Norwegian 7th-grade EFL classroom. First, I will focus on international studies on genre pedagogy. Then, I will be presenting international studies on using scaffolders in the classroom, as this has been a central aspect of this project. Lastly, I will narrow my focus and look at national studies on genre pedagogy.

1.6.1 International research on genre pedagogy

Several international studies, between 2007 and 2020, were found about the implementation of genre pedagogy in the EFL classroom. Six were deemed useful in this study as they looked at either the argumentative essay genre, action research, or benefits of implementing genre pedagogy in the EFL classroom. These studies are from China (Chen, 2008), Brunei (Ho, 2009), Thailand (Chaisiri, 2010), Vietnam (Luu, 2011), Taiwan (Yang, 2012), and Pakistan (Gill & Janjua, 2020). Similar for all these studies is the use of action research to implement genre pedagogy to increase their students' understanding of a particular genre. All six studies conclude that genre pedagogy is a beneficial method for increasing the students' structural understanding of a particular text.

When looking into studies that explicitly examine the implementation of genre pedagogy in EFL classrooms, Luu (2011) applied genre pedagogy in a university class with 45 first-year students to learn to write the biographical recount genre. After applying the lesson, the students' essays and questionnaires were collected to analyze the improvements in their academic recount essays and the students' attitudes towards the genre-based approach. The main findings from this study were that the genre-based approach had a significant impact on the participants' control of the recount genre and that their feeling toward this method was positive (Luu, 2011). However, he also found that a few students expressed disapproval towards parts of the conducted lesson, even though it had little to no impact on the study results. Nevertheless, the implementation of genre pedagogy seemed to positively affect the development of written skills and the students' attitudes towards writing. It should, however, be noted that the context of this study is very different from what I have conducted.

Similarly, Gill and Janjua (2020) studied implementing genre pedagogy as an approach to written instructions on 40 undergraduate English language learners from Pakistan. The project lasted for four months, and the analysis of the students' written work before and after showed that genre pedagogy had significant effects on the student's

argumentative writing. They argue in their study that genre pedagogy provides a tool for constructing written work that correlates to the genre-specific aspects of the genre.

Likewise, Cheng (2008) also found that the genre pedagogy lesson improved the student's development of genre awareness and improved their composition skills. Ho (2009) conducted a study on genre pedagogy to enhance the review writing skills of a university student. This was done by using model texts and creating familiarity with the genre used. Ho (2009) analyzed texts written before and after the project and found a clear improvement. Though these two studies were done on a small scale, they both showed the improvement of writing skills by using genre pedagogy. Chaisiri (2010) used action research to implement genre pedagogy in a university in Thailand, and the participating teachers were interviewed about their perspectives of teaching writing in the Thai university context. With the implementation of genre pedagogy through action research, he found that the student's writing skills improved, and an increasingly positive attitude toward writing. This study was deemed important because of the action research approach of implementing genre pedagogy in an EFL setting.

To further build on the findings from Luu (2011) about the students' positive attitudes towards the learning approach, Yang (2012) also found that the implementation of genre-based writing instructions increased the students' attitudes towards writing. A high percentage found this method of working with writing highly beneficial. I deemed this important information as this study also looks at the students' attitudes towards the conducted project.

Considering these studies, it seems that no matter the genre that has been used, the improvements in the understanding of that genre have increased by applying genre pedagogy in the classroom. Similarities between these studies are that they all have been conducted on university students to learn the writing structure of the course they are taking. The implementation of genre pedagogy seems, from these studies, to be highly beneficial both for the improvement of the structure, content, students' attitudes, and their understanding of genre-specific language. However, none of these studies focused on what happened in the classroom when teaching writing in a second language. Furthermore, none of the studies focused on implementing genre pedagogy at lower levels than university. Therefore, my analysis can give more knowledge on the implementation of genre pedagogy in elementary schools in Norway and how to plan, revise, and conduct the method.

1.6.2 The use of model texts and graphic organizers for increased language learning

One genre-specific trait that is important for developing writing competence is the model text. In addition, this project uses graphic organizers to organize the project. When looking into studies of model texts used in written assignments, I found one study from the United States of America (Charney & Carlson, 1995) and one from China (Yang & Zhang, 2010). These studies related model texts to genre teaching and were deemed important for my research. Furthermore, when looking into studies that looked at graphic organizers within and without the genre pedagogy context, I found a study from Saudi Arabia (Tayib, 2015), Colombia (Anderson et al., 2018), and Costa Rica (Vasquez & Coudin, 2018).

Model texts

In a study about model texts in genre writing conducted by Charney and Carlson (1995), the researchers argue that the students who used model text wrote more organized and genre-specific content traits than those who did not. The study was conducted on 95 psychology major students, 73 were given model texts as a guide for writing a method

section, while 22 were given none. Additionally, the group given model texts were assigned different models; some well-written and some poorly written. In the analysis of the performances of the various groups, the findings showed that the groups that were given model texts tended to have improved content and organization than those who did not have model texts. Further, Charney and Carlson (1995) say that the reasoning behind this is that the students are reminded of how a text is structured and linguistic traits when modeling after a model text. The good vs. poor models that were given seemed to have little influence on the development of organization and content as the students seemed to see the difference between a good and a poor model text.

Another study about the role of model texts in EFL students' written performances was conducted by Yang and Zhang (2010) on ten university students in China. In their research, they propose that the model text has the potential to be used to improve students' writing skills and their language learning. Their study showed that the participant's structure, grammar, and vocabulary increased. Additionally, they discussed the importance of discussions about the model texts, as this enables the students to solve many language problems. This was considered important when developing the project plan of my study, as the model text would be a central part of the lessons.

Anderson et al. (2018) conducted a study of implementing model texts to increase learners' argumentative writing skills on 20 Colombian 6th-graders. Though the students in the study sometimes struggled with understanding the structure of the graphic organizer, it became more apparent to the students by color-coding the different aspects of the argumentative text. They concluded that model texts increased young learners' argumentative writing skills in the L2 context. This study directly influenced the part of color-coding my model text.

All of the above studies found the model text to help improve the students' understanding of the structure and genre-specific content. Their studies coincide with using model texts in genre pedagogy as a tool for modeling and structuring. This is important for this study as I also use model texts to increase the students' understanding of the structure and content of the argumentative essay genre.

Graphic organizers

Further research was necessary to understand the use of graphic organizers when working with genres. Vasquez and Coudin (2018) found that graphic organizers provided the students with a tool for organizing and extracting information in a study conducted on 20 students from Costa Rica. The organizers were used to improve the student's understanding of argumentative texts by extracting arguments and counterarguments from model texts. The tool was deemed beneficial as most students showed improvements in identifying arguments and counterarguments. However, they also found that the students needed more experience with the organizers to use them efficiently.

Tayib (2015) looked at the benefits of using graphic organizers to foster students' written ability and attitudes towards writing. Tayib (2015) found that students trained in graphic organizers increased their writing scores from about 45% to 88%. In addition, when interviewing the participants before and after implementing graphic organizers, he found that the students' attitudes towards writing had improved. After using graphic organizers, the students stated that writing had become more accessible and enjoyable. Furthermore, the organizers provided the learners with a tool for structuring their papers.

As my study uses model texts and graphic organizers to aid the students, these studies were deemed important. The findings where graphic organizers help the students increase their identification of arguments and counterarguments can be used in this study. Additionally, as it increases the students' attitudes towards writing as writing becomes

more accessible for everyone, it further supports the use of graphic organizers in this project.

1.6.3 National research on genre pedagogy

Although several studies about the implementation of genre pedagogy on an international level exist, few studies are conducted in the Norwegian context, and even fewer are in EFL. Therefore, I have chosen to include studies on genre pedagogy in Norwegian class because the national context will be more relatable to this study. The section will focus on two doctoral projects in genre pedagogy in the Norwegian context (Haugli, 2020; Horverak, 2016). Horverak's (2016a) doctoral dissertation focuses on English writing instruction in upper secondary school (Horverak, 2015; Horverak, 2016b). Haugli's (2020) doctoral study is a field work-study exploring the writing instructions in three elementary classrooms that focus on genre pedagogy. Additionally, pilot projects about using genre pedagogy in the Norwegian school will also be used (Horverak et al., 2020).

Work by Horverak

Horverak is one of the leading Norwegian researchers on genre pedagogy. Horverak's (2016a) doctoral project aimed to investigate how English writing instructions are carried out in upper secondary schools in Norway and if applying a genre pedagogical approach would positively affect the students' writing. The study is an article-based thesis that focuses on four articles focusing on English writing instructions in upper secondary schools in Norway and the effect of implementing genre pedagogy on the students' writing skills. This thesis will focus on two of the studies discussed in the doctoral project (Horverak, 2015; Horverak, 2016b).

One of the articles from Horverak's doctoral project was about the current English writing instruction practices in some Norwegian upper secondary schools in relation to the ideas within genre pedagogy (Horverak, 2015). The method of inquiry was individual and group interviews, observation, and analysis of some teaching materials. The study showed that practices of writing instructions are developed in schools by teachers and that they have little input from their teacher education on how to teach written English (Horverak, 2015). Therefore, this article underlines the importance of implementing a writing instruction approach in teacher education as there is a lack in their education.

Horverak (2016b) used a mixed-method approach, with a Quasi-experiment followed by analyses of the collected data material, to investigate the impact of SFL through genre pedagogy writing instruction on the students' writing abilities in argumentative essays. The findings from this study suggested that SFL applied through genre pedagogy may help students improve their writing skills regardless of their previous level of English (Horverak, 2016b). This article is highly relatable to my study as both look at the implementation of genre pedagogy to improve the argumentative essay genre.

Based on the analysis and discussions of the articles above, among others, Horverak (2016a) concludes that there is a need for a greater model for writing instructions in English teacher education. She suggests genre pedagogy as a solution as it corresponds with the Norwegian curriculum. Though this doctoral thesis is relevant to my study both in methods used and in the subject discussed, it is based on the previous Norwegian curriculum (LK06) for upper secondary school. However, the findings and conclusion of the thesis are still relevant and will be used in the discussion of my findings.

Horverak's (2016a) doctoral thesis became the foundation for a book written on genre pedagogy in the Norwegian school context. Horverak, together with a team, write a practical information book on how to implement genre pedagogy in the Norwegian context. This was done through a series of genre pedagogy lessons conducted in three Norwegian

schools in a project called "Trondheimsprosjektet". This project had the goal of increasing minority student's written competence. One of these conducted lessons from this project was an English lesson in a 5th-grade. The findings from this study showed that a genre pedagogy lesson did not need to follow the writing circle to be a successful genre pedagogy lesson. They also discussed the importance of working with language when writing in another language than the mother tongue. In another study conducted in Norwegian, Horverak et al. (2020) found that using an actual receiver motivated the students and made it easier to work with the context of language.

Horverak et al.'s (2020) book is the first genre pedagogy book created for the Norwegian context and works with model texts to explore the internal and external sides of a genre (Horverak et al., 2020, p. 15). This book has been heavily used in theoretical background and planning of this project.

Work by Haugli

Haugli (2020) has done in-depth research about the use of genre pedagogy in two Norwegian elementary schools, intending to give children with Norwegian as a second language an increased development in Norwegian language and linguistic understanding. She explores the impact of explicit linguistic instructions on students with a different first language than Norwegian and the teacher's role in this development. She also stresses the model text as an important scaffold for students learning in the classroom. Her study suggests that genre pedagogy can increase teachers' management competence of instructions for language development in minority students (Haugli, 2020, p. 279). Furthermore, Haugli (2020) argues in her study that conversations about the traits in the model text increase the students' Metalinguistic understanding. Even though this study was on students with Norwegian as a second language, it is considered second L2 learning. Hence, it is still relevant for my thesis.

Though there are some studies on the implementation of genre pedagogy in Norway, there are few studies about the implementation in Norwegian elementary schools. Therefore, my study can add to knowledge about this pedagogical approach in Norwegian elementary schools. My study also uses action research to study the real-life classroom implementation and has given a useful insight into the reality of the approach in an actual classroom setting. Additionally, my thesis helps shed light on using model texts and graphic organizers to teach the argumentative essay genre, as this is needed in the Norwegian context.

1.7 Thesis Overview

This thesis is divided into six main chapters. Following the introductory chapter, which presents the background and purpose of the thesis, chapter 2 will give insight into the study's theoretical background. Here, the aim is to provide a pedagogical anchor to the choice of genre pedagogy as an approach to teaching written English. Chapter 3 will present and discuss the methodology and materials used to conduct the study. Specifically, it will present a detailed description of how I collected the data (action research) with the design, pilot, project, and participants of the study, then the tools used for data collection. Additionally, it gives an insight into how the project was analyzed (thematic analysis and content analysis) before discussing its credibility. Chapter 4 will present the findings from the collected data, and in chapter 5, I will discuss the findings with relevant theory. The final chapter, 6, will present the conclusion and implications which can be taken from the study.

2 Theoretical Framework

The following section presents the theoretical framework that is used in this thesis. These frameworks reflect the background for the purpose and choice of pedagogical method used to conduct the study. Creswell (2018) refer to theory as the orientational lens for the study, guiding the researcher in investigating the research question (p. 72). The two main frameworks used were Systemic Functional Linguistics (SFL) (Halliday, 1995) and Output Hypothesis (Swain, 2005). Because this study focuses on a specific pedagogical approach to writing in English, genre pedagogy, the two theories are essential to investigate as they set the theoretical background of the approach. The two theoretical frameworks will be described and discussed in further detail in the two sections below.

2.1 Systemic Functional Linguistics

This thesis operates mainly with genre pedagogy as a teaching methodology for working with written English in the EFL classroom. Genre pedagogy is theoretically grounded in Systemic Functional Linguistics (SFL), which can be described as the backbone of the methodology. As mentioned, Hyland (2007) understands genres as abstract, socially recognized ways of using language. This will become relevant later. Systemic is understood as the systems where theory is placed, in other words, the organizing of system and structure (Halliday, 1995, p. 272). According to Halliday (1995), language is a system of meaning, where the meaning always takes place in a specific and complex setting. This understanding of language stresses the importance of learning a language in a way that comes naturally to us in a social context. It gives the learner a system of choice for language construction with different options for different contexts. This is recognized in genre pedagogy, where the central core is to understand the context of a written text and find typical language traits that fit in with that context. Halliday further states that SFL provides a meaning-making power of language to understand texts as intentional acts of meaning (Halliday & Webster, 2009, p. 8). This can be understood in the sense that there is often no coincidence in written text, and it always follows specific patterns of structure and meaning. Altogether, SFL can be understood as language that functions in an organized system in a set context of meaning.

SFL is not a fixed term and is constantly developing and changing to fit in with the context it is used. SFL involves the terms "language as knowledge," "language as behavior," and "language as system". SFL is a relatively new understanding of learning and is an alternative to the widespread cognitive science (Halliday & Webster, 2009, p. 19). Where cognitive science focuses on language being learned from within our cognitive minds, meaning how the brain processes language, SFL offers the idea of a language-based approach to developing language in a setting of meaning (Halliday & Webster, 2009). Hence, "Language as knowledge" can be understood as the knowledge of language function. In other words, how and when a text is used in an applied context. This context will include the theme for the written text, the relation between the writer and the reader, and what kind of role the language has (Horverak, 2020).

Halliday and Webster understand "Language as behavior" as spoken or written text and the analysis of these texts (Halliday & Webster, 2009, p. 20). The context of the text will influence what meaning we want to convey and how this is done. To do this, analysis of a text and its context is essential. Halliday and Webster (2009) claim that a text can be analyzed in four ways: By context, semantics, Lexico-grammar, and Phonology (Matthiessen and Halliday, 1997). The context is understood as the situational context of

a text and the genre of the text. The semantics are seen as the textual cohesion and the function of speech (Almurashi, 2016). Lexico-grammar can be seen as an analysis of a text where the reader looks at grammar and vocabulary in parts of the text and analyzes how this can represent the whole text. The last part of the analysis involves phonology and orthography (Matthiessen and Halliday, 1997). In the context of this study, orthography is most relevant as it entails analysis of the writing system. Furthermore, these analytical points are what SFL uses to analyze language in its context, meaning that the language will be analyzed differently according to the situation the text was created for (Halliday & Webster, 2009, p. 48).

