



UMEÅ UNIVERSITY

Writing across the Curriculum in Compulsory School in Sweden

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I have had the opportunity to attend the SEMLA research school (VR 2017:06048), a four-year PhD programme for language teacher educators. That means, all PhD students within the research school have experience from teaching at teacher education programs. The research school is coordinated by Stockholm University in collaboration with the universities in Umeå and Gothenburg, offering great opportunities for networking and collaboration, both nationally and internationally while benefitting from the wide network of our experienced tutors.

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To Pelle, Axel, and Frans

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Abstract

We live in a mass writing society (Brandt, 2015) with high demands on the citizens' abilities to write for full participation, and effective teaching of writing is important. This thesis explores how writing is taught in Swedish compulsory school across the curriculum, investigating both how teachers talk about and teach writing. The aim of the doctoral project is to explore how writing is taught across the curriculum in Swedish compulsory school. Two main questions are raised: What discourses of writing can be identified among teachers across the curriculum? How do teachers use writing for pedagogical purposes across the curriculum? These questions are investigated in three studies based on different empirical data. In the first, 60 teachers in Swedish as L1 in school years 1–9 described their teaching of writing in a questionnaire. In the second study, teachers' interactions about the teaching of writing were explored in an extended staffroom on Facebook for teachers in both Swedish as L1 and as L2 in school years 1–9. In the third study, the teaching of writing in school practice across the curriculum was observed in school years 4–6.

Ivanič's (2004, 2017) framework for discourses of writing and learning to write was employed as an analytical tool. This framework builds on theories of language use in layers, accomplishing a comprehensive understanding of the teaching of writing. The framework consists of seven discourses of writing: a skills discourse, a creativity discourse, a discourse for thinking and learning, a process discourse, a genre discourse, a social practices discourse, and a socio-political discourse.

The findings reveal that writing across the curriculum was undertaught but writing as a tool for learning – enacted in a discourse for thinking and learning – had a strong position. In language subjects, text-focused writing discourses dominated (a skills and a genre discourse) and a creativity and a process discourse were identified, often combined with a genre discourse. Context-focused writing (a social practices and a socio-political discourse) was rare, as has been shown by other studies (cf. McCarthey et al., 2014). Language teachers seemed responsible for the teaching of writing, and models for writing were common, e.g., a practical process model and a model for genre writing. The pupils wrote for learning outcomes, and for their teacher, and there was a lack of participatory writing or a critical view on writing. Finally, a comprehensive teaching of writing is argued to develop pupils' writing proficiency. How such teaching can be achieved is discussed in relation to teachers' beliefs, the curriculum, subject conventions, school material (cf. Smidt, 2010), and colleagues and key persons on social media – and in relation to what literacy skills that are necessary in the 21st century.

Acknowledgements

when we have gathered new facts or look more closely at texts, writing can help us move to a new stage of thinking ... Not only am I learning as I write, I learn from what I have written as the formulations I made rattle around in my mind and change the way I look at things afterward. (Bazerman 2009, pp. 279–280)

Not only have I learnt when writing this thesis, I have learnt from what I have written, and going through this process has developed the way I look at writing and the teaching of writing (cf. Bazerman, 2009). With words and phrases swirling in my thoughts, writing can be seen as a cognitive act. Though writing is not merely a cognitive act; writing it is also strongly connected to text and context. In this context I have been surrounded by inestimable people for my writing processes, to whom I will always be grateful.

Therefore, I would like to start this text with a few words to those who helped me shape this thesis in one way or another, and without whom these past four years would not have been the same. Thank you all. First and foremost, from my point of view there was a perfect match with my supervisors, Professor Eva Lindgren at Umeå University and Senior Lecturer Ann-Christin Randahl at University of Gothenburg. You have always encouraged me, giving me the feeling that everything is possible – it just takes a bit more work. Thank you for always believing in my doctoral project and making me do that work. Eva, I think you are participatory research personalised: including, trusting, and visualising “The beauty of working in a team”. Thank you! And thank you Anki, for your thoughtful readings and comments, for clarifying discussions, and for wonderful baking! In some way you always understood the rattling in my head before I did myself. For that I am grateful.