The last term that creates the foundation for SFL is "Language as system." In this framework for language learning, Halliday discusses how language can be understood in a complex adaptive system where every small part of how a text is created and fits in (Halliday & Webster, 2009, p. 22). Furthermore, Halliday states that these systems help learners develop tools or text creation and text analysis tools. Finally, the system can also be looked at as the theoretical background of a genre, providing a guide for structure and choice of language (Halliday & Webster, 2009).

These terms ground SFL as having little to no boundaries between theoretical and applied linguistics (Halliday & Webster, 2009, p. 9). The process of learning a language, from the understanding and use of the social context to the procedure of acquiring tools for language production, is what Halliday understands SFL as. In the context of language learning in the classroom, language is built using real-life context, reducing the difference between what is learned in the classroom and what the students will encounter later in life. Though SFL has been critiqued for being too complicated, it must be just that. Language is a complex matter, and SFL strives to work with language in a way that falls natural for societal expectations (Halliday & Webster, 2009). Genre pedagogy works explicitly with this understanding of learning a language which will be described in the next section.

2.2 Genre Pedagogy and SFL

Genre pedagogy, as discussed earlier, is a way of learning to write through genres. The writing process is learned by working thoroughly with how a specific genre is used, how it is structured, and the vocabulary used in this genre. "Genre in SFL emphasizes the purposeful and sequential character of different genres and the systematic links between language and context" (Hyland, 2007, p. 153). Regarding "language as knowledge," genre pedagogy coincides with SFL as it both looks at the function of language and texts in relation to context. This is the purpose of genre pedagogy as it stresses the importance of understanding the context of any written text. Further, "Language as behavior" studies the patterns in language. Genre pedagogy corresponds to this as it uses model text analysis as an essential aspect of its pedagogy. Lastly, "language as system" looks at the theoretical background of the genre, mainly how a text is structured. This is also one of the critical aspects of genre pedagogy as it focuses on working on the structure of different genres.

Additionally, the grammatical aspect of language learning is central in Halliday's SFL. Genres are conceptualized differently and linguistics, meaning patterns of grammar and vocabulary, becomes a practical tool for understanding the purpose of the genre (Hyland, 2007, p. 154). Horverak et al. (2020) have integrated the original understanding of the lexico-grammar described by Halliday & Webster (2009) together with the traditional understanding of grammar as most teachers are familiar with (Horverak et al., 2020, p. 26). The reasoning for working with this understanding is that Horverak's description is more relevant for teachers in Norway and to this project. Horverak et al. (2020, pp. 26-33) divide the grammatical aspect into three categories: language choice for verbs,

language choice for evaluation, and precision and language choice for transition words and structure. The first aspect works with what kind of meaning the writer wants to convey. Different verbs or verb clusters will describe this meaning. These can again be divided into sub-groups depending on what kind of verbs the writer finds relevant to the chosen context.

As this project works with argumentative essays, the most relevant verb group will be mental and relational verbs. These verbs describe the mental process of the writer using verbs like think, believe, state, etc., and show the relation between a person and a belonging/statement (Horverak et al., 2020, p. 95). As for language choice for evaluation and precision, there is a focus on the transition of language between several people (Horverak et al., 2020). The language chosen will change depending on the receiver and the context of this conversation. This means that the language can become formal according to the setting. The language will vary depending on the genre where it belongs. Expert words will be frequently used when writing an informational essay as the students work with specific prompts. Expert words are an essential part of genre pedagogy as it is important to acquire specific professional concepts when working with writing (Horverak et al., 2020, p. 30). The last grammatical aspect is language choice for transition words and structure, which focuses on creating structure and cohesion in the text (Horverak et al., 2020). Horverak (2020) further emphasizes that many different types of transition words are genre-specific. Still, the most common transition words in this project are time, cause, and adversative.

2.3 Output Hypothesis

Genre pedagogy can also be argued to be theoretically grounded in Output Hypothesis. I chose to implement Output Hypothesis as it constitutes, in certain circumstances, part of the process L2 learning (Swain, 2005). The hypothesis was created as a criticism of Krashen's (1989) Input Hypothesis where the teacher or the exercise exceeds the learner's language level by a bit, pushing the students to extend their knowledge bit by bit (Swain, 2005, p. 472). Comprehensible output works in the same way, where the students produce language that slightly exceeds their current level. The difference between the two theories was that comprehensible input focused more on the learner as a receiver of knowledge, and comprehensible output focused more on the learner as producer of knowledge. The aspect of being pushed to produce over their own level is where learning can occur, explicitly through output (Swain, 2005, p. 473).

I perceive the Output Hypothesis as important for my study as language production is a key term in the hypothesis and stresses the importance of the children's contribution to their language learning. Genre pedagogy is highly connected to the idea of the student's role in their learning and how language production is an important part of learning. This approach to writing instruction is based on the principle of learning by doing (Säljö, 2015). Despite the teacher having a significant role in modeling and guidance before the writing process, the students are the ones to create using the knowledge they have collected during the introductory phase.

The planned project exceeds the student's knowledge about writing and genre. It was made challenging as the Output Hypothesis believes that exceeding the learner's language level results in the extension of their knowledge. Additionally, by having the project last for 10 hours, the students produced a lot of written language. Before the writing of the final product, the whole process is an important part of learning how to write by gaining knowledge, writing, and rewriting.

3 Methodology

3.1 Overview of Research Methodology and Methods

This chapter will present and justify the methodology and methods used to gather the materials I used in the thesis. This study is an action research study that investigates how genre pedagogy can be used in the EFL classroom and if there are any benefits or challenges to this methodology. Action research is often used to improve educational practices where there may be a lack in teachers' practices. I decided to utilize an action research approach. This allowed me to explicitly work with a challenge faced in Norwegian schools (writing in EFL) by applying a solution that I deemed appropriate (genre pedagogy). The project that was conducted to gather materials took place over 10 hours. The group consisted of six 7th-grade students who were taken out of their regular classrooms to participate in the project. The project was about learning how to write argumentative essays by using a genre pedagogy methodology. The collected data consists of two pilots, a 10-hour-long conducted project, 8 pages of handwritten notes, six collected texts from the participants, and a group interview with the participants.

3.2 Action research

Overview of action research

I have opted to apply an action research approach. Action research can be defined as a transformative approach to detailed data collection where the focus is to generate knowledge and move towards practical solutions (Cohen et al., 2018, p. 441). Educational practitioners often use the method to find solutions to practical problems where the researcher actively conducts an experiment in an organization (Clark et al., 2020; Cohen et al., 2018, p. 440; Johnson & Christensen, 2014, p. 116).

Action research is used in this study to gather data about the benefits and challenges of using genre pedagogy in the EFL classroom. It does not look at why students' writing skills are lacking but rather how they can be improved. Individual action research (IAR) is a methodology where the researcher both constructs the research question and is the one to conduct the project in the classroom (Johnson & Christensen, 2014, p. 128). Since genre pedagogy is a teaching method used by a teacher, the researcher becomes the teacher in this instance. Teachers frequently use this method to try different teaching methods and observe the outcome (Johnson & Christensen, 2014). Action research encourages change and facilitates testing new ideas and practices (Cohen et al., 2018). Most importantly, action research is content-bound and works with real-life problems (Clark et al., 2020, p. 18). There is, therefore, no right way of conducting and planning an action research lesson.

I chose the action research approach for several reasons. Firstly, it enables the researcher to be involved with the participants and the classroom situation (Clark et al., 2020; Cohen et al., 2018). This felt beneficial to me as I am a teacher-student and will someday teach in my own classroom. It gives a first-hand experience of how genre pedagogy will be implemented in the classroom and the preparations and efforts to conduct the method. It felt more authentic and credible as I became close to the situation and the project participants. Secondly, there seemed to be no other way of looking at genre pedagogy in the Norwegian classroom. Few teachers in Trondheim that I could find use genre pedagogy in their everyday English teaching. As this would limit me to looking in-depth at genre pedagogy, action research seemed like the only way to get a rich sample of data materials.

Action research process

Action research can be viewed as a dynamic cycle. It is made up of a process of five steps that repeat themselves repeatedly. Though there are many models of the action research cycle, I chose Cohen et al.'s (2018) understanding of the cycle because of the additional first step of diagnosing a problem. These five steps consist of 1) diagnosis of a problem, 2) planning, 3) Action, 4) Assessment, and 5) Critical reflection and communication of learning (Coen et al., 2018, p. 449).



Figure 3.1: Action Research Cycle

Figure 3.1 above shows the action research cycle with the steps from 1-5. The cycle's progress is not linear, as the researcher usually adjusts aspects of the research when necessary. In other words, the researcher can move from step 4 to step 2 and change the project.

This study started with a diagnosis of the problem that needed investigating. As I was already aware from previous studies, Norwegian students struggle with structuring, creating coherence, and adjusting language to context (Horverak, 2015; Leki et al., 2008). The diagnosis was further developed by looking into newer studies and curricular goals from the Norwegian curriculum.

Next was the planning phase. Johnson and Christensen (2014) state that an essential step in this phase is that the research needs to be rooted in theory. This project began with a thorough planning stage where the theoretical background for the data was collected. This included learning more about genre pedagogy, interviews, and observations. These were essential to know before creating the project plan. The project plan was created according to the relevant theory, and the research questions were designed before the interview guide was made.

The act stage is where the researcher conducts the investigation where the data is collected (Johnson & Christensen, 2014). When experimenting, the plan from the planning phase needs to be followed, and to ensure that the plan is feasible, a pilot study should be

conducted. I conducted the first project plan in a 6th-grade class. It followed the original plan, and I observed the project as the researcher. After the initial act stage, significant changes needed to be made to the project plan, and the project went back to the planning phase. I also revised the theory and conducted a new project plan.

I conducted the second pilot in a 7th-grade class. It followed the new plan closely, and I took observational notes during the project. This project went on for longer than the first project, and more notes were collected. These notes became the foundation for the next round of the planning phase. The project plan was again changed and altered for the final project. This project plan was created with the intention to be used in the final project.

After the changes, the project was in the act phase once more. It could then be conducted on the 7th-grade group for the final project. It followed the final project plan, and observational notes were taken to be used as gathered data material. After this phase, the study moved over to the observe phase. In this phase, the goal is to collect data from the experiment (Johnson & Christensen, 2014). Next was the assessment phase. This involves a plan for analyzing the gathered material (Cohen et al., 2018). The observational notes were gathered during the act phase. The collected student texts and the interview were collected afterward. The plan for analysis was made during this process, which involved a thematic analysis of the gathered material to try to answer the study's research questions.

Lastly, the study entered the reflection phase, where the goal is to reflect on what worked and what did not work and how the findings will be discussed (Cohen et al., 2018; Johnson & Christensen, 2014). After the data collection process was finished, the material was analyzed using thematic analysis and content analysis. This became the foundation for discussing the material to see what worked and what did not work. The discussed findings from this study continue to promote possible further studies about genre pedagogy in the Norwegian EFL classroom.

3.2.1 Project design of teaching argumentative texts

The project is designed based on Horverak et al.'s (2020) interpretation of the teaching-learning cycle, which describes working with writing through the genre. The planned project also works with the argumentative essay genre. Horverak et al. (2020) divide their teaching into five steps, which are, 1) contextualizing the purpose of the genre, 2) modeling and deconstruction of a model text, 3) working with language and themes connected to the genre, 4) joint construction of a text and 5) independent construction of a text with feedback (see chapter 1.5 for a full description). The planned project was based on these steps, even though some modifications have been made. These modifications were mainly that the steps did not succeed each other but were more entangled throughout the lessons. The project was spread over four days where the students would focus on different parts of creating an argumentative essay. The first lesson lasted for three hours, and the focus was on contextualizing the argumentative essay genre and starting up with the students choosing their own theme. The second lesson, lasting for two hours, focused on organizing the material related to their essay and working with the model text. The third lesson, lasting for three hours, focused on structuring their essay and working with language. Lastly, the fourth lesson, lasting for two hours, focused on creating their final essay and editing their work with the feedback they got. The project was intended to last for about four hours, but more time was deemed necessary as the project went on.

In the sections below, I will describe the changes made to the project during the different piloted projects before the final design of the lesson will be described in detail (see appendix 2 for the complete project plan).

3.2.2 Pilot

What changed from the first pilot project?

The piloted project was a great way to find out what worked and not before the data collection could begin. Several changes were made from the piloted project to the finished project. The project was piloted twice. The first pilot project was conducted on eleven 6th-graders picked randomly by the English teacher. The lesson lasted two hours. Even though the project plan structure was about the same as the final product, a handful of changes were made.

The first piloted project did not rely on a lot of graphic organizers. This made the lesson confusing for most of the students, and it was difficult to conduct the lesson as well. The largest complaint from this group of students was that they were confused about what they were supposed to do and how and where they were supposed to write down the information they found. It became clear that the introductory lesson needed more structure and organizers to become understandable. The language used in the model text was too complicated for most of the students, leaving the children frustrated, and they got stuck on the words rather than finding help in the structure. Nevertheless, the model text is an important part of genre pedagogy. The children need to see where they are going to complete the exercises given throughout the lesson.

The prompts (see appendix 1) used in this pilot were engaging, but many of them were difficult to find credible sources. The first pilot also relied more on feedback from the students than feedback from the teacher. Though this could be a good and important exercise, the children were inexperienced with this type of feedback. A realization was that this aspect must be worked on for a more extended period to be effective, and since this project runs on a limited time frame, it was changed to a more teacher-oriented feedback process. All these problems were taken into consideration when creating the second pilot project.

What changed from the second pilot project?

The second pilot was greatly improved from the first pilot. The pilot was conducted on a group of students in 7th-grade, making it more relevant to the final project as the target students were the same age. The project was divided into six hour-long lessons over four days. At the end of the project, this seemed too long for the project's scope, and some changes were made to cut the project down to about four hours. As an improvement from the first pilot, this pilot used a booklet with graphic organizers that would make the lesson more structured and more accessible for the students to follow. This was the most significant change from the first pilot, but the students that participated in the second pilot complained about the number of handwritten pages they needed to fill out. In the final project, I changed the number of pages in the booklet from 16 to 6 because the students preferred writing on the pc. This also made the booklet more structured and readable.

At the start of the project, the students were given several prompts to choose from as help in selecting a thesis statement. Though the prompts improved from the first pilot, all the prompts were generally too difficult or abstract for the students and were changed in the final project. The teacher-oriented feedback seemed to work well this time and was kept to the final project. The model text changed from the first pilot. The new version was made entirely by me, following the exact steps that the students would take to create their texts. The language was adjusted to what I deemed a more appropriate level based on the complaints from the first pilot group. The model text that was made for the second pilot was helpful for the students, and they used the text to look at the structure and words and as a suitable connector between their booklets and their final product. The changes from the two pilots made a better project plan for the final project. The changes were made

from my own observations about what worked and what did not and with the feedback from the participants in the pilot project.

3.2.3 The final project

Lesson 1: Contextualizing and pre-writing

In the first lesson, I started with finding the student's prior knowledge of the argumentative essay genre. We discussed what this genre was about, who used it, and where we would find text like this in our everyday life. After the initial introduction, I showed the students a model text on the smartboard, which showed the structure of an argumentative essay (see appendix 3 for model text). Next, the word "research question" was written up in a word bank and discussed with the students. When the students understood a research question, they were handed prompts which they could choose for their own essays or given the opportunity to choose their own field of study.

The students were told that to create their final essay, they would work systematically with a booklet to find, organize, and write about information related to their subject. I chose to incorporate a booklet filled with graphic organizers to have a tool for managing the gathered material and as a way for structuring their texts before the final writing process. The booklet was handed out, and I went through the first two pages they would work with in the first lesson. Here, we discussed credible sources and where we could find them. The students were given time to fill out these pages and to do thorough research about their subject (see appendix 4 for paper booklet).

Lesson 2: Modeling and getting organized

The goal of this lesson was to start organizing the notes that the students had found in the previous lesson. The start of the lesson began with showing the model text once again. This time, the structure of the essay was discussed and written down in an online word bank we had displayed on the smartboard. The word bank was included to gather the terminology for the argumentative essay genre. This included an introduction, three main body paragraphs, three supporting points, and a concluding paragraph. We also discussed the phrase "thesis statement" and wrote it up in our word bank.

I went through the next two pages in their booklets and showed the students how they would use the first two pages to organize their information. We also looked closely at the model text to understand the flow of the text. The students discussed how their own information could be organized in their final essay in pairs. The students were given the rest of the lesson to fill out their booklets by hand and gather more information. I walked around and answered questions or looked at their work so far. At the end of the lesson, the students were given information about what would happen in the next lesson.

Lesson 3: Deconstruction of the model text and creating an outline

The next phase of the project was done in Word on their Chromebooks, where the students were given a digital booklet where they would be constructing the outline of their essays (see appendix 5 for digital booklet). We first discussed that the secret to writing a good argumentative text was to communicate the topic structured and concisely. The students were told that an outline is a helpful guide that will be used to organize their essays. In the outline, the focus would be to write complete sentences and find transition words that would be useful to start and end each paragraph. The model text was once again used to show the structure of the essay.

Finally, we deconstructed the model text to find where each element was located in the text by doing this. This included a hook, headings, transition words, thesis statement, supporting points, evidence, concluding sentences, and sources. The students were also

allowed to change parts of the model text in a way that they thought could be better, using the knowledge they had gathered at this point. This was successful as the students had a lot of suggestions for how it could change. This included changing the hook, the transition words, and even the order of the evidence.

The students were given the rest of the lesson to fill in their digital outline. On the last page of the booklet, there was a list of transition words that the students were encouraged to use. We also went through what they meant and in what context they were used. Finally, I walked around and answered questions that the students had.

Lesson 4: Writing and editing

The last lesson focused on writing their final essay and revising it before “publication.” At the start of the lesson, we went through our word bank and repeated the meaning of the words discussed in earlier lessons. Afterward, we went through the model text once more, repeating the structure of the essay. Finally, I showed the students how they could use their outline to create their essays.

The students were given most of the lesson to write their essays and revise them using the editing sheet when they were done. Because of the small number of students in the group, I had the opportunity to help each student with the editing process. My role in this situation was to guide the students on grammatical errors and remind them of the structure and vocabulary typically found in the argumentative essay genre. When the students were done, they printed out their text. We used the last part of the lesson to read the text of the students who wanted to share and to publish the texts by hanging them up on the wall in the classroom (see appendix 6-11 for the finished results).

3.2.4 Participants

The recruitment of participants for the project was done in consultation with an elementary school where I work as a substitute teacher. Both pilots and the final project were in the same school but in different grades and classes, depending on availability. The targeted grade was 7th grade because of the choice of conducting a project on writing an argumentative essay. The first piloted study was conducted on a 6th-grade group, but the project was too complicated for their grade level. So, the second pilot study was conducted in the same school but in another 7th-grade English class. This group’s English teacher had some idea of what the project was about and chose six students from the other class and asked them if they wanted to participate in the study. The gathering process was done with little difficulty as the students were eager to participate. Before starting the project, the students were handed out consent forms that needed their guardian’s signature for them to participate.

The students that participated in this project are all given pseudonyms to ensure their anonymity. The participants consisted of three girls and three boys chosen by their teacher to participate in the project. All students have Norwegian as their first language except ‘Jasper,’ who has Russian together with Norwegian as his first language. The participants will be presented in the table below.

Table 3.1: Overview of participants

Student	Age	Gender	First language	English proficiency (as stated by the teacher)
Nina	12	Female	Norwegian	Medium
Elena	13	Female	Norwegian	High
Carmen	12	Female	Norwegian	Medium
Edward	13	Male	Norwegian	High
Jasper	13	Male	Norwegian/Russian	High
Morgan	12	Male	Norwegian	Medium

The table shows that the participants are about the same age and, for the most part, have Norwegian as their first language. Their regular English teacher stated that Nina, Carmen, and Morgan have a proficiency level of medium in English, while Elena, Edward, and Jasper have a high proficiency level. All students participated voluntarily.

3.3 Observation and interview as methods

In this section, the tools for data material will be presented. As presented in table 3.2, the collected data material consists of 10 hours of observational notes I took during the 10 hours used to conduct the project, six texts created by the participants during the project, and a group interview conducted in 15 minutes, leaving four pages of transcribed data material. The data material will be presented in the three sections below in the order they were collected.

Table 3.2: Overview of collected data material

Method	Time	Collected material
Observational notes	Hours collected: 10	Taken notes: 10 pages
Student collected texts		Texts collected: 12
Interview	Time used: 15 minutes	Transcribed pages: 4

3.3.1 Qualitative Observation

One of the research questions for this study is, "how can I implement genre pedagogy in a 7th-grade classroom to teach English writing". To investigate this research question, observation was used. Borg (2015) states that observation is a valuable strategy for gathering evidence of what happens in the classroom. Further, Borg (2015) explains that this may not be a strong strategy alone but used with other research methods to heighten the study. This is the case in this study as the observations together with the interviews and the collected finished products of the students, will serve as the backbone of evidence for this study. Observations can be defined as the process of watching the behavioral patterns of people (Johnson et al., 2014, p. 327). Similarly, Creswell (2018) defines qualitative observations as field notes on the behaviors and activities of the participants on the research site (p. 186). The researcher takes these notes and can be both semi-structured, involving some prior questions, or unstructured, leaving the researcher to record every relevant finding.

This project uses a semi-structured qualitative observation with a few pre-formulated questions. This means that the observations were written down by hand on paper as they occurred but placed in overarching categories made in the second pilot. These categories were labeled: "notes about own practice," "notes about students'

reaction," "notes about the lesson plan," and "general notes." Every collected note was written down under one of these categories meaning that I was looking for information of these specific themes.

I chose to be an observer as participant, where the role of the researcher is known. This entails that the researcher is engaged in the process of involving the participants during the project, in other words asking the participants relevant questions during the lessons (Creswell, 2018). Cohen et al. (2018) also claim that this gives the researcher "inside knowledge," but as a result, may also give the researcher less objectivity about the observed information as it happens, making the notes meaningful and open-ended. The limiting factor is that the researcher might miss important information because of the endless happenings during a lesson (Creswell, 2018). Another limiting factor is that the participants may act differently since they are aware that their actions are observed (Johnson & Christensen, 2014).

The data collected from this part of the project came from four English lessons, each lasting between two to three hours. These lessons were conducted once a week over a one-month period. A total of 10 pages of observation notes were written down by hand. The participants that were observed were the same six students. Each of the lessons was conducted and observed by me as the researcher and the observational notes were written after each instruction. The reactions, comments, and questions from the students as well as the notes about my own view and understanding of the lesson, were written down by hand in a notebook. The pilot study was also observed in this way, and notes from this project were used when creating the final project plan. The notes from the project were only divided into separate days but written in sequence as they occurred.

3.3.2 Collected student texts

During the project, the participants created their own argumentative essays. The essays can be considered to be constructed data as it has been constructed during the project (Johnson & Christensen, 2014, p. 335). This data material consists of 12 student text that has been collected. The texts were collected to support statements and notes that were taken during the observational notes. The text was created during the length of the project and is the final product of the argumentative essay project. They reflected the genre pedagogy project and were created with genre pedagogy traits. The student texts were not analyzed using thematic analysis, but excerpts from the text are used to support the discussion of the data material.

3.3.3 Interview

Semi-structured group interview

This study uses a semi-structured interview; the most common interview approach in qualitative studies. In this approach, the researcher has a prepared list of questions followed loosely as the answers from the participants are unpredictable (Braun & Clarke, 2013). This leaves the researcher to be flexible with what is asked and the follow-up questions. The interview guide (appendix 12) was developed in compliance with the research questions for this thesis. As the interviews were created to be conducted with the students from the study, the questions were formulated in Norwegian. When interviewing children, it is essential to remember that the questions need to be aimed toward their age group (Braun & Clark, 2013; Brinkman & Kvale, 2015). The interview questions were piloted with a different group of students, and the questions were altered as necessary.

The interview was designed as a group interview due to a limited time frame and to make the students feel at ease. Additionally, it was conducted in Norwegian to have an

easier communication flow between the students and me. The interest of a group interview is to gather many different views on a matter (Brinkman & Kvale, 2015, p. 179). However, Cohen et al. (2018) also state that group interviews might prevent individuals from speaking their meaning if they are alone with that viewpoint or talk about personal experiences. This can make the study less valid as the group will only present one meaning. Brinkman and Kvale (2015) state that the interviewer's role is to work as a moderator for the group to ensure that all voices are heard. I, as the interviewer, had to ensure that every participant was given a voice and that all conflicting answers were valued equally. The interview was conducted the day after the final lesson, and all six participants were in the room at the same time.

Developing the interview guide

To compile the interview guide, I worked with questions related to the structural traits of genre pedagogy, the use of model texts, revision and genre, and questions related to the students' experiences of the project. By 'genre pedagogical traits', I am referring to the use of model texts, contextualization, and the project's structure. This thesis aims to investigate how genre pedagogy can be used in the Norwegian EFL classroom and to look at the students' experiences of the conducted project. Hence, the questions in the interview guide were mainly formulated to enquire about the students' experiences and feelings.

The interview guide had four main sections that enquired about different topics. These topics were related directly to the research questions. Table 3.3 presents the topics translated to English.

Table 3.3: Main topics for the interview guide

Topic	Example of questions	Aim of the topic
1. How do Norwegian students think about working with genre pedagogy?	What did you think of the prior lesson? What did you think about the genre?	Map the students' feelings about the conducted lesson.
2. What prior knowledge do the students have about working through genres?	How did you like working with English writing in this way? Did you know a lot from earlier? Have you used this method of working earlier?	Map the student's prior knowledge of genre pedagogy.
3. What did the students feel about this lesson? What did the students learn and benefit from?	What did you think about the text you wrote? What did you feel about the model text we used?	Map the students' feelings about what they have learned from the lesson.
4. How can the lesson improve?	How could the lesson be even better? Would you like to work with English in this way again?	Investigate how the students felt the lesson could improve in the future.

As we can see in this table, the interview started with mapping the students' feelings towards working with genre pedagogy. The questions under this topic looked at how they felt about the project and the argumentative essay genre used. This topic also worked as an introduction to the rest of the interview and were meant to be an easy start for the students.

The second topic investigated the student's prior knowledge about working with genres. It extended on the feelings the students had towards the project but were related more to their previous knowledge of the field. The prior knowledge was interesting to look at as it would tell how much of their current knowledge was learned from this project.

Topic three looked at the student's feelings about the lesson. It looked in-depth at specific parts of the lesson, mainly related to genre-specific traits. This included questions about the booklet, model text, transition word sheet and the editing sheet (appendix 3).

Lastly, topic four enquired about the students' thoughts towards improvements in the lesson. This allowed the students to express their thoughts about what could have been changed for them to like the lesson better than what they already did. The last example question, about if they wanted to work with this method again, would give a hint about their overall feelings towards the project.

3.4 Collecting the data

The data collection process for this thesis consists of notes from piloted projects, observational notes from a 10-hour lesson with six participants, and a group interview with the participants. I contacted the principal and two of the teachers in 7th grade to ask about the possibility of conducting a study with some of their students. They gave permission and handed out the letter of consent to the guardians of the participants. A brief explanation of the project was given orally to the teachers for them to ask the students in the class if someone wanted to participate in the project. All communication between the guardians and participants was done through their teacher before the start of the project. All the participants handed in parental signed consent slips before the beginning of the project.

The project was conducted at the students' school but in a separate classroom. The students were taken out of their classrooms during class hours. The students were aware that I took notes about the project, my experience, and questions during the lessons. The students were reminded that they were allowed to withdraw from the project at any point in time. There were only the participants and me in the classroom during the project's runtime. A total of 10 pages of notes were collected during the project.

The interview was conducted the day after the final lesson. It took place in a meeting room at their school. The interview was recorded the secure recording application "Diktafon" on my personal cell phone. The recording was sent to "Nettskjema," where only I had access. The recorded interview lasted for 15 minutes due to the students' short responses to the questions. The interview resulted in 5 pages of transcribed material. As the interview was conducted in Norwegian, I transcribed it in Norwegian in a word document. Later, it was translated to English to make references to the interview easier.

At the end of the project, the students' texts were collected, with their permission, to be used in the analysis alongside the observational notes and the transcribed interview.

3.5 Data analysis

This section will present the methods used in the analysis process. The main data analysis method that was used was thematic analysis (TA) which was used to analyze the observational notes and the transcribed interview. The collected student texts were analyzed using content analysis (CA). An overview of the analytical methods will be presented before the process of analysis is explained.

3.5.1 Thematic Analysis

The observational notes (10 pages) and the transcription of the interview (4 pages) were analyzed using TA, examples in chapter 3.5. 3. The observational notes and the interview had different starts to the analyzing process, but both were actively analyzed using TA as a framework. The data analysis aimed to analyze the benefits and challenges of implementing the genre pedagogy project in the 7th-grade group. As TA is used as a systematic process of finding meanings across data sets, it was deemed a suitable method to use because I am using it across two data sets. By analyzing data from several data sets, this thesis was able to support findings from several sources of data materials. Both the observational notes and the interviews were analyzed using the analytic structure from Braun and Clarke (2022). This choice was made because the observational notes and the interview reflected on each other. The analytic process consists of six main phases: 1) dataset familiarization, 2) data coding, 3) initial theme generator, 4) theme development, 5) theme refining, defining, and naming, and 6) writing up (Braun & Clarke, 2022, p. 6).

The first part of the process was to get familiarized with the data material. The researcher's role is to become immersed with the data and to be able to look at it in a critical and analytic way (Braun & Clarke, 2022, p. 43). This meant reading through the transcribed interview and the observational notes several times and taking initial notes of thoughts that emerged. The observational notes were sorted into lessons and subjects they told the story about. The transcribed interview was sorted into an overview based on the questions that were asked, and the sentences were numbered.

After familiarizing myself with the data material, I moved on to generate codes. Braun and Clarke (2022) understand codes as the smallest units of your data analysis. Developing codes in the observational notes was done by carefully reading through each sentence and writing down sentences that described different aspects of the notes. In the interview, a similar method was used. The quotes were read, I interpreted the quote, and a description was written down in a word document.

The initial codes were used in the next phase of the analysis process, where themes were generated based on the codes. The themes were generated by reading through the codes. During this read, the codes were summarized into themes that suited the codes. The theme, code, and note/quote were color-coded to see what theme was connected to what note. This process left me with seven initial themes which were 1) Suggested improvements, 2) Positive improvements from pilot, 3) Traits from genre pedagogy 4) Experienced challenges, 5) Transferable, 6) Positive students 7) students experiences. Table 3.4 shows an example of the analytic process with the color-coding, codes, and some of the initial themes. The colors show which note, code and theme that belongs together.

Table 3.4: Example from analysis process

Notes about own practice	Note	Code	Theme
	Instructions [about the organization part] were much clearer, but the lesson felt rushed this time.	Improvements in teacher instructions from the piloted project Issues of time	Positive improvements from pilot Experienced challenges
	Would this be difficult to explain to a whole class?	The lesson might be hard to transfer to a real-life setting.	Transferable

The next phase was theme development, where the themes were reviewed and changed for further improvements (Braun & Clarke, 2022). To ensure that the themes covered the original notes and quotes in a representative way, they were once again read through and looked at critically. Some of the themes were removed, some were spliced together, and some rewritten. This left me with four main themes with about two to three sub-themes beneath each which will be described later. Due to the limitation of the length on this thesis, there was not enough space to discuss all the findings, and the most relevant and important themes were chosen to represent the research.

Phase five builds on the previous phase, and it looks at defining and refining the themes. Braun and Clarke (2022) understand defining and refining as identifying the essence of the different themes. The themes should only represent a specific part of the data set and not try to represent too much. Once again, the themes and material were read through, and the wording of the themes was altered. This ensured further validation of the themes. The last step of the analysis process was to write up the report. This will be done in the findings sections in the order of observation, collected students' text (which will be using CA), and lastly, the interview.