In my comprehensive view of writing, I would like to specifically include the processing of the text in this hymn of gratefulness. My deepest gratitude to Professor David Little, who has been my writing coach, and provided feedback on my texts. Your willingness to share your experiences and knowledges in the field of research has been most valuable to me. Four years can sound like a long time, but during the last year the time has felt limited. With this in mind, I can never thank you enough Anna-Marie Csöreg, my fellow doctoral student, for reading, commenting on, and discussing my text in detail. And Pelle, your thorough and detailed readings of my texts together with your challenging questions have, in so many ways, improved the texts. Thank you! And Frans, your digital competence drawing figures saved me hours. Thanks! I also want to say thanks to the readers at seminars during the PhD training. Thank you, Professor PO Erixon, for reading my first draft on the planning seminar, encouraging me to continue, giving me the feeling that I could contribute to the

field. At my mid-point seminar Professor Shelley Stagg-Peterson had read my thesis draft – thank you for thoughtful and guiding comments. I am also grateful to Professor Janet Enever for reading and giving relevant and important comments on my third study during our Tylözoom seminar. Finally, thank you Professor Debra Myhill for being my reader at the final seminar, where you metaphorically walked with me into my studies in the classrooms and staffrooms. Our discussion, where theory and practice could meet, was so clarifying.

This thesis would not have been written without all informants involved. Thank you, all teachers for sharing your time and effort in answering the questionnaire, and for opening your classrooms, prepared to be observed. Thank you, all student teachers for your engagement in the observations, for participating in the reflective seminars, and for remembering to hand in all the papers that I needed from you. Also, none of the lesson observations would have been possible without the teacher educators I cooperated with at the five universities involved. Thank you! I know that you really turned yourselves inside out to implement the ROS model as part of your courses. I am most grateful, and I look forward to continuing to develop the teacher education courses at the national level together with you. During my doctoral studies I have had the opportunity to meet, and be involved in, some research groups. I especially want to say thanks to the research group at Karlstad University for making me a part of your research team. Thank you, Yvonne Liljekvist, Christina Olin-Scheller, Jorryt van Bommel, and Ann-Christin Randahl for opening the doors to the extended staffroom on Facebook! Further, the Litum network at Umeå University has been of great importance in my development as a researcher. Thank you all for feedback and discussions during meetings and opportunities to present my studies to you. A special thanks to Annika Norlund-Shaswar and Sofie Areljung, who, with gentle hands, have coordinated the network. Finally, thank you Eva Lindgren, Carina Hermansson, Peter Ström, Per Boström, and Anna Nilsson for the “Research Tuesdays” with you.

We all have different ways to understand complicated things. For me, to deepen my understanding of the theoretical framework for discourses of writing, I spent countless hours at the Museum of Arts in Gothenburg to find paintings that illustrated and explained the discourses of writing. Therefore, it was of great importance to visualise the discourses also in this thesis – and I am extremely grateful to Axel Gillblad, who, with patience, discussed, sketched, and finally illustrated the framework for my thesis. You find his illustrations on the cover and in the text. Thanks! I also want to thank Professor Roz Ivanič and Professor Jon Smidt for giving me permission to use your tables and figures, and for taking your time discussing them with me.

One might think writing a thesis is a lonely work. On the contrary! Being part of the research school SEMLA has been something exceptional. Thanks to Camilla Bardel, Gudrun Erickson, Eva Lindgren, Liss-Kerstin Sylvén, and Margareta Skoglund Ålin in the steering group for arranging the PhD school. And thank you, Anna-Marie, for always challenging me with questions that pushed me and my project forward. Thank you, Clara, for discussions about the discorsal framework of writing and for reading my texts. Thank you, Elisabeth N, for sharing of thoughts over coffee breaks or lunches, and for your notetaking during my seminars. Thank you, Elisabeth O, for your encouraging emails and phone calls, and I have really enjoyed our unexpected meetings at various conferences. Thank you, Ingela, for fruitful and important conversations, and for dragging me out in the real (or French film) world from time to time. Thank you, Jasmine, for wise comments and reflections, and for a lovely sunny day on “your” island! Thank you, Marcus, for hours and hours discussing SPSS (and many other things), I really appreciated your help! Thank you, Sara, for enthusiasm, lyrics, and important talks about life beyond research. I am happy for all our SEMLA-related activities where I could spend time with all of you.