3.5.2 Content Analysis

Content analysis (CA) was used to analyze the collected student texts that were produced during the project. CA can be defined as a technique for making systematic and credible interpretations of a written text (Drisko & Maschi, 2016, p. 2). According to Weber (1990), it is used to analyze the trends in communication content (p. 10). I chose to implement content analysis on the collected students' texts as I was looking at specific content within each text. TA would not suffice in this analysis, as it was not the intention to look at the collected student texts as the main source of data material. However, the analysis of the collected student texts could support claims from the observational notes and the interview and be connected to the model text and graphic organizers. Additionally, I could use this analysis to compare the collected students' text to previous texts they had written in school.

The text analysis was done by focusing on the research questions of this thesis and by looking at how the text could support the other gathered data materials. The texts were loosely coded to find traits from genre pedagogy and to find direct links to the observational notes. For instance, this could be the students' use of transition words, as I had observed them use this well. Weber (1995) and Stemler (2000) describe several ways of analyzing with content analysis. The ones that will be mentioned were used in the analysis of the

collected students' texts. The first one was the coding of *words*; this was used to find words that were indicators for the argumentative essay genre. The six texts were read through, and every transition word was highlighted and counted. The second was the analysis of the *sentences*. Sentences that were directly influenced by the model text were also color-coded and compared to the other texts. Lastly, I analyzed the *whole text* to find and look at the structure of the texts compared to the booklet and the model text.

By using two different analytic methods, I found that I could support claims from the different data sets in an efficient way. CA allowed me to do exactly that when I had written something in my observational notes that talked about the content in the collected students' texts.

3.5.3 Examples of analyses

Observations

The observational notes were taken during the ongoing project and written down by hand. These notes are my interpretation of what happened during the lessons, what went well, what was challenging, what the students uttered, and the questions that appeared along the way. These notes were divided into categories of what I was commenting on during the lesson. These categories were generated to have some basic structure of the observed material. They also seemed natural, as these were the categories that I took notes about in the pilot study. The categories were "notes about own practice", "notes about students' reaction", "notes about the lesson plan", and "general notes". These categories were formed in the pilot study, and about every note fitted into one of these categories. Though this was not part of the analysis process, the structure of these notes was beneficial in the actual analysis process. From this initial categorization, the process of thematic analysis was applied. The start of the analysis process was to familiarize myself with the data. This was done by reading through the notes several times and taking initial notes about what I found interesting about them. The next step was to create codes that correlated with my interpretation of the notes. These codes were then used to generate themes, and everything was color-coded to show the connection between the different notes, codes, and themes. The themes were rewritten and restructured, and, in the end, I ended up with three main themes with sub-themes under each one. Table 3.5 shows the themes that emerged from the observational notes, the subthemes under each main theme, and examples of codes that belong to each sub-theme.

Table 3.5: Themes from observational notes

Main theme	Sub-theme	CODE
Planning, revising, and conducting	From pilot to project	Instructions are much more structured and clearer
		Improvement from the piloted project
Researchers experience	Benefits	Benefits of using scaffolders
		Good understanding of the structure
	challenges	Would the lesson be transferable to a larger classroom?
		Issues of time
Student's experiences with the genre pedagogy project	Benefits	Students are engaged, choosing to work with the project at home
		Students were interested in the project, and asked a lot of questions about the structure and better words difficult to understand
	Challenges	Some students found it difficult to find information about their subject and became demotivated
		Student found the initial structure of the lesson

Collected student texts

The student's texts were collected after the end of the project. After reading through the texts several times, CA was applied to analyze the content within each text. This was done towards the end of the analysis process of the observational notes and the interview, and specific aspects of the texts were looked at. For example, for looking into specific impacts from the model text, word frequency was looked at. This was done by reading through each paragraph in the student's texts and highlighting transition words that the students used. The words were then counted and written up in a table.

Table 3.6: Frequency of transition words used by participants

Text owner	Transition words	Example of word/phrase used
Elena	8	According to, ultimately, based on
Carmen	7	Based on, according to, altogether
Edward	6	Due to, however, to summarize
James	6	However, to summarize, in conclusion
Morgan	3	To summarize, Altogether, to conclude
Nina	2	Based on, from what we have explored

Table 3.6 shows the frequency of transition words used in the participant's texts and examples of these transition words. This gave a clear overview of the amount of influence the model text had on transition words for each student. CA was applied several times to inspect different similarities between the graphic organizers used in the project and the finished product the students handed in.

Interview

The day after the last part of the lesson, a group interview was conducted with the participants. Afterward, the interview was transcribed to a word document anonymized. When this initial process was done, the thematic analysis could be applied to the interview. The first step was to get familiar with the data, and after a thorough read-through, the content was generated into codes and themes. The themes, codes, and quotes were color-coded to show connections between sections when the analysis was done. Several themes emerged from the interview, but as the questions enquired a lot about the student's experience with different parts of the project, a lot of the quotes were categorized under the same theme. Table 3.7 shows the theme that emerged from the interviews are presented with sub-themes and examples of codes to each theme.

Table 3.7: Main theme from the interview with participants

Main theme	Sub-theme	Code
Student's experience of the genre pedagogy lesson	Positive experiences	Student found the process of writing exiting
		Proud about the length of the text
	Negative experiences	Student found it challenging to work with English in a new way
		Student found the project difficult as they had not worked in this way before

3.6 Research Credibility

This section tries to shed light on the credibility of the study. By considering factors such as reliability, validity, reflexivity, limitations and ethical considerations, the thesis can be considered more valid and reliable.

3.6.1 Reliability

Qualitative reliability ensures that the collected data is consistent across different researchers or different projects (Creswell, 2018, p. 199). However, Cohen et al. (2018) state that in qualitative research, the term 'reliability' cannot be measured in the same way as it does in quantitative research. Qualitative reliability truthful or accurate observations are. This is done by considering the observational notes against the interview and the collected student texts. The conducted project followed Horverak et al. (2020) guidelines for teaching genre pedagogy. Though the design of the lesson is unique, the theoretical background for the study is the same as other studies. When using citations or data from the data material that was collected, I tried to give an equal amount of representation for all the participants who partook in the project.

3.6.2 Validity

According to Creswell (2018), qualitative validity can be defined as the accuracy of the findings reassured by certain procedures. By using multiple sources of data collection, the study can further make sure that the data is valid. This study uses triangulation to build coherent justification for themes that emerge from the study (Creswell, 2018). This is done through a pilot project, observations, collected student texts, and an interview. The project was piloted twice, making sure that the lesson was conductible, understandable, and reached the goals of the genre pedagogy. The interview was tested out during the pilot project and adjusted accordingly. This ensured that the questions were understandable for the children and that changes could be made before the final project was conducted. The researcher made observations during the project and the interview with the participants were conducted after the project. Furthermore, the students' written texts were collected to be analyzed in accordance with the observed notes. These data sets complimented each other and made sure that several viewpoints came across in the analysis of the project. The pilot project and the final project were conducted over the span of two months. Therefore, the researcher spent a prolonged time in the field, which ensured the researcher of more experience with the project and with the participants (Creswell, 2018).

Additionally, validity can be applied by considering previous research on the field. Knowing previous results and methods adds validation to the method (Clark et al., 2020). Clark et al. (2020) further state that assessing the findings from previous studies is essential for determining if the findings are unique or correlate. Previous research was discussed with the findings from this study in the discussion section, adding validity to the project.

3.6.3 Reflexivity

It is essential to situate myself as the researcher in this project as it uses an action research approach. In a qualitative study, the researcher is involved in the process of inquiring data material and has, therefore, not an objective role but a subjective role (Braun & Clarke, 2013, p. 36). The role of the researcher in an action research approach will be highly involved in the process of inquiring data. My experiences as an educator and as a person will shape the meaning of my findings (Clark et al., 2020). In this project, I, as the researcher, conducted a project for a 7th-grade class to see how genre pedagogy can be

used and developed in the classroom and how the students receive it. As I as the researcher, will act as the teacher, there is always the aspect of being subjectively involved in the process. I am an English major student from the Department of Teacher Education who is doing research on genre pedagogy for the first time. I have, prior to this study, never taught genre pedagogy and never conducted action research before. As my knowledge on the field is relatively new, it will have an impact on the research. The aspect of being an outsider or insider is also important to discuss as this as well will impact the subjectivity (Johnson & Christensen, 2014). I consider myself an outsider because I am neither a part of the group of students nor a teacher in that class. On the other hand, my role as an English major student who has taken a great liking to work with English writing in the EFL classroom I might sit with an implicit bias towards genre pedagogy. To counter this bias, I decided to look at both benefits and challenges with the methodology. Again, this will have an impact on the functional and personal level of the researcher's role. I have chosen action research on a functional level because of my future role as a teacher.

This study is highly connected to how teachers can conduct daily research their own classroom. This also impacts the personal level as I put myself in the role of the teacher where my knowledge and background can influence the collected data. The last aspect to consider regarding my role as a researcher is my connection to the participants and how this impacts the research. As stated earlier, I am not the teacher of this group of participants who participated in the research. However, I have spent time with this class before conducting my research to create a connection to the students and in that way, make the study more like a real-life situation. The relation I made to this class was important for them to feel comfortable during the lesson so that the collected data could be considered relevant for the use of genre pedagogy in the classroom. This also affected how the lesson was planned and conducted to fit the class and their level of competence.

3.6.4 Limitations

This project had several limitations. First, due to a limited timeframe and a restriction on the scope of the thesis, I had to limit the research to using only one genre and conduct the project on only six students. Furthermore, the students who participated in the project were not randomly drawn but chosen by their teacher, and at a fairly high level of English. This means that the study's outcome might have differed if the participants differed. An interview with only six participants is unable to paint a complete picture of how students feel about and work with genre pedagogy. Generalizing based on a small scope project like this cannot be regarded as representative of every classroom situation. The observed benefits of implementing genre pedagogy in the classroom were posited by me as a researcher who is positive about the use of genre pedagogy. This means that the results may be biased. However, using multiple sources of data materials strengthens the findings.

3.6.5 Ethical Considerations

Following the NESH guidelines, I ensured privacy protection when processing personal data. The researcher must provide information about the field and purpose of the research and the participants' rights (NESH, 2019, B7). Since the participants are under 15, consent must be obtained from their guardians (NESH, 2019, B14). Regarding these guidelines, the guardians of the participants have signed a consent form that the children can participate and be recorded during the interview and given information about the project. It is important for the integrity of this project and to the participants that all participation is voluntary. Voluntary participation means that the participants are willing to partake with no external pressure (NESH, 2019, B8). No personal data about the participants will be

disclosed, and the students will remain anonymous (NESH, 2019, B6). Therefore, the project will not mention the name of the school or participants, and other identifiable factors, except for their age. Names mentioned in the project will be fictional and in no way connected to the children's real identities. The project allows participants to withdraw at any given time during the data collection. The study was conducted in compliance with the Social Science Data Services (NSD) guidelines and approval. Collection of interviews using recording equipment will be done with approved methods and deleted after six months. The interview was recorded using an approved sound recording application and sent to a secure website, Nettskjema (University of Oslo, 2022), where the file could be transcribed.

4 Findings

4.1 Overview

The findings revealed largely positive responses to the action research project. Firstly, the findings suggested that the improvements from the planning and revising made the final project better and easier to conduct. Secondly, the findings showed improvements in the students' understanding of the structure and content of the argumentative essay genre. Thirdly, the interview revealed that the students experienced the project mainly positively.

In the following section, I will present findings that resulted from the thematic analysis of the observational notes and interview, together with the content analysis of the collected students' texts. The main themes and sub-themes structure the chapter in this section to show the nuances in the data material. The three main themes that will be discussed are the planning, revising, and conducting of the project, the researcher's experiences with the project, and lastly, the students' experiences with the project.

4.2 Planning, revising, and conducting

4.2.1 Overview of the planning process

The first research question enquired about how the project was planned and carried out. In action research, it is essential to look at the process of the project that has been conducted. The overall impression of the project is that it went well, but getting to that stage was long and complicated. Therefore, in the first part of the findings, the process of designing, piloting, and redesigning the project will be presented.

4.2.2 From pilot to project

Significant changes were made from the first pilot as the project did not go as planned, and the students were left confused. The changes in structure, design, time described in the method section resulted in a final project that was conducted with great success.

In the observational notes taken during the project, quite a few notes mention the improvements from the piloted project to the final product. A few of them refer to more precise instructions (e.g., "Instructions are clearer," "Introduction about the organization were much clearer"). This is a result of conducting the project several times and an improvement that is directly influenced by the piloting. A few comments were also taken about changes that were made to the project "The students were more eager to write with these prompts." This shows that the changes that were made to the prompts had a positive effect on the final project. The booklets were also improved from the piloted version "(...) the graphic organizers are much better this time". All the changes made from the second pilot to the final product had positive effects on the execution of the project.

Table 4.1: Overview of time spent on designing the project

Process	Time spent
Designing first draft	~8 hours
First pilot	2 hours
Redesigning	~10 hours
Second pilot	12 hours
Redesigning	~5 hours
Final project	10 hours

Table 4.1 shows the approximate amount of time spent on planning, piloting, and conducting the project. The total time spent on designing, redesigning, piloting, and conducting the final project was about 47 hours. The amount of time spent on revising and improving the project resulted in a project that was easy to conduct, that felt like a positive experience, and that the children seemed to enjoy. The following results from the study will go more in-depth at the project's benefits, challenges, and experiences.

4.3 Researcher's experiences

One of the research questions for the thesis was to explore the researcher's experiences during the project. The following section will present my experienced benefits and challenges. The data material from this section will mainly be based on the observational notes that were taken during the project, and the collected student texts. The sub-themes are divided into experienced benefits and challenges.

4.3.1 Benefits

During the project, I experienced quite a number of benefits from conducting the project. Some of the main findings that were related to my own experiences were about the model text, the booklet, and the production and length of the students' texts. The model text and the booklet will be presented first because of their influence on the students' texts.

The use of model text

During the project, I noted several times about the model text's benefits for the students. An example of this is when I wrote, "I can see a difference in productivity and understanding of structure between those that used the outline and model text well and those that rushed to finish their text". Some of the students used the model text more than others and were often more curious about the different aspects of the color-coded model text. There were no criteria about how strictly the students had to follow the model text, but the graphic organizers were designed to give the students support as it correlates well with the structure of the model text.

Below is the model text used in the project and two examples of conclusions collected from two of the students' texts. The first one followed the model text closely while the second did not (See appendix (5) for conclusion in booklet). The colors refer to the following:

Yellow=transition word,
Green=thesis statement,
Cyan=three supporting points
Magenta=closing sentence.

1 Model text's conclusion

Conclusion

To conclude, we firstly wanted to investigate that pollution has a negative impact on the ocean, because human trash and chemicals threaten marine animals and their environment. Studies showed that marine animals accidentally consume trash, the plastic in the oceans creates long-lasting garbage islands, and chemicals create the growth of toxic plants. It is clear to say that pollution from human activity negatively impacts the ocean in many.

2 Carmen's conclusion

Conclusion

In conclusion we firstly wanted to look into how the donuts affects your health, in different ways. We looked into the ingredients and background of the donut, the calories and the way it affects you negatively and the few positive sides like how it helps your memory and concentration. Studies showed that donuts are bad for your health if you eat a lot of it and that it could lead to diseases and weight problems.

3 Morgan's conclusion

Conclusion

To conclude, pitbulls have just a really bad reputation and more people should know how friendly and caring they really are. From what we have found it's safe to say that pitbulls really have just gotten a really bad reputation because of their size, strength and fighting capabilities. I believe that pitbulls should be allowed in Norway.

Figure 4.1: Illustration of model text (1) and two analyzed students' texts (Carmen (2) and Morgan (3)).

The last two excerpts show the concluding sections of Carmen and Morgan's texts. Carmen has closely followed the structure of the model text (see appendix 3), while Morgan has not. As we can see, both the texts have started with the transition word. Carmen and the model text have started with introducing the research question for the study. After that, the evidence has been summarized, and lastly, a concluding sentence ends the paper. This is in coordination with the model text and an example of how an argumentative essay is written.

Morgan's example has started with the transition word, but he has not restated the research question. Instead, he summarized the evidence and the whole paper before ending with a concluding sentence that states his claim. Though this is not entirely wrong, it is not as close to the genre as the first one.

The students used the booklet for support

The booklet was one of the graphic organizers used to structure and create the student's texts. This became the students' guide, and they took it with them to every class. Though the booklets are not genre pedagogy specific, it is a way of organizing the material and a way of working with this specific genre. During the observations, I wrote that "the graphic organizers were beneficial in the final writing part" and that I saw "good understanding of structure". These notes underline the benefits of the booklet and how the booklet related to the structure of the final paper. The structure of the booklets was connected to the final product. It helped structure the essay into an introduction, three main body paragraphs, and a conclusion (appendix 5). As we can see in all the student texts (appendix 6-11), they all have the same structure. Inside each paragraph, the booklet asked the students to write certain information, like a hook or transition sentence. These can be seen in the final products as well. The two pictures below show the booklet's introduction page and the introduction to Elena's text. The colors refer to: yellow=title, green=hook, cyan=the three supporting points, and magenta=the thesis statement.

TITLE	
1. INTRODUCTION	<p>Hook:</p> <p>Three sentences to introduce your supporting points:</p> <p>Supporting point #1:</p> <p>Supporting point #2:</p> <p>Supporting point #3:</p> <p>Thesis statement:</p>

Video games psychological pros and cons

Did you know that about 2,77 billion people game and 60 million of them have a gaming addiction. Studies have shown that playing video games can affect the way you react in a positive way. Some reacercters in New York found out that gamers can focus on more than 6 things at once without getting confused. It has also been proven that gaming can affect your mental health, if you get a gaming addiction it will eventually affect the way you interact with people. It also matters what games you play because different games do different things. If you only play games like brain teaser games your decision-making skills and some games can improve your reading skills. According to the research I have done it shows that gaming is both good and bad for you but it's based on the type of games you play.

Figure 4.2: The relationship between the structure in the booklet and a student text

The two pictures above show the color-coded correlation between the booklet that the students used and the introduction that Elena wrote. Her text is structured in the same way that was modeled in the booklet. In my notes, I also wrote that the students first doubted that they could write as much as the model text, but while working with the booklet, the organization of the material made it easy for them to know what to write.

Students wrote longer texts

During the interview with the participants, I asked the students if they had worked with this kind of approach to writing before. They all agreed that they had not worked similarly before, not in Norwegian or English. When asked how they usually worked with writing, Morgan said, "It [writing in English] usually is only about making a document and writing up the exercises from the book. There is no particular way of doing it". This piqued my interest as the length of their finished product was quite impressive. I asked the students if I could see their previous work, and they let me. In the pictures below, we can see the texts of Nina and Elena. The texts from the other participants are similar, and these texts are representative of the structure and length of all the texts the students showed me from their everyday English lessons.

42)

Is it always warm in the Australian desert?

No, it is cooler in the winter.

Are there rabbits everywhere in Australia?

Yes, there are.

Is there a big red rock in the middle of the desert?

Yes, there is. It is called Uluru.

Nina

Task 42

Is it always warm in the Australian dessert?

No, **it is** cooler in the winter.

Are there rabbits everywhere in Australia?

Yes, **there are**.

Is there a big red rock in the middle of the desert?

Yes **there is**. It's called Uluru

How long is the rabbit-proof fence number 1? **It is** 1,833 kilometers.

Elena

Figure 4.3: Previous texts collected from students

In this exercise, the students are working with the present tense of the verb to be. The first sentence in every paragraph is copied from their textbook and the second sentence is the answer they have produced following a guide. The two texts are identical, and the length of the texts is between 6 and 7 sentences long. This is the only writing exercise the students do in a week, not counting their homework. The average number of words per sentence was in the previous text 6,1—the average number of words per sentence in the texts from the project varied from person to person.

Compared to the texts produced in the project, the main thing that sticks out is the texts' length. The table below shows each student's number of sentences in their project paper and the average number of words per sentence from their introduction. The counting of the sentences does not include the headings and the sources.

Table 4.2: Overview of the number of sentences and the average words per sentence

Student	Number of sentences	Average words per sentence
Carmen	22	18,6
Jasper	23	19
Elena	29	20,8
Nina	35	10,3
Morgan	37	17,2
Edward	61	16,3

Though the number of sentences and word count varies from person to person, the content of the sentences was produced by themselves. The sentences consist of a summary of a source that they have used and an explanation of the sentence.

4.3.2 Challenges

Staying within the timeframe

One of the challenges that I wrote about several times during the observation process was the issue of time. The project was planned to last about four hours but ended up lasting for 10 hours, spread over four days. The amount of time spent on planning and revising

the project, as shown in the table in chapter 4.3.1, exceeded my expectations about the length of the project.

In one of the notes from the observational data, I wrote that I “lost some of the guided practice because of shortage of time” Because of the long introduction and thorough walkthrough of genre pedagogy, some of the process of the guided practice needed to be cut short. It was difficult to keep the different lessons within the span of two hours, and some of the lessons needed to be continued the next time we met. The time spent on conducting the lesson could have been even longer if I had stuck to the plan in every detail. How much this has influenced the final project is hard to say, but the amount of time a teacher needs to plan and conduct a project like this can be considered a challenge.

Resources and applicability

Resources refer to the support structures that the teacher has in the classroom. This means the number of teachers available in the classroom, the size of the class, and the time it takes to plan and conduct a lesson. For example, in this lesson, I was the teacher of only six students. In a standard-sized Norwegian classroom, one teacher can be alone with up to twenty students.

In the observational notes, the aspect of transferability was often mentioned. In one note, I wrote, “would this be difficult to explain to a whole class”. This was questioned when working with the outline for the essay. In this group, there were only students with intermediate and high levels of English proficiency. Therefore, the note was questioning the transferability of the project to a larger group. I often walked around and gave feedback or answered questions in this group of six students. Even though the writing process was independent, the students still had several questions about structure and words. In a regular class, the number of students will be about three to four times larger, and the number of teachers will be the same or there could be one assistant. Therefore, the challenge would be the conduction of the project in a larger setting.

Another note said, “some students are far behind the rest”, as some of the students were sick or occupied with their regular classes there started creating differences in where the students were in the process. Moreover, with only one or two teachers always present in the classroom, this might become a challenge as there will not be enough hands to help everyone.

4.4 Students’ experiences

Part of the project was to consider the students’ feelings towards the project. The students are as much a part of a classroom as the teacher, and it was important for me to know if the students felt that they benefited from the project and how they felt about it. Most of the data collected for this part of the analysis stems from the group interview with the students, conducted at the end of the project. This section will present the results of the students’ positive and negative experiences with the project.

4.4.1 Students’ positive experiences

Positive toward the model text

The model text was a significant part of the project as it was the guide for how the students would write their own texts. As presented in chapter 4.3.1, the model text was considered helpful for me as a teacher, and it was evident as beneficial in the students’ finished product. A section of the interview was dedicated to the model text and how the students felt about it. When asked, all students uttered a positive response about the model text. Most students just answered with yes, but when asked to explain why three of the students

shared their thoughts. Table 4.3 shows the students' answers when asked about the model text.

Table 4.3: Students' thoughts about the model text

Question: Was it helpful to have a model text to work with?	
Student	Response
Elena	"When you were showing us an example... ehh... it helped with the text because we saw what we could write"
Jasper	"I saw the connection between the outline (points at booklet) and the essay (Model text)"
Nina	"When you color-coded it, it was easier to see what you meant"

The students expressed in the interview different thoughts about how the model text helped them in their writing process. Elena found the model text useful as it modeled what she had to do. Similarly, Jasper seemed to understand the connections between the booklets and the model text, making the writing process more manageable. The color-coding of the model text was beneficial for the Nina as the structure of each section became clear. This, as mentioned in chapter 4.3.1, could also be seen in their final product.

Mixed responses to the booklet

The booklet consisted of several steps, some by hand and some online. Their response varied when asked about their overall feelings about the booklet. The frequent answer was that they found it helpful, but aspects of it were less helpful.

When asked about the booklet they filled out by hand and digital, the students had mixed responses, as shown in table 4.4.

Table 4.4: Students' thoughts about the booklet

Question: What did you think about the paper booklet?	
Student	Answer
Elena	"It helped a lot with finding and remembering facts we found on the internet... It got easier in a way"
Question: What about the digital booklet?	
Edward	"It was okay (shrugging)"
Nina	"It was okay, because at the end you could just copy the booklet kind of. [laughing] Even though it took some time to write the booklet"
Elena	"It got deleted two times"

Elena had a positive experience with the paper booklet and found it useful when structuring the material. However, she had a negative experience with the digital booklet as her work got deleted two times. Even though she still had a rough draft of the outline on the paper version of the booklet, it might be an explanation of her number of sentences being on the lower side of the scale compared to the other texts.

When asked about the digital booklet, Edward and Nina both expressed that they found it okay. Writing the final product became easier than last time as the students had the opportunity to copy and paste many of the sentences they had already written in their booklets. Overall, the students seemed to have benefited from using the booklet, and most of them had positive experiences with both the paper and digital versions.

Thoughts about aspects of the project

In this section, the students' feelings toward different aspects of the project are presented. This includes their feelings towards the project, their feelings about the genre, their feelings about their own texts, and if they would like to work with writing in the same way later in life.

Table 4.5: Students' thoughts about the genre pedagogy project

Question: What did you think about the project?	
Student	Answer
Elena	"It was really fun (two thumbs up)"
Morgan	"It was fun to write, and I learned a lot of things I did not know about from beforehand"
Jasper	"It was a fun method to do writing"

In the interview, a whole section was dedicated to enquiring about the students' experiences with the project. When asked about what they thought about the project, everyone answered positively. The overall experience is that they found the project to be fun.

Table 4.5: Students' thoughts about the argumentative essay genre

Question: Do you think the genre will be useful later in life?	
Student	Answer
Everyone	"Yes"
Edward	"Well, I did keep the document for the essay! (Shows the booklet)"

When asked if they found the genre useful for later in life, everyone stated "yes". The quote from these students shows that the project was meaningful for them. Edward also saw that he could use the outline for the essay next time he wrote an essay.

Table 4.6: Students' thoughts about their own texts

Question: What do you think about the text that you wrote?	
Student	Answer
Morgan	"Really good (nodding his head)"
Elena	"I was really satisfied with my text, because I am proud that I wrote such a long text"
Jasper	"It looked really structured"
Edward	"I was satisfied with being able to finish writing the text"
Nina	"As of now it is really good" (did not finish before the end of the project)

When asked about their feelings towards their texts, the response was positive. The students all had positive experiences with writing the texts and were proud of their final product. After the interview, the students also told me they would present their texts to their teacher and parents.

Table 4.7: Students' thoughts about working with genre pedagogy in the future

Question: Would you work with English in this way again?	
Student	Answer
Everyone	"Yes!"
Elena	"I thought it was a very fun way to write"
Nina	"I liked the method. It was structured well"

The overall feelings were positive. The students' commented on the structure of the project being good as well as it was fun. The students seemed to like this way of working with English writing and would have liked to work in this way again.

4.4.2 Students' negative experiences

Difficulty

This study did not only inquire about the students' experiences, but I was also interested in seeing negative experiences. These challenges are mainly about aspects of the conducted lesson. In the observational notes, I wrote, "students are both positive and negative in the sense that it is difficult to find information about the subjects". The students were having difficulties finding reliable information about some of the subjects. This led to a great deal of frustration, and Carmen even changed her topic three times before choosing.

Table 4.7: Students' thoughts about challenges

Question: How did you feel about the booklet?	
Student	Answer
Edward	"I did not like it (first pages in booklet)" "It was not useful"
Question: How was it to revise your text based on the editing sheet?	
Edward	"It was a bit more challenging [everyone laughs]. More annoying. It was difficult when it was in English"
Question: What did you think about the prompts?	
Edward	"I thought they were fine"
Nina	"It was a bit... I think we (Nina and Carmen) both struggled with finding facts about some of the themes. Carmen changed her theme a lot of times. It was difficult in the beginning, but it got easier"

In table 4.7, we see several questions regarding different aspects of the project. We see that Edward did not like the first pages of the first question. These pages were the ones that were used with sources and references. The impact of Edward's dislike can be seen in his texts as he has not used the sources in the same way that the other students have. Figure 4.4 shows the way Edward and Nina used and wrote their sources. Edward said he

did not like the first page of the booklet and in the final writing stage, he did not use the page for sources. This left him with few references to sources online, even though he used more of them. The blacked-out section is the name of another student in the group. Even though we worked with finding credible sources, the students have put different efforts into this.


	Sources
Sources:	
Aspca.org	Nato.int
	Nrk.no
	Britannica.com
dad	VG.no
	Eirun

Figure 4.4: The sources used by Edward (left) and Nina (Right)

When asked about the editing sheet, most students found it challenging. Edward stated that he found it challenging because it was in English. The editing page was a negative experience for most of the students, and it was little used in the editing process.

When asked about the prompts, Nina stated that she and Carmen found it challenging to find facts about some of the subjects. This resulted in a lot of frustration at the beginning of the project, and they required a lot of help with finding sources. Hence, I have been mentioned as a source in Nina’s project.

5 Discussion

The overarching aim guiding this project was how to implement a genre pedagogy project in a 7th EFL grade classroom to teach argumentative writing. The discussion of the analysis will help answer three RQs of 1) how the project was planned and carried out, 2) what I, as a teacher, experienced as benefits and challenges, and 3) what the students' experiences with the project were.

The following chapter will discuss the findings in light of theory and previous research. The main findings highlighted the changes made in the process of planning, revising, and conducting a genre pedagogy project and how changes helped form a more specific and structured project. Considerable time and effort were spent to have a project that works well with the level of English of the age group. Furthermore, the findings showed that the researcher and the students experienced the genre pedagogy project as beneficial for the students' written production. These benefits were related to text production and graphic organizers to teach writing. In addition, the findings highlighted some of the challenges that occurred with the genre pedagogy project and the result of these challenges on the student's accuracy with the argumentative essay genre. There is much to be discussed in terms of benefits and challenges. This section will discuss two points: the potential and challenges of implementing genre pedagogy in the Norwegian elementary level EFL classroom. These two themes were deemed central for implementing genre pedagogy in elementary EFL classrooms in Norway.

5.1 Potential of implementing genre pedagogy in the EFL classroom

This section will discuss the potential of implementing genre pedagogy in the Norwegian EFL classroom. The first part will discuss the benefits of the genre pedagogy project for the students' argumentative writing skills. The second part will discuss the benefits of using model texts and graphic organizers. Finally, the third part will discuss the potential of implementing genre pedagogy based on LK20. These three parts will ground the potential for implementing genre pedagogy in the EFL classroom.

5.1.1 Genre pedagogy's impact on writing

In my findings, there are a lot of experienced benefits of working with and implementing genre pedagogy to teach writing in the EFL classroom. The most noticeable benefit is the improvement of the students' writing skills and understanding of the argumentative essay genre. This is important because some of the challenges Norwegian students struggle with the most when writing in English are the text's structure, creating coherence, and adjusting language to context (Bonnet, 2004; Horverak, 2015; Leki et al., 2008). With the implementation of genre pedagogy, I would argue that the participants involved all got to work on the aspects that Norwegian students struggle with and even improved their abilities in these aspects. Concerning these struggles, the findings from my study showed that the students that used the graphic organizers well had an increased improvement in structural understanding compared to the students that did not rely on the organizers to an equal degree. This could be spotted in the correlation between the booklet and the students' texts showing clear connections between the sentence structure in the booklet and the students' finished product. However, no matter to what extent the students used the scaffolders, the improvements in their structure and content have increased, as seen in the comparison between the previous student texts and their new text. A difference in

length and complex sentences was seen when comparing each student's two texts. The words used and the structure of the sentences can be considered quite impressive. The time spent on the project was much longer than the time spent on the students' regular exercises during a week. Still, the result can also be considered more impressive and complex, and more importantly, the language is produced explicitly by the students instead of copying sentences from a textbook. This leads the students to produce authentic and meaningful texts. Because of the project's length and the in-depth pre-writing that we did before the writing of the final essay allow the learner to produce a lot of language. Following Output Hypothesis (Swain, 2005), this is ideal for language learning. The amount of time spent on writing is essential for good language production. Additionally, the idea that the students get to produce language that exceeds their level of knowledge is essential for second language learning.