On a more personal note, I would like to thank Thomas Fredlander, my colleague at secondary school for ten years. Without you I would not have had the courage and confidence in my own capacity to pursue a career in academia. Finally, to my most precious ones, thank you Axel, Frans and Pelle for being my family, for encouraging me, for pushing me, for comforting me, for believing in me, for skiing, skating, and watching films with me when I needed a rest. You are everything to me.

Gothenburg, April 2022
Erika

List of Papers and Contribution Statement

Paper 1	Sturk, E., & Lindgren, E. (2019). Discourses in Teachers' Talk about Writing. <i>Written Communication</i> , 36(4), 503–537. https://doi.org/10.1177/0741088319862512
Paper 2	Sturk, E., Randahl, A.-C., & Olin-Scheller, C. (2020). Back to basics? Discourses of writing in Facebook groups for teachers. <i>Nordic Journal of Literacy Research</i> , 6(2), 1–24. https://doi.org/10.23865/njlr.v6.2005
Paper 3	Sturk, E. (submitted). Discourses of Writing Across the Curriculum in School years 4–6.

The three papers in this thesis will be briefly introduced. Two of the papers are co-authored, and therefore the principles of publication ethics that governed the co-authorship of these papers will be clarified. My contribution to the papers will then be reported.

There are publication rules for responsibility concerning multiple authors formed within the Vancouver rules, quoted by the Swedish Research Council: “Authorship credit should be based on 1) substantial contributions to conception and design, acquisition of data, or analysis and interpretation of data; 2) drafting the article or revising it critically for important intellectual content; and 3) final approval of the version to be published. Authors should meet conditions 1, 2, and 3” (Hermerén, 2017, p. 56). These rules have been followed in writing the papers, and all authors have been involved (to various extents) in the three steps prescribed.

The rationale for these publications' ethical rules is that all researchers named as authors should be responsible for the contents of the studies. As part of a research team, I took part in learning contexts, and was given access to data material for Study 2. My identity as researcher has grown with the experience in various research environments. This thesis has been facilitated by the possibility given to me to cooperate with researchers, teachers, student teachers, and teacher educators. I will now clarify my contributions to the project, and my roles in the research papers.

Paper 1

- The study was initiated in 2015 in collaboration between school practice and the two authors. This study was the starting point for the project *Writing as Nutrition for Democracy* (VR 2018:3779), funded by the Swedish Research Council.
- Title: Discourses in Teachers' Talk about Writing
- Authors: Erika Sturk (PhD student), Eva Lindgren (full professor)
- Status: published
- My contribution: Together with my co-author I, designed the study, formulated the aim and research questions, analysed, and interpreted the data, and wrote and revised the manuscript. I have approved the final version and I am accountable for all aspects of the work.

Paper 2

- This study is a part of the project *Teachers' Professional Development on Facebook* (VR 2015:01979), funded by the Swedish Research Council.
- Title: Back to basics? Discourses of writing in Facebook groups for teachers
- Authors: Erika Sturk (PhD student) Ann-Christin Randahl (senior lecturer) Christina Olin-Scheller (full professor)
- Status: published
- My contribution: Together with the co-authors, I designed the study, formulated the aim and research questions, analysed, and interpreted the data, and wrote and revised the manuscript. I have approved the final version and I am accountable for all aspects of the work.

Paper 3

- Title: Discourses of Writing across the Curriculum in School years 4–6
- Author: Erika Sturk
- Status: submitted
- My contribution: I designed the study, formulated the aim and research questions, analysed, and interpreted the data, wrote and revised the manuscript, and approved the final version. I am accountable for all aspects of the work.