5.1.2 The benefits of using model texts and graphic organizers

Using model texts and graphic organizers seems to be an effective way of increasing the students' content, structural, and contextual understanding of texts. Just as the improvements in structure could be spotted by comparing the texts of those who used the booklets well and those who did not, the improvements in content and contextual understanding could be spotted in the texts that had used the model text well compared with those who did not. These findings accord well with previous findings that show that the use of model text increased students understanding of the structure (Charney & Carlson, 1995), content (Haugli, 2020), improved writing skills (Yang & Zang, 2010), and increased their understanding of argumentative writing (Anderson et al., 2018; Vasquez & Coudin, 2018). Additionally, the students' expressed in the interview that they found the model text useful and helpful in their own text creation. The structure and color-coding of the model text clarified what was expected of them from this genre. Similarly, the students' attitudes toward writing have increased by using graphic organizers when learning to write. This finding was also corroborated by Tayib (2015).

However, graphic organizers are not a part of genre pedagogy as a standard, but teachers may very well use these regardless. I chose to implement them to give the students a tool for organizing their data material. The improvements in structural understanding do not seem to be a coincidence, as the same findings have been found in earlier research where the improvement of genre awareness, composition skills, language, and structure could be measured (Chaisiri, 2010; Cheng, 2008; Ho, 2009). Hence, even though graphic organizers are not required for teaching a genre pedagogy lesson, I would argue that using them together with the model text helps the overall structure of the lesson and helps the students organize their material, as it could be observed in my findings. This could further motivate teachers to use genre pedagogy in their teaching.

5.1.3 Genre pedagogy's relevance to the competence aims (LK20)

The conducted project has been shown to target every competence aim related to writing in 7th-grade. It is essential to consider this when implementing a teaching methodology, and genre pedagogy do just that (Horverak, 2016a). Additionally, as the general curriculum states: "writing requires planning, formulating, processing texts that communicate, and adapt the language to the purpose, receiver, and the situation, and to choose appropriate writing strategies" (The Norwegian Directorate for Education and Training, 2020a). By implementing this project in the 7th-grade classroom, I have shown that we have worked with planning in lessons 1, 2, and 3, when working with the booklet. Furthermore, we formulated and adapted the texts to the receiver by working with the genre in context.

This was facilitated in lesson 1, when we worked on contextualizing the genre. Furthermore, we worked on processing our texts in lesson 4, where the students edited their final product according to the argumentative essay genre requirements. Though this project took time to conduct, the project's final design answered several of the competence aims for writing after year seven from the Norwegian curriculum (2020b). The aims are described in chapter 1.4, and the project will be seen in light of the competence aims in accordance with the numbers from that chapter. 1) By having the booklet and the model text, I implemented text creation and creation strategies. 2) By using online writing and information gathering from the internet, we worked with digital resources for text creation. 3) By working with the argumentative essay genre and specific language in relation to this genre, we worked with vocabulary adapted to the receiver and situation. 4) By using the transition word sheet and the deconstruction of the model text, we worked with identifying sentence elements in an argumentative text and used this knowledge to write our texts. 5) By working with editing our texts, we followed the rules for spelling, inflection, and syntax. 6) The whole project and using the argumentative essay genre were a way of working with writing texts that both told, retold, and expressed the students' opinions in a way that was adapted to the imagined recipient. 7) By working with editing our texts, the students got to revise their texts based on the feedback they got from me.

Though this project took time to plan and conduct, the improvements that were made between the different pilots were noticeable. The development of the booklets, model text, and the project's structure was based on the experiences of the benefits and challenges. This suggests that genre pedagogy, although time-consuming, is a methodology that improves each time it is used. It is adaptable to the situation and the level of the participants. The project moved from an incomplete project with many faults to a more successful project plan that had been revised several times to fit the students and my own preferences. The project follows the Norwegian competence aims and builds on a theory about genre pedagogy and writing from several different researchers (Halliday & Webster, 2009; Horverak, 2020; Hyland, 2007; Lund, 2014; Manchón, 2011; Swain, 2005; Thomas, 2016).

Considering the findings from this study concerning previous studies on implementing genre pedagogy in the classroom and using graphic organizers in learning to write, I would argue that genre pedagogy has great potential to be implemented in the Norwegian EFL classroom. This is because a well-formulated pedagogical approach can answer the struggles that Norwegian students seem to be facing when writing academic texts later in life and coincides with the curricular requirements from LK20.

5.2 Challenges of implementing genre pedagogy in the EFL classroom

Although genre pedagogy has great potential in the Norwegian elementary EFL classroom, some challenges need to be discussed. The challenges that will be addressed will mainly be related to the time and effort it took to plan and execute this project and if this is a realistic methodology to implement in the real-life classroom. As there are few studies about the negative sides of implementing genre pedagogy in the classroom, there will be little connections to previous research. However, the theory will be discussed in relation to the findings.

5.2.1 Teaching genre pedagogy to a full classroom at elementary level

This project was conducted at an elementary school in an EFL setting, where there has been little research on the implementation of genre pedagogy in Norway. Firstly, when

looking at the project as a representative of how a genre pedagogy project can be implemented in the classroom, the number of participants participating in the project is essential to discuss. This project had six students in the classroom with one teacher. However, in a real-life classroom, the teacher will teach up to 20 students at once. This poses the question of whether such a project is transferable to a larger group. Even though genre pedagogy has been shown to increase the English production of students in the EFL context (Chaisiri, 2010; Cheng, 2008; Gill & Janjua, 2020; Ho, 2009; Luu, 2011), it might pose a challenge to implement on a larger group where many students need help at once. Several of the previously mentioned studies conducted on full high school level and university classes have shown that the implementation of genre pedagogy has been experienced as positive and as a great way of working with writing. However, it does not necessarily mean that this can be transferred to the elementary school setting. The students' English comprehension is lower than in the higher grade levels and needs more support to create well-developed argumentative essays. However, genre pedagogy has been implemented, with great success, in full elementary classrooms situations in previous studies (Horverak et al., 2020; Haugli, 2020). This leads me to believe that genre pedagogy, though challenging, can be used in full EFL classrooms with enough support from graphic organizers (Vasquez & Coudin, 2018).

5.2.2 Challenges for students

One of the challenges that might arise with implementing this project to a larger group is the number of participants. This study was conducted on a group of six students, with a medium to high level of English who found the project challenging. It could be argued that these challenges will only grow in a larger and more diverse group. Additionally, the participants in this group were mainly a homogeneous Norwegian group. Further, even at the level of English that the students were on, these students found aspects of the project challenging. According to some of the children, the new way of working with writing was challenging since it required them to write more and work with aspects of writing that were unfamiliar to them. This also led some of the students to rely less on the graphic organizers that were provided for them to work with structure and content. This again led some of the texts to have less of the traits from the argumentative essay genre than others. This tells me that this methodology takes time and effort to get used to both for the teacher and for the students. It is also difficult to tell how genre pedagogy will work with students with lower English comprehension levels than students with learning disabilities, as this was not tested in this project. However, genre pedagogy was initially designed to teach writing to students with disadvantages (Derewianka & Jones, 2016; Halliday & Webster, 2009) and would arguably be a good methodology for working with writing no matter the students' level of comprehension.

Additionally, genre pedagogy's use of model texts provides learners with a tool for increasing their metalinguistic understanding (Haugli, 2020). This is an important point for implementing genre pedagogy for L2 learners. It has been shown to increase students' content as they know what to do (Charney and Carlson, 1995; Yang and Zhang, 2010). This project did not explore the possibilities of differentiating the lessons to fit different language levels and would therefore be interesting to explore further.

5.2.3 A time-consuming methodology

Time was a notable issue in the project. Time as an issue was mentioned several times in the observational notes. For example, the project was planned to last about 4 hours but ended up lasting for 10 hours. This meant that some of the planned materials were cut

short, and the project could not be conducted as originally planned. Per week, the Norwegian Directorate for Education and Training (2020a) has put aside two hours for learning English. This means that a project of this scope could last for five weeks. Though this might not be problematic, as the writing skill development requires sufficient time (Drew, 2001), the teachers need to be aware of the time needed to conduct a project like this. Additionally, one of the new focuses of the LK20 is in-depth learning, and a lengthy project like this will stimulate the principles of deep learning (Norwegian Directorate Education and Training, 2020d). As deep learning requires sufficient time for every subject area, a lengthy project like this might be beneficial for giving every student time to learn about the complex matter writing is (Manchón, 2011). If a lesson subject area were to end after two hours every week, the principle of in-depth learning would not be met. Surface learning occurs when a subject is only briefly explored for a short time (Meld. St.28, 2015-2016).

However, the amount of time it took to plan, pilot, and implement the project in the classroom can be argued to be a considerable challenge with genre pedagogy. Teachers have little guidance from their education on teaching English writing (Horverak, 2015). In-depth learning might be challenging for overworked teachers who work full-time jobs and have limited time to plan and learn new pedagogical approaches to teach writing in the classroom. Especially due to the Corona pandemic, many teachers might not have the time nor the energy to learn or plan a new pedagogical approach (Ertesvåg, 2021; Haug & Mausethagen, 2019, p. 21).

This project took 47 hours to plan, pilot, and complete. As genre pedagogy is not taught in teacher education, we can assume that a teacher who wants to use genre pedagogy would have the same background I had before planning the project. As genre pedagogy is an intricate teaching methodology to learn, it will take time for a teacher to acquire the necessary knowledge that genre pedagogy requires. In addition, the lack of guidelines and developed teacher's guide on how to teach English writing in L2 writing literature (Lund, 2014; Quinn, 2013) results in teachers having to develop these methods themselves. The problem with this is the time it takes to create a theoretically grounded writing project that can be implemented in the classroom. Furthermore, the project's design needs to correspond with the Norwegian curriculum, meaning that the teacher needs to implement this into the planning process as well. As stated, this project took about 47 hours to produce and complete, and if this is the case with every genre pedagogy project that the teacher needs to plan, then the amount of time and effort will be difficult for a full-time teacher to spend.

5.3 Summary of discussion

In discussing the findings from this study, I have shed light on the potential and the challenges of implementing genre pedagogy in the EFL classroom. For the potential, we see that using model texts and graphic organizers in a genre pedagogy project help students structure their argumentative essays. Further, genre pedagogy makes it possible to work with every aim for writing in the LK20 for 7th grade in an in-depth way. However, there arise some challenges with the implementation of genre pedagogy. The methodology is time-consuming and can be experienced as challenging to implement in an elementary school setting. A solution to this problem could be that genre pedagogy could be taught in teacher education to give teachers a tool for working with writing in the EFL classroom. In my experience, teacher education has little focus on giving teacher students tools for working with writing in the English context. An argument could be that this is taught in the Norwegian subject. However, it has been discussed that learning to write in the L1 is

different than learning to write in the L2 (Manchón, 2011). As this skill is more complex to work with in a foreign language, there is a need for more didactic tools with L2 writing in teacher education. Genre pedagogy has also been discussed to increase the teachers' professional development (Hyland, 2007) and would therefore be a solution as a didactic tool in teacher education.

6 Conclusion

The focus of this study was to see how genre pedagogy could be implemented in a 7th-grade class. It sought to determine how a genre pedagogy project could be planned, revised, and carried out by a teacher-student who has never taught genre pedagogy before. The project has explored this experience has been for me as a researcher and teacher and how the students who participated experienced this project. The main findings from this study show that even though genre pedagogy took time and effort to plan, revise and conduct, the results were a successful project that helped the students' structure, organize, and improve their writing. The students expressed positive feelings towards the project and the argumentative essay genre. Although some students expressed dissatisfaction with parts of the conducted lesson, it was found that these feelings had little impact on the student's production level. The findings of this study suggest that genre pedagogy shows potential for Norwegian students who struggle with writing academic texts. It targets the goals for writing in the Norwegian curriculum set in 2020. The use of genre pedagogy is, in this study, perceived as a relevant methodology of working with argumentative essays. Though the question of transferability to a standard-sized class and the question of resources in the school is raised, the overwhelming improvements in the students' written content, length, and attitudes towards writing overshadow this issue. With a few modifications to structure and method, I believe this genre pedagogy project could and should be used to teach argumentative writing to 7th-graders.

6.1 Implications and suggestions for further research

Regarding implications for this project and further research, I believe that genre pedagogy should be explored as a teaching methodology for L2 writing in Norwegian schools. First, as an answer to the challenges faced in the discussion of this project, since the methodology takes time and effort to plan and get familiar with, the methodology could be taught in the teacher education for EFL written learning.

Even though there are studies conducted on genre pedagogy in higher grade levels and other parts of the world, more research needs to be done about implementing genre pedagogy in Norwegian elementary schools.

Moreover, this study uses a qualitative approach on a small-scale group, so the study cannot be generalized. Though this was not the goal of this study, it is important to keep in mind. Further research could also investigate this methodology in several grades and full classroom situations. As a closing remark, I would like to stress that genre pedagogy is understudied in the Norwegian EFL classroom and elementary schools. I hope other researchers will continue this research.

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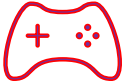

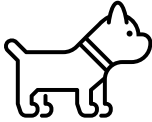

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8 Appendices

Appendix 1: Prompts

<p>Videogames: positive and negative sides?</p> 	<p>Is social media harmful?</p>
<p>Should we have school uniforms in Norway?</p>	<p>Should we drop homework?</p> 
<p>Should Pitbull dogs be allowed?</p> 	<p>Are humans responsible for global climate change?</p>
<p>Should vaccines be mandatory?</p>	<p>Choose your own topic!</p> 

Appendix 2: Lesson plan

Lesson plan

Lesson 1	What/How	Why
Purpose and goal	<p>We are working on understanding the genre and prewriting.</p> <p>Goal: Create a research question and find relevant and credible information about the subject.</p>	
Introduction 30 minutes	<p>Activate the pupil's prior knowledge about writing an argumentative essay and a time when they conducted research. The pupils and the teacher should explore in what context informational essays are used and who the receivers of these essays are. The teacher will present the model text on the blackboard after this and how the finished project will end. Finally, explain the goal for this project as a whole and the goal for this lesson.</p>	<p>The start of the lesson works with contextualizing the genre and letting the pupils get familiar with the concept of this project. Works with Horverak et al.'s (2020) first step. The model text will work as a guide throughout the lessons.</p>
Modelling and Guided Practice 1 hour	<p>In the second part of this lesson, the pupils should discuss what a research question is with the teacher. The teacher should explain and write up so that the pupils know what they are working to create and the translation of the word into Norwegian. Finally, the teacher will hand out examples of prompts that the pupils can work on and the booklet where the beginning of the project will be written.</p> <p>During this lesson, the pupils will</p> <ul style="list-style-type: none"> - Find and work with credible sources - Write down relevant information from their sources on the first page of their booklet. - Start with looking at how they will begin to structure their essays. <p>The teacher will go through the first three pages of the booklet and explain the different sections. The teacher should model how the pupils record their findings and how the sources should be cited. The teacher explains the difference between relevant and irrelevant information. In this part of</p>	<p>Letting the pupils explore terminology related to argumentative essays.</p> <p>Works with essential aspects related to the genre.</p> <p>Model structuring of an argumentative text Works with Horverak et al.'s (2020) third step.</p>

	the process, the teacher will heavily guide and model for the pupils.	
Independent Work 1.5 hours	The pupils will go through the first three pages of the booklet and fill in the information gathered. During this time, the teacher's role is to answer questions and guide the pupils based on the guided practice section. This lesson will create the basis for their essay, and it is essential to work thoroughly with their sources.	After the teacher has modelled how to work with the booklet, the pupils are given time to work independently.

Lesson 2	What/how	Why
Goal	Goal: Sort and organize the gathered information.	
Introduction 30 minutes	Introduce the general structure of an essay: <i>introduction, three body paragraphs, and a conclusion</i> . The teacher should write it up and ask if they know the words in Norwegian. The teacher will explain the goal for this lesson and go through pages three and four in their booklets. The pupils will be using the first two pages that they completed during the last lesson.	This lesson works with organizing an argumentative text to make it easier for the pupils in the final writing session.
Modelling and Guided Practice 30 minutes	The first step should be to get the pupils to think about what they want their main ideas to be about, based on the initial ideas from the research that they did in step one. The teacher should model and show that in the teacher model, there are a few common themes across the study that should be included as the main ideas. These themes should be sorted into three categories that later will become the three body paragraphs. The teacher will again model how to sort the themes into categories using the smartboard. In this part, it is important to stress that the pupils do not need to write complete sentences but summarise the information into bullet points. The teacher should again stress that these categories were made from the	The teacher works as a guide for how the organizing should be done and how this relates to the final product. The pupils will do parts of the lesson together with the teacher. Works with Horverak et al.'s (2020) second step and fourth step.

	<p>common ideas across the different sources. Now the teacher will show how the research from page one in the booklet can be sorted under these categories and become evidence for the category. This will be done by placing the different notes under the three categories. Now the pupils will do the same with their own notes. The teacher hands out three sticky notes to each pupil, and the pupils will then do the activity.</p> <p>The model text will be used to show how the structure of the final project will look.</p>	
<p>Independent Work 1 hour</p>	<p>When everyone is done sorting, they can begin to fill in their sorting on pages three and four in the booklet. The teacher should explain to the pupils that the categories become the supporting points and that the notes placed under the categories become the evidence. This is part of sorting the information, and the pupils get the chance to see how the three body parts in their essay start to take form.</p>	<p>The pupils are given time to use their newly acquired knowledge to work independently.</p>

Lesson 3	What/How	Why
<p>Goal</p>	<p>Goal: Creating an outline for the essay</p>	
<p>Introduction 30 minutes</p>	<p>The teacher should explain to the pupils that the goal is to create a clear and cohesive outline for their essay in this lesson. The pupils will use the information they have gathered and sorted to further expand on their ideas and to start to create a clear outline that they will use when writing their final essay. The outline will consist of a polished thesis statement, the supporting points that make up the three body paragraphs, and a concluding statement.</p>	<p>The outline should gather the thoughts and information the pupils have started to write about. It also ensures that the pupils write their own text instead of copying directly from the internet. The genre-specific aspects will become even clearer in this phase.</p> <p>Works with Horverak et al.'s (2020) third step.</p>
<p>Modelling and Guided Practice 1 hour</p>	<p>The teacher should explain that an outline is a helpful tool that researchers will use to help organize their essays. The teacher will write the word outline</p>	<p>The use of the graphic organizers will make the organization and structure of the argumentative essay genre easier to follow.</p>

on the smartboard and the Norwegian translation. The teacher will go through pages five to nine in the booklet and explain the different sections. The teacher should explain this lesson works by filling out the bullet points they created in the last lesson into complete sentences that they can use in their draft. Then, the teacher will go through the pages given to the children on their computers. Once the teacher has gone through the pages used in today's lesson, the teacher will go through the important aspects that the pupils have worked on within the previous lessons. The terms thesis statement, supporting points, and concluding statement should be written on the smartboard together with the Norwegian translation. The lesson will be divided into different steps to complete the pages on their computers so that the teacher can make sure that everyone has understood the assignment before letting them work independently.

The first step is for the pupils to work on their thesis statement, and the teacher should give the pupils some helpful guidelines for writing a good thesis statement. For example, the teacher should explain that a thesis statement should not be a question and should neither be too broad nor too narrow. To illustrate this, the teacher should model how the example statement could be improved.

In this next step, it is important to talk about a hook and work on how they can write interesting hooks for their essay. The pupils can work in pairs to discuss how they can write the hooks for their essay. The teacher will go around and give feedback on how they can improve if needed.

The third step will be to work on transition words or phrases. On page ten in the booklet, there is a list of different transition words and the different contexts in which they are used. The pupils can look at them and

	<p>find words that will work well in their essay. This should be filled out in their booklets during independent work time.</p> <p>The last step in is to think of ideas connected to the visual part of the essay. The pupils will get time to discuss what they want to include in pictures, tables, maps etc. The teacher should also give time before the independent work time for pupils to ask lingering questions about the pages they will fill out during the independent work time.</p>	
<p>Independent Work 1.5 hours</p>	<p>The pupils will be given time to complete the pages given to them on their computers. The teacher will walk around and provide feedback and help as needed. The pupils are allowed to discuss with each other.</p>	<p>The pupils are given time to use the knowledge they acquired in during the modelling to work independently.</p>

Lesson 4	What/How	Why
Goal	Goal: Create the essay, using the graphic organizers from the booklet and revise it using the editing sheet.	
Introduction 30 minutes	The teacher should explain that the goal for today is to finish the essay and edit it for "publication."	The pupils will be using the knowledge they have gathered during the previous lessons to create their own texts.
Modelling and Guided Practice 30 minutes	The teacher shows how the different sections in the outline correspond to the different sections in the example text (This is colour-coded). Writing the essay should be easy at this point as the pupils can copy the text right from their outline sheet. The teacher also shows how pupils can use the editing sheet to revise their texts.	The model text will be used once again as a guide for how the pupils should structure their own texts. Works with Horverak et al.'s (2020) second step.
Independent Work 1 hour	The pupils will get the rest of the lesson to write and edit their essays. When they are finished, they must show the teacher their finished product, get it approved, and print it out.	Independent work with acquired knowledge as well as feedback from the teacher Works with Horverak et al.'s (2020) fifth step.
Conclusion 10 minutes	The teacher and the pupils look at the finished project. Then, the pupils can share their thoughts about the project if they want and get to hang up their texts on display.	

Appendix 3: Model text

Pollution harms the ocean

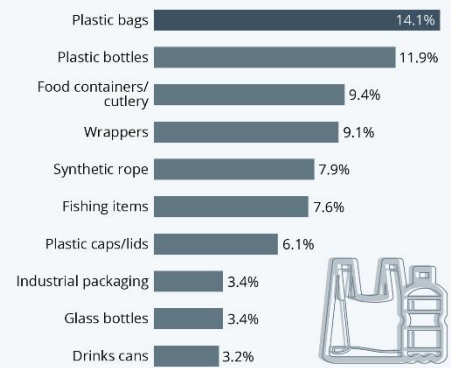
Studies have shown that human waste affects the ocean in three major ways. The largest human-made pollution comes from plastic waste in the ocean. It travels from land, through the waterways, and into the ocean. This plastic has become harmful to marine animals when they mistake it for food. The plastic that remains, often clumps together to make up large garbage islands in the ocean. The third biggest human-made pollution comes from chemicals from our factories that have created the growth of toxic plants in the ocean. Based on these studies, the thesis statement for this essay will be that pollution has a negative impact on the ocean, because human trash and chemicals threaten marine animals and their environment.

Plastic waste

Due to plastic waste from humans, Seasave has estimated that 40 % of marine animals have been affected. 80% of all pollution in the ocean comes from plastic from the cities. The plastic gets transported to the ocean by waterways. This ends up becoming harmful for the marine animals as they often mistake it for food and eats it. Noaa has also found that as the animals eat the trash, heavy metals enter the food chain and therefore also affect us humans. To summarize, we see that plastic becomes harmful to marine animals and, as we will see, affects them in more than one way.

Plastic Items Dominate Ocean Garbage

The 10 most widespread waste items polluting the world's oceans*



* Based on waste items found in seven aquatic ecosystems globally. Source: Carmen Morales-Caselles et al. (2021)



statista

Islands of trash



Additionally, Noaa also states that the plastic trash ends up creating large garbage patches in the ocean. Plastic and trash clump together to form large islands of trash. National Geographic says that this is problematic as plastic waste is long-lasting and takes decades to break down. Because it takes a long time to disappear, it ruins the environment. It also keeps getting bigger and bigger. Ultimately these patches are growing, making them harmful to the environment and difficult to get rid of.

Toxic plants

Simultaneously chemicals from factories create the growth of toxic plants in the ocean. National Geographic looks at this as the other main type of pollution besides trash, and it follows the same way to the ocean via waterways. These toxic plants are harmful to the native species of plants and marine animals and can slowly take over large patches on the ocean floor. Bc is concerned as this also becomes harmful for humans as this contaminates the seafood we are eating. This is the third largest pollution to our oceans and it affects the marine animals and their environment.



Conclusion

To conclude, we firstly wanted to investigate that pollution has a negative impact on the ocean, because human trash and chemicals threaten marine animals and their environment. Studies showed that marine animals accidentally consume trash, the plastic in the oceans creates long-lasting garbage islands, and chemicals create the growth of toxic plants. It is clear to say that pollution from human activity negatively impacts the ocean in many.

Sources:

Seasave.org

Nationalgeographic.org

Noaa.gov

Bc.edu

RESEARCH ORGANIZER: NOTE TAKING

Reflections and Conclusions



1. What common details or themes did you find in your research?

2. Was there any conflicting information?

3. Based on your research, what do you think the main idea of your essay should be?

4. How will you organize your information in an essay format?

GRAPHIC ORGANIZER: INFORMATIONAL WRITING

Plan your essay with this organizer



Research question:
Thesis statement:
Supporting point #1:
Evidence: 1. 2. 3. How does the evidence support point #1? SOURCES:

Supporting point #2:

Evidence:

1.

2.

3.

How does the evidence support point #1?

SOURCES:

Supporting point #3:

Evidence:

1.

2.

3.

How does the evidence support point #1?

SOURCES:

Concluding statement:

TRANSITION WORDS AND PHRASES

Transition words and phrases connect the ideas in your writing and show how those ideas are related. This sheet shows some examples of transition words and when you can use it to make your essay flow better.

Transition words to compare ideas: Similarly Likewise By the same token In similar fashion In the same way	Transition words to contrast ideas: However On the contrary On the other hand Although In contrast
Transition words to show a cause or purpose: Because For that reason Given that Even if Due to	Transition words to show effect or result: Therefore Consequently As a result Hence So then
Transition words to add or extend an idea: Additionally In addition Furthermore Moreover Also	Transition words to clarify or emphasize: In other words Particularly More importantly Specifically In the same way
Transition words to show time or sequence: Meanwhile Simultaneously Afterwards Previously Subsequently	Transition words to conclude or summarize: Finally In conclusion Ultimately To summarize Altogether

EDITING CHECKLIST

Editing is the process of strengthening your writing by correction errors.

Editing focus	My review	Peer review
Mechanics and conventions		
I capitalized the first word in each sentence.		
I capitalized all proper nouns.		
I capitalized titles and headings.		
I spelled all words correctly.		
I used commas correctly.		
I used correct punctuation at the end of each sentence.		
Grammar		
I used the same verb tense (past, present, future) throughout my writing.		
I used varied sentence beginnings.		
Style		
I used a formal style and did not include personal opinions		
I have an introduction, three main body paragraphs and a conclusion.		

Appendix 5: Digital booklet

Name:

DRAFT AN OUTLINE:

An outline helps you construct and organize your ideas. This guide will help you draft the **title, introduction, body, and conclusion** of your essay, including support evidence, and cited sources.

TITLE	
1. INTRODUCTION	<p>Hook:</p> <p>Three sentences to introduce your supporting points:</p> <p>Supporting point #1:</p> <p>Supporting point #2:</p> <p>Supporting point #3:</p> <p>Thesis statement:</p>

--	--

	PARAGRAPH HEADING:
2. BODY PARAGRAPH #1	<p>Transition word or phrase:</p> <p>Topic (supporting point #1):</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Concluding sentence:</p>

	PARAGRAPH HEADING:
3. BODY PARAGRAPH #2	<p>Transition word or phrase:</p> <p>Topic (supporting point #1):</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Concluding sentence:</p>

	PARAGRAPH HEADING:
4. BODY PARAGRAPH #3	<p>Transition word or phrase:</p> <p>Topic (supporting point #1):</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Evidence (with sited source):</p> <p>Explain:</p> <p>Concluding sentence:</p>

5. CONCLUSION	<p>Transition word or phrase:</p> <p>Thesis statement:</p> <p>Supporting point #1:</p> <p>Supporting point #2:</p> <p>Supporting point #3:</p> <p>Closing sentence:</p>
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6. VISUALS	<p>In an informational essay, you may want to include visuals such as charts, tables, maps, diagrams, or pictures. Where will you please them in your essay?</p>
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What you didn't know about the war in Ukraine

Did you know why it's actually war in Ukraine? To understand why it's war, we have to look at the background of Ukraine and Russia. We are also gonna look at Ukraine and Nato. Why doesn't Putin want Ukraine in Nato? And why do Ukraine want to join Nato? What is Crimea and what happened in Ukraine? We are gonna find out. Based on what I found out, I want to talk about the background of the war, Ukraine and Russia and NATO.

The background of the war

For many years ago, Ukraine was a part of Russia. They had the same leader and they spoke the same language. But Ukraine didn't want to be a part of Russia anymore. They wanted to be their own country.

When the Soviet Union disintegrated in 1991, Ukraine became an independent country. But, Putin means that Ukraine is still a part of Russia and wants Ukraine back. Now Ukraine wants to join NATO because they want the protection that you get when you are in NATO. But Putin doesn't want Ukraine in NATO. He says that if they join NATO, it will be threatening Russia.



Ukraine and NATO

NATO is a defensive alliance of 30 countries from Europe and North America. NATO exists to protect its member countries. NATO stands for North Atlantic Treaty Organization.

Ukraine is not a part of NATO, but they want to join. Putin doesn't want Ukraine to join NATO. He means that if Ukraine joins the group it would be a threat to Russia's borders.

To help Ukraine in the war, NATO gives weapons and money to Ukraine. They also open borders to receive refugees.



Ukraine and Russia

Crimea was a part of Russia from 1783. In 1954, Crimea was transferred to Ukraine. But in 1992, Russia took Crimea back again. So now Crimea is a part of Russia, but Ukraine and Russia are arguing about Crimea.

Putin wants Ukraine to be a part of Russia again and doesn't want Ukraine to join NATO. Ukraine wants to join NATO and wants to be their own country. So they want the opposite of each other. When countries have war because of the leaders or things that are not the peoples fault, innocent people get the penalty.



Conclusion

From what we have explored in this study, we have seen how the war started and the consequences of the war. The war has been negative and has destroyed many people's lives.

Sources

Nato.int
Nrk.no
Britannica.com
VG.no
Eirun

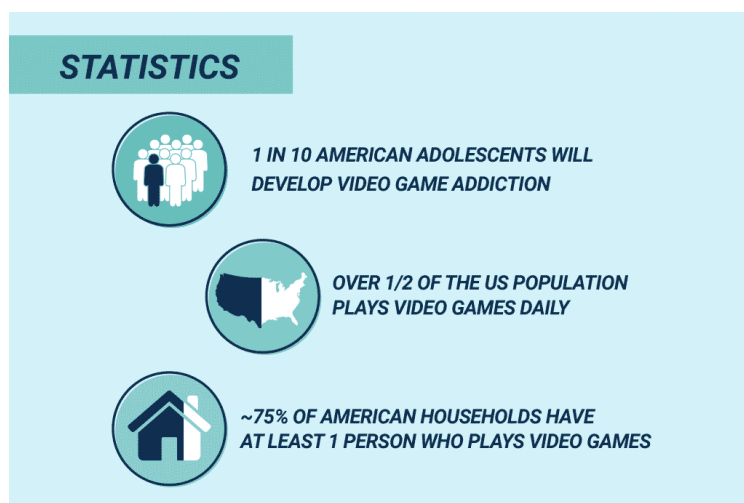


Video games psychological pros and cons

Did you know that about 2,77 billion people game and 60 million of them have a gaming addiction. Studies have shown that playing video games can affect the way you react in a positive way. Some reacertrcers in New York found out that gamers can focus on more than 6 things at once without getting confused. It has also been proven that gaming can affect your mental health, if you get a gaming addiction it will eventually affect the way you interact with people. It also matters what games you play because different games do different things. If you only play games like brain teaser games your decision-making skills and some games can improve your reading skills. According to the research I have done it shows that gaming is both good and bad for you but it's based on the type of games you play.