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Abbreviations

LTW	Learning to Write
OECD	Organisation for Economic Co-operation and Development
PISA	Programme for International Student Assessment
ROS model	the model for Reflecting Observations of School writing
SPSS	Statistical Package for the Social Sciences
L1	first language
L2	second language
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNICEF	United Nations Children's Fund
WAC	Writing Across the Curriculum
WID	Writing in the Disciplines
WLC	Writing to Learn Content
WLL	Writing to Learn Language
WTL	Writing to Learn

Sammanfattning på svenska

Vi lever i ett skrivande samhälle där de texter vi skriver är en stor del av utbildning, yrkesliv, offentlig och privat kommunikation och dokumentation. Det digitaliserade samhället har bidragit till att det vi skriver enklare kan spridas och läsas, och till en utvidgad förståelse av vad skrivande och skrivundervisning är. Att lära sig att skriva innebär, ur ett dialogiskt perspektiv på skrivande och text, att lära sig att ens ord blir lästa (Brandt, 2015). För att bli läst och förstådd ställs krav på olika slags skrivkompetens. Att utveckla sitt skrivande innebär att förbättra sina förutsättningar för studier, arbetsliv, samhällsdeltagande och för att kunna göra sin röst hörd. Det ingår i skolans demokratiuppdrag att ge varje elev förutsättningar för en sådan skrivutveckling.

I den här avhandlingen undersöker jag hur lärare i den svenska grundskolan arbetar med skrivande i sin undervisning. Jag undersöker vilka föreställningar om skrivande, här kallade skrivdiskurser, som kan identifieras i lärarnas undervisning i skolans olika ämnen. Vidare studerar jag hur lärarna i olika skolämnen använder skrivande i ett didaktiskt syfte. Avhandlingen innehåller tre delstudier. I den första studien svarade 60 lärare på en enkät om vad de gör i sin skrivundervisning i svenska i årskurserna 1–9. I den andra studien undersöktes lärares kollegiala samtal om skrivundervisning i Facebook-grupper för lärare i svenska och svenska som andraspråk i årskurserna 1–9. I den studien analyserades också det material som lärarna delar med sig av till varandra, som bloggar, bilder, Youtube-klipp och tips på läromedel. I den tredje studien observerades skolskrivande och skrivundervisning i de ämnen som eleverna mötte under en skoldag i 374 lektioner på mellanstadiet. I avhandlingens kapp läggs resultaten från de tre studierna samman och analyseras. Fram träder lärarnas bild av skrivandets mål och mening och hur de realiserar den i sin undervisning.

Analysen av lärarnas skrivundervisning grundas i teorier om skrivande, skrivdiskurser och skrivande i skolans olika ämnen. *Skrivande* kan förstås på många sätt. Jag utgår från tre perspektiv på skrivande: skribenten, texten och kontexten. Skribent-perspektivet handlar om kognitiva processer hos den som skriver (jfr Flower & Hayes, 1981), och att man lär sig genom det man skriver (Bazerman, 2009). Text-perspektivet sätter fokus på språkets arkitektur (Halliday & Matthiessen, 2014) och hur en text realiserar en dialog med dess skribent och läsare och med tidigare och framtida texter (Bakhtin, 1986). Både skribenten och texten befinner sig i ett sammanhang eller en kontext, vilken utgör det tredje perspektivet. Centralt i avhandlingen är förståelsen av en samverkan mellan de tre perspektiven på skribenten, texten och kontexten. Lärarens perspektiv på skrivande påverkar skriv-undervisningen. Det finns

också andra faktorer som guidar lärarnas skrivundervisning, som läroplanen, skolmaterial och ämneskonventioner (Smidt, 2010).

Skrivdiskurser beskrivs i ett diskursanalytiskt ramverk för skrivande (Ivanič, 2004, 2017) som används för att undersöka lärarnas perspektiv på skrivande. Ramverket bygger på en flerlagermodell av språk. I modellen är texten i centrum, inbäddad i ett kognitivt lager, ett lager av skrivhändelser och ett yttersta lager med en sociopolitisk kontext. Dessa lager aktualiseras på olika sätt i diskurser: en färdighetsdiskurs, en kreativitetsdiskurs, en diskurs för att tänka och lära, en processdiskurs, en genrediskurs, en social-praktisk diskurs och en sociopolitisk diskurs. De diskurser som kan identifieras hos lärare, i läromedel, i läroplaner (och elever) bygger på de föreställningar som de har om vad skrivande är och kan utvecklas till. I en allsidig skrivundervisning aktualiseras alla lager i flerlayersmodellen genom flera samverkande skrivdiskurser. Tidigare studier har visat att ramverket är stabilt nog för att undersöka skolpraktik (exv. Blikstad-Balas, 2018; Lambirth, 2016; McCarthey m.fl., 2014; Randahl, 2012), läroplaner (exv. Peterson, 2012; Peterson m.fl., 2018; Jeffery & Parr, 2021) och skolmaterial (exv. Gustafsson, 2013; Magnusson, 2018, 2019). Studierna visar att framträdande diskurser i skolskrivandet är färdighets-, process- och genrediskurs, medan socialpraktiska och socio-politiska diskurser sällan blir synliggjorda.

Skrivande i skolans olika ämnen har både kognitiva och sociala aspekter. När man skriver aktiveras kognitiva processer av lärande (Emig, 1977; Klein m.fl., 2016; Tynjälä m.fl., 2001). I en social förståelse av skrivande i skolans ämnen skiljer sig skrivande och texter mellan discipliner och skolämnen. Att lära sig ämnet innebär också att lära sig skriva ämnets specifika texter (Gibbons, 2018; Hajer & Meestringa, 2010; Shanahan & Shanahan, 2008). Tidigare studier av skrivande i andra skolämnen än modersmålsämnet har visat att eleverna främst skriver kortare texter, som anteckningar, svar på frågor och fylleri-uppgifter och att lärare i andra ämnen än språkämnen i låg utsträckning undervisar om skrivande (exv. Applebee & Langer, 2013; Hipkiss, 2014; Lindh, 2019).

För att få en bild av skrivandets mål och mening och hur lärarna realiserar den i sin undervisning användes olika metoder: enkät (studie 1), observation (studie 2 och 3). I studie 1 svarade 60 lärare på en enkät som sin skrivundervisning i svenskämnet. Observationer av lärares kollegiala samtal om skrivundervisning i svenska och svenska som andraspråk (studie 2) och skrivundervisning i praktiken i skolans olika ämnen (studie 3) genomfördes. I samband med observationerna samlades skrivdidaktiska instruktioner (exv. uppgifter och genomgångar) in och analyserades. Dessutom tillkom skolmaterial som lärarna tipsade varandra om. I studie 3 observerades 374 lektioner på mellanstadiet av lärarstudenter från 5 lärosäten i Sverige.

All data analyserades utifrån Ivaničs diskursramverk (2004, 2017) för att undersöka vilken eller vilka diskurser som blev synliggjorda hos lärarna i enkäten, på Facebook och på lektionerna på mellanstadiet. I enkätstudien analyserades enkätsvaren utifrån vilken diskurs som framkom i respektive lärares svar. I Facebook-studien analyserades diskurserna i lärarnas inlägg och kommentarer tillsammans med länkat material som bilder, dokument och bloggar. I observationsstudien kodades observationsprotokollen från de 374 lektionerna i olika ämnen på ordnivå och analyserades sedan i relation till diskursramverket.

Resultaten från studierna visar att vad lärarna säger att de gör och vad de gör i sin skrivundervisning i svenskämnen stämmer relativt väl överens. Resultaten överensstämmer också med resultat från tidigare studier genomförda i andra länder (exv. Blikstad-Balas, 2018; Jeffery & Parr, 2021; McCarthey m.fl., 2014). I de andra skolämnena användes skrivande främst som redskap för att lära sig ämnet genom att svara på frågor, skriva prov, anteckna mm, och för att reflektera i loggar och utvärderingar (jfr af Geijerstam, 2006; Lindh, 2019). Själva skrivundervisningen tog språklärarna ansvar för.