Positive effects on gaming

Studies have shown that gaming can positively affect the way you do different things, for example the way you react. Some researchers in New York studied it and found out that gamers can focus on more than six things without getting confused. Based on the type of games you play it can improve other things too, like decision making skills and reaction skills. Some games can even improve your hand-eye coordination too, because when you game you focus on a lot of things at once, so that improves your eye coordination and in some games you have to react really fast, so when you game a lot of those types of games you eventually get better at it. A Lot of games also improve reading skills and can even make you learn new languages. Ultimately games have a lot of positive effects but it also has negatives.

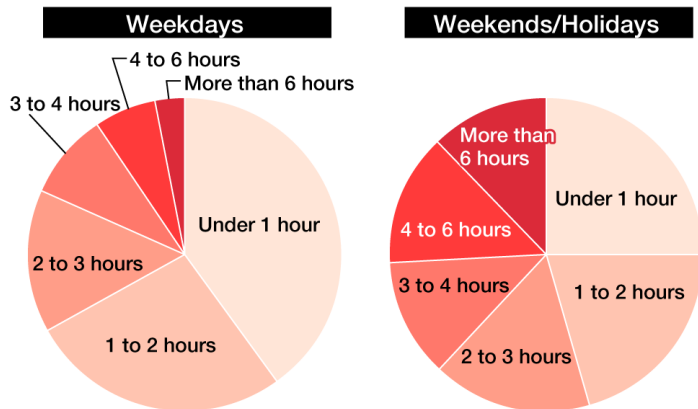


Mental health

Getting a gaming addiction will affect your mental health a lot. When your mental health is bad it will make you do stuff differently in a negative way, for example the way you interact with people like your family and friends. Many people suffer from gaming addiction. About 60 million people

have a gaming addiction. If you get a gaming addiction it will also affect how you do in school. If you stay up all night playing games it will drain your mental health and make you not have the energy to go to school. Many people that have gaming addiction don't do their homework or study for tests. If you have bad mental health you will develop relationship issues and make you disconnect from your family and friends. Altogether we can see that gaming can affect your mental health in a lot of negative ways.

How Many Hours a Day Do You Play Video Games?



Different games do different things

Based on the type of games you play it does different things. If you play a lot of games that have to do with reaction or decision making it will improve those skills, like brain teaser games will help improve those skills, but if you only play shooting games it will set a negative image. Most games will improve your reading skills

Created by Nippon.com based on data from the National Hospital Organization Kurihama Medical and Addiction Center. The survey targeted 9,000 people aged 10 to 29 nationwide, of whom 5,100 provided answers. nippon.com

because in most games you have to read or listen to someone talking. And in some games you can even chat with people and that can help with social skills. Altogether we can see that gaming has a lot of positive sides to it but also a lot of negatives.

Conclusion

To conclude, Video games are both good and bad for you, but it's based on the type of games you play and it's important to not get addicted. Based on all the research I have done it is clear to say that gaming can be really bad but also very good.

sources:

- Health.harvard.edu Kidshealth.org Heathygamer.gg Learnenglishteens.org
- Euruni.edu

What you didn't know about donuts

The donut is a lot more unhealthy than you thought in the first place. The donut has an interesting background, and has a lot of ingredients. The donut is bad for your health if you eat a lot of it, but many people wonder if there are some good sides of it too. I have found some positive sides of it, but there are way more bad sides. Based on these studies, the thesis statement for this essay will be that the donut affects your health if you eat a lot of it.



Where is the donut from, and what ingredients are in it?

The donut includes many ingredients. According to Tine, you need water, eggs, milk, sugar and topping for the top. The donut is from America and is fried in lard. The first donut machine was invented in the 1920s by Adolph Levitt. It has a shape like a circle and a hole in the middle. The shape was created by Hanson Crockett Gregory. Altogether all these things made the donut what it is today.



The sweet danger of sugar

The donut is bad for your health, because there's a lot of sugar in just one of them. According to Clevelandclinic, It's around 15-30 grams of sugar in it and it will cost you 250-550 calories, that corresponds to a quarter of all the calories you should have in a day. After a long time it could affect your health and you could get diseases like diabetes, you could go overweight and have a big sugar crush. Ultimately we see that all the sugar in just one donut is bad for your health.



The shocking side of the donut

Donuts help you concentrate, and are good for your memory. If you are in need of replenishing your energy it will help with a donut. Be careful with eating a lot, because after some time it could start to affect you in negative ways instead of positive ones. However we found some positive sides, there's a way more negative sides of it.



Conclusion

In conclusion we firstly wanted to look into how the donuts affects your health, in different ways. We looked into the ingredients and background of the donut, the calories and the way it affects you negatively and the few positive sides like how it helps your memory and concentration. Studies showed that donuts are bad for your health if you eat a lot of it and that it could lead to diseases and weight problems.

Sources:

health.clevelandclinic.org

livestrong.com

ktre.com

tine.no





Should pitbull owners be allowed to keep their pitbull dogs

The big question in the dog world is: can you keep a pitbull dog?

So my task is to do research and then write what I think. In this essay we are going to learn about pitbull dogs. In the next 3 sentences we are going to take a look at what we are going to look for. Pitbull dogs can be friendly but they were originally bred for hunting and fighting. Pitbull dogs can lock their bite and they can bite very hard. Many pitbull dogs are friendly but there are some pitbull dogs that are aggressive and dangerous. I think that it should not be allowed to breed new pitbull's or make more pitbull's, but the pitbull dogs that live now should live until they die. And then pitbull dogs will be gone but they will not be gone in a bad method like killing.

The background for pitbull dogs

Due to what Aspc.org says was Pitbull dogs meant for killing bears and other big animals. Pitbull dogs were bred to hunt bears and other big animals. But in the 1800s the world made a rule that said that you couldn't use pitbull dogs to kill animals and then some people thought it would be funny if they started fighting with their pitbull dogs. But the pitbull bite is also a thing. Pitbull dogs have very strong jaws.



When they bite it feels like they can lock their bites. The American pitbull dogs can bite all the way up to 300 pounds of pressure. Let's take a look at pitbull speed. Pitbull dogs can run extremely fast. Pitbull dogs can run so fast because they have big muscles. Pitbull dogs can run up to 35 - 45 mph that is 56 - 72 kmh. That is very fast. I think that Pitbull dogs are very dangerous if you make them mad.

Positive and negative sides

However, Pitbull dogs can be good and can be bad. Pitbull dogs can be good and can be bad. I heard (dad) Say one time that pitbull dogs don't understand playing. Like if you are fighting and you roll over to the back and have your tail between your foot's you are saying that I give up. But some pitbull dogs don't understand that. I have also heard ██████ say that Some pitbull dogs are not bad. Some pitbull dogs are very kind. If you have a kind dog you can make him bad. And if you have a bad dog you can make him good. It is always the trainer or what the dogs have felt before some make the dog. Every dog can be kind. But pitbull dogs were started with bad trainers and fighting and that is why some of the pitbull dogs are bad. Here are some facts about pitbull muscles. Pitbull dogs have big muscles. Pitbull dogs have extremely big muscles but how do the pitbull dogs get them? Pitbull dogs are very energetic and when you feed them they use their body very much because they have new energy. So pitbull dogs are very healthy. But some of the pitbull dog owners drug their dog to get more muscles. My thoughts are that Some pitbull dogs are ok to keep.



Why pitbull dogs are banned

To summarize, for several reasons, they are banned in many countries. Pitbull dogs are banned in many countries. Here are some dogs that are banned in norway: *pitbulls*, *American Staffordshire terriers (Amstaffs)*, *Fila Brasileiros*, *Tosa Inu*, *Dogo Argentino* and *Czechoslovakian wolfhounds*. They are all banned. But Pitbull dogs are banned In more than 900 cities in the U.S. And pitbull dogs are banned in more than 30 countries. That is very many countries. Many countries have banned pitbull



dogs because of their breed and their history. I think that is a little bit okay but it is also not that okay. Pitbull dogs have been bad but they have gotten a little bit better. but I wonder Who decides which breed is allowed and which breed is not allowed. Let's find out. It is BSL who decides which breed that is allowed and which breed that it is not allowed. Pitbull dogs are one of the dogs that BSL doesn't allow. Pitbull dogs should be banned in the lands they already are banned in.

Conclusion

To conclude, it should not be allowed to breed new pitbull's or make more pitbull's but The pitbull dogs that live now should live until they die. And then pitbull dogs will be gone but they will not be gone on a bad method like killing. Pitbull dogs can be friendly but they were originally bred for hunting and fighting. Pitbull dogs can be good and can be bad. Pitbull dogs are banned in many countries but they are allowed in some countries. Pitbull dogs should not be bred anymore, because they are bad for the environment.

Sources:

Aspca.org

██████████

dad

Appendix 10: Collected text, Jasper

Videogames psychological pros and cons

You may not have video games can make you know that by you can increase your example is that if losing you remember and try to strategize could also, increase even reverse the occurs as people age.



known that playing your brain better. Did playing strategy games memorization? An you're playing and what you did wrong your next move? It mental flexibility and mental decline that Let's say you fail an

attack on the enemy then you will need to change your way of attacking. More importantly, if you usually get a lazy eye, using it without the aid of the normal eye while playing video games helped to normalize the affected eye.

After doing all this research my statement is that gaming actually can help you and not only affects your body negatively.

Why is gaming bad?



However, playing video games for a long time (8 - 12)

hours a day can create physical stress and can ruin your daily basis. Also Playing games can compromise personal health and can make you ruin your common sleep schedule.

Research has shown that you can become more quiet

and unfocused on different things like homework.

To summarize gaming also have some side effects that aren't that good to get.

There are more good things about gaming than bad.

Most people who play shooting games have more accurate hand-eye coordination and can do stuff quicker than normal people. This happens because you do the same movement over and over again. Let's say you're playing a video game, it has a high chance of spreading it to other people if they're bored. I found this out by playing video games in class and it attracted a lot of people to do the same thing. In conclusion, playing video games has a better positive side.

Why is gaming good?

Video games can make you take quick split-second decisions. Studies have shown that when playing video games. Most of my research has shown that people who play strategy games have more of a problem-solving brain, it can improve your brain function, and reaction time therefore most professional gamers have a high reaction time. Ultimately gaming is good for you and although it can be bad it has some good things about it!

Conclusion

In this study, I wanted to do research on video games that aren't good if you play for a long time and can make you addicted however it has a big positive side. A lot of parents always say that it's bad it could hurt your eyes and ECT but the studies have shown a big difference, gaming has a big positive effect. Although gaming can be bad ultimately it has some really good pros and can make you a smarter person. Overall gaming is mostly good.

Fighting dog or family dog?

Pitbulls are actually a very friendly dog breed.

They are very protective, loyal and love to show affection. Some people would think about pitbulls as aggressive fighting dogs, but that's just not the case. We are gonna go over these topics: that pitbulls have lots of negative reputations, if pitbulls make great friends and why pitbulls should be allowed in more countries, such as Norway.

My thesis statement is that I mean that pitbulls should be more loved and specifically should be allowed in more countries.

Bad reputation

Pitbulls have lots of bad reputations and myths.

Most pitbull attacks are from abused dogs. Studies have shown that most pitbull attacks are from pitbulls that are starved and abused well into adulthood, making them more aggressive. Many believe things about pitbulls that are simply not real. Some people believe that pitbulls can, for example, lock their jaws with a locking mechanism, that they are really aggressive and will jump on anyone if threatened.

They are often used in dogfighting. One of the most brutal things in the world is dogfighting. In a dogfight two dogs are thrown into an arena to fight to the death. People take bets on which dog is going to win. Pitbulls make good fighting dogs due to their bulky bodies and strong jaws. But there are many other dangerous dog breeds that are used in dogfighting. The reason people are afraid of pitbulls is because pitbulls are the highlight when people think of dangerous dogs due to the rumors people on the internet have put on them.



Pitbulls are very loving dogs.

Pitbulls are really friendly. Studies have (aspeca.org) showed that pitbulls are very friendly. Some people think they just mean dogs, but pitbulls are very social, loving and bond with their owner very well. Pitbulls typically show affection by being as close as possible. They love to lean, cuddle and climb up on your lap. They're also prone to jumping up and licking your face, wagging their tail with intensity, and gazing lovingly at you while sticking by your side as much as they possibly can.

Pitbulls are very protective towards their owners. Pitbulls can be particularly prone to defensiveness and aggression when they believe their family is threatened. They make good

guard dogs but need serious training for them to become good ones, but they will protect their owner even without training. To summarize, pitbulls are really friendly.



Pitbulls should be allowed in Norway.

Pitbulls are not as bad as one would think and should be allowed in Norway. There are many fighting dog breeds, not only pitbulls. Pitbulls are just one of many dog breeds which are used in dogfighting. There are many dogs which could take on a pitbull such as rottweilers, the fila Brasileiro, a tosa inu, the dogo argentino and the Czechlovakian wolfdog, and all these aren't even banned. Norway has other reasons they banned pitbulls. Norway banned not only because "they are dangerous" but also because they say they are "overbred". Overbreeding makes dogs have problems with limbs and organs. Almost all family dogs are overbred and have some kind of problems, not only pitbulls, F.eks Labradors (hip disease), Golden retriever (heart problems), Boxers (tumors and heart disease) and Dachs Dogs (spinal problems and diabetes). Altogether maybe pitbulls should be allowed in Norway?



Conclusion

To conclude, pitbulls have just a really bad reputation and more people should know how friendly and caring they really are. From what we have found it's safe to say that pitbulls really have just gotten a really bad reputation because of their size, strength and fighting capabilities. I believe that pitbulls should be allowed in Norway.

Sources: Foundanimals.org, pawmetolifeline.org, notabully.org, mattilsynet.no, peta.org, aspca.org.

Appendix 12: Interview guide

Intervju guide

Sub question 1: How do Norwegian pupils think about working with genre pedagogy?

1.0 Hva synes dere om forrige økt?

1.1 Hvis bra: Hva var det som var bra? Kan de nevne noe spesifikt?

1.2 Hvis dårlig: Hva var det som ikke fungerte?

2.0 Husker dere hvilken sjanger vi arbeidet med og når man kan bruke den sjangeren?

2.1 Hva er nyttig med sjangeren?

2.2 Tror dere at dere kan få bruk for sjangeren senere i livet?

Sub question 2: What prior knowledge do the pupils have about working through genres?

3.0 Hvordan likte du å arbeide med engelsk skriving på denne måten? Kunne dere mye fra før?

3.1 Hva var bra? Hva kunne dere fra før?

3.2 Hva var vanskelig? Hva var nytt?

4.0 Har dere arbeidet med skriving på denne måten før?

Sub question 3: What did the pupils feel about this lesson? What did the pupils learn and benefit from?

5.0 Hva tenker du om teksten du har skrevet?

5.1 Hvis fornøyd: Hva var det som var bra med teksten? Hvorfor er du fornøyd?

5.2 Hvis misfornøyd: Hva var det du ikke var fornøyd med? Hvordan kunne den blitt bedre? Var oppgaven forståelsesfull?

6.0 Hjalp det å ha en eksempeltekst å arbeide ut ifra?

6.1 Hvis ja: hvordan var den til hjelp?

6.2 Hvis nei: Hvorfor hjalp den ikke?

7.0 Hjalp det å ha støtte ark med nye ord på?

7.1 Var det nye ord dere følte var nyttige?

7.2 Var noen av ordene vanskelige å forstå

8.0 Hvordan var det å redigere tekstene ut ifra kriteriene dere hadde fått?

8.1 Hvis bra: var veiledningsarkene til hjelp

8.2 Hvis dårlig: Hvorfor funket det ikke?

Sub question 4: How can the lesson improve?

9.0 Hvordan tenker du at denne timen kunne blitt enda bedre?

10.0 Ville du arbeidet med engelsk på denne måten igjen?