I svenskämnen fokuserade lärarna på textens korrekthet och att skriva texttyper på passande sätt. De använde också modeller för att skriva texter i sin undervisning, vilket också återspeglades i läromedlen. Modellerna byggde både på en processinriktad (jfr Strömquist, 1988/2007) och en genreinriktad didaktik (jfr Gibbons, 2018; Haijer & Meestringa, 2010; Martin & Rose, 2008) med fokus på den färdiga textprodukten snarare än de kognitiva och sociala praktiker som omgärdar skrivandet. I svenskämnen skrev eleverna främst narrativa texter, men också diskursiva texter. När lärare berättade om sin undervisning i svenska (studie 1) blev en processinriktad undervisning tydligare än i lärarnas samtal (studie 2) och i praktiken (studie 3). I praktiken var det kreativa skrivandet oftast skrivande av narrativa texter där lärarna strukturerade skrivandet med process- och genreinriktade modeller. I enkätsvar och kollegiala samtal förekom även exempel på kortare friare kreativt skrivande.

En socialpraktisk diskurs var framträdande i samhällsorienterande (so) och naturorienterande (no) ämnen och engelska. I engelska skrev eleverna för att lära sig att kommunicera, och i no och so för att kommunicera kunskaper i ämnet. Lärarna hittade också tillfällen utanför sina ämnesspecifika områden där eleverna fick skriva i meningsfulla sammanhang. En socialpraktisk diskurs var sällsynt i svenskämnet, vilket överensstämmer med tidigare studier (exv. Blikstad-Balas, 2018; McCarthey m.fl., 2014). Skrivande som kommunikation utanför klassrummet i svenskämnen synliggjordes av lärare som själva bloggade och lärare som använde sociala medier i sin undervisning. Även en

socio-politisk diskurs framträdde något tydligare i so och no då innehållet som eleverna skulle skriva om utgick från frågor om makt, demokrati och identitet. Dock var detta, totalt sett, en sällsynt diskurs i materialet. Det fanns också exempel på lärare i so, no och engelska som undervisade i skrivande med processinriktad och genreinriktad undervisning. De texter som eleverna då skrev var ämnesspecifika, exempelvis labb-rapporter i no.

I avhandlingen diskuteras resultaten i relation till Ivaničs (2004) flerlagermodell och diskurser för att undersöka vilka delar av skrivande som blir framträdande i undervisningen i grundskolan idag. De diskurser som identifierats innefattar olika lager. Resultaten visar att textlagret får större fokus än det kognitiva och skrivhändelse-lagret. Det sociokulturella och politiska lagret är nästan osynligt. Eftersom alla lager inte finns inbäddade i skrivundervisningen framstår den inte som allsidig. Den stora tyngd som ligger på texten i färdighetsdiskursen kan reflektera en press på lärarna att fokusera sådant skrivande som mäts i nationella prov och har stort utrymme i kunskapskraven i läroplanen (Skolverket, 2018). I den resultatnriktade mätbarhetskultur som skolan är en del av, med fokus på resultat, uppstår en "teach-to-the-test"-mentalitet och en washback-effekt av nationella och internationella prov och mätningar (jfr Krogh & Penne, 2015; Messick, 1996). Det kognitiva lagret aktualiseras i mindre utsträckning, men framträder när lärare synliggör kognitiva processer i skrivandet, i metakognitivt skrivande och när eleverna utmanas i sitt skrivande för att lära sig skolämnen. Lagret med skrivhändelsen blir framträdande främst i klassrummet med fokus på skrivande som verktyg för att lära sig ämnet och modeller för skrivande för att skriva för att hantera specifika texttyper (jfr Ryan, 2016; Walldén, 2019), och i mindre utsträckning i en vidare social kontext. Slutligen, skrivande i det socio-kulturella och politiska lagret saknas i stort sett (jfr McCarthey m.fl., 2014). Ur ett demokratiperspektiv skulle en skrivundervisning som tar sin utgångspunkt i det senare lagret förbereda elevernas deltagande skrivande i samhället och ge dem verktyg att kunna vilja och våga delta som skribenter (Lindgren et al., 2022).

Det lärarna gör i relation till skrivande och skrivundervisning i skolans olika ämnen kan förstås utifrån flera aspekter. Lärarna synliggör sin förståelse av skrivandets mål och mening, men guidas också av läroplanen, ämneskonceptioner och skolmaterial (jfr Smidt, 2010). Studie 2 visar också att lärarna influeras i sin skrivundervisning av kollegor i det digitala lärarrummet och av bloggande nyckelpersoner. Avsaknaden av skrivande och skrivundervisning i flera av skolans ämnen överensstämmer med hur skrivande betonas i läroplanen för grundskolan (Skolverket, 2018) och enligt konventioner i skolans olika ämnen (jfr Egelström, 2019). I sin undervisning arbetar lärarna alltså i överensstämmelse med kunskapskraven i läroplanen, med ämneskonceptioner och med det skrivande som fokuseras i skolböcker. Fram träder då en bild av

skrivande med fokus på text och mätbarhet och avsaknaden av skrivande som kommunikation med andra än läraren och som skrivande som röst i samhället. Att den socialpraktiska diskursen framträder något tydligare i andra ämnen än svenskämnet och hos bloggande lärare kan också förstås utifrån läroplanen, ämneskonventioner och vårt digitaliserade samhälle. Bristen på den socio-politiska diskursen diskuteras i relation till läroplanens olika delar, och svårigheten att göra den konkret och mätbar.

Skolans möjligheter att förbereda eleverna för ett framtida deltagande i samhälle och yrkesliv behöver fortsatt diskuteras och utvecklas i relation till en allsidig skrivundervisning som ger utrymme för att ge eleverna ett redskap både för att tänka och lära och för att kommunicera sina tankar och åsikter med andra. För att stötta lärarna i en sådan allsidig undervisning av skrivande i alla ämnen behövs en revidering av läroplanen. En fördelning av tyngdpunkt på skrivande över ämnen skulle ge eleverna en allsidig skrivkompetens. Exempelvis skulle ett fokus på genreskrivande i no och so kunna skapa utrymme för utveckling av kreativt skrivande i svenskämnen. Även en stöttning i lärarnas egen professions-utveckling och på lärarutbildningen skulle kunna bidra till en utvecklad skrivundervisning (jfr Winzell, 2018). Vidare skulle en medveten och allsidig skrivundervisning kunna ge eleverna möjligheter att utveckla en skribent-identitet som deltagande skribent i ett demokratiskt samhälle och en skribent som använder skrivande för och i sitt framtida liv.

1 Introduction

We live in a mass writing society (Brandt, 2015). In a first wave of mass literacy in the 19th century, the competence of reading and writing was spread to the people – reading was particularly emphasised so that texts could be available to everyone, not only the privileged. Alongside with industrialisation followed a need for writers, and therefore a need for educational institutions to equip society with those writers (Andersson, 1986; Edlund, 2012). In a second wave of mass literacy at the end of the 20th century, new media fundamentally changed our society and the way we use writing. For example, digitalisation enabled writers to publish texts and communicate and interact with others much more easily than before. Writing is a natural way to participate in society today, and writing can have a powerful political influence, as demonstrated by the Twitter-fuelled up-rising that took place in 2011 in some Arab countries (OECD, 2018). Mass writing expects everyone who has attained some proficiency in writing to be a writer in everyday life, for education, for school achievement, and in most professions. In essence, “writing is a key skill for accessing and maintaining social relations, civil rights, democratic influence, and a successful professional life” (Krogh & Jakobsen, 2019, p. 1).

Education at a young age plays a central role for people to develop necessary writing skills and to participate in a mass writing society. How the teaching of writing is conducted connects with beliefs about writing and learning to write (Ivanič, 2004). Different beliefs, both about writing and about schooling, have affected the teaching of writing. In the 1960s, for example, there was a strong focus on the individual writer (Andersson, 1986; Pulls, 2019). This understanding led to a view of writing as a creative act and to a teaching of writing that focused on how to find the creativity in each pupil. Since that time, beliefs about writing and the teaching of writing has also come to include the processes of writing and, more recently, a genre approach that emphasises the social aspects of writing.

In a dialogic perspective on writing, writing is dependent on the writer and on the contexts (for example school subjects) where the writer is situated. The dialogic perspective implies that writing and texts are different in different school subjects (Shanahan & Shanahan, 2008), and consequently, pupils who write in the various school subjects are required to develop a wide variety of writing proficiencies. In addition, the purpose of writing in the various school subjects is not only to learn how to write, but also to offer pupils the experience of writing as a resource for systematically developing knowledge (Klein et al., 2016; Tynjälä et al. 2001). To master a school subject is also to master subject-

specific writing (Gibbons, 2018; Haijer & Meestringa, 2010; Shanahan & Shanahan, 2008). A structured and conscious teaching of writing is of great importance for the writing development of pupils (Bergh Nestlog, 2009) and for enabling the pupils to take on a writer identity as someone who can use writing for further studies, for future work, and for participation in society (Christensen et al., 2014; OECD, 2000).

I am also part of this mass writing society, and my educational context initiated my interest in the field of the teaching of writing. When I worked as an education officer for literacy development, the teachers in a literacy network asked for further education in writing, because reading strategies and reading education had been emphasised for a long period of time. As a result of those discussions, I developed an interest in investigating writing at the compulsory school level. This dissertation is my contribution to the field of writing research, in an attempt to reflect on the teaching of writing in the way teachers talk about writing and in teaching practice in compulsory school in the social, historical, and cultural context of Sweden today.

1.1 Aim and Research Questions

The aim of this doctoral project is to explore the teaching of writing in different subjects in Swedish compulsory education. In particular, the project focuses on the following research questions:

- What discourses of writing can be identified among teachers across the curriculum?
- How do teachers use writing for pedagogical purposes across the curriculum?

In order to investigate these questions, three qualitative studies have been conducted and the results have been quantified. Study 1 investigates discourses of writing in teachers' talk about the teaching of writing. A questionnaire was answered by 60 teachers in the topic of Swedish as a first language in school years 1–9. Study 2 involves teachers in both Swedish as a first language and Swedish as a second language (henceforth Swedish as L1 and Swedish as L2) in school years 1–9. In this study observations were conducted in three large Facebook groups for teachers, illuminating their talk about the teaching of writing. Study 3 focuses on teachers' practices in school years 4–6 and explores the teaching of writing across the curriculum. Observation protocols were used for data collection in 374 lessons, with the aim to investigate what teachers actually do in the classroom concerning the teaching of writing.

2 Different Perspectives on Writing

The field of writing research can be divided in many ways. One established way to divide the research field into sub-fields is to distinguish between writer-oriented, text-oriented, and context-oriented perspectives on writing (Hyland, 2016). I consider that such a division makes visible the parts that are actualised when we write, and thus gets to the question of what the teaching of writing needs to address if we are to enhance a broad picture of what writing is. In what follows I give a brief overview of some questions that have interested researchers in each sub-field and describe what beliefs about writing that underpin them.

2.1 A Writer-oriented Perspective on Writing

A writer-oriented perspective on writing foregrounds the cognitive processes that are involved in writing: “From a cognitive perspective, proficient writing is a complex goal-directed problem-solving process that makes substantial demands on writers’ knowledge, strategies, language, skills, and motivational resources” (MacArthur et al., 2016, p. 36). This problem-solving process has been scrutinised by Flower and Hayes (1981), whose original model of the writing processes comprised three components: the task environment, long-term memory, and cognitive processes. Task environment includes the writing assignment (topic and audience) and whatever text has been produced so far. Cognitive processes include three different sub-processes, namely planning, translating, and reviewing. Long-term memory involves knowledge of both topics and audience, plans, and knowledge of sources. Flower and Hayes’ (1981) model has had an enduring impact on research and the model has been continuously developed (Hayes, 2012). The model has also affected writing pedagogy, in which the sub-processes (planning, translating, and reviewing) are transformed into a process approach including planning, writing, feedback, rewriting and post-writing.

In comments on the cognitive perspective on writing, Bazerman used the term *cognitive refiguration* to describe learning from writing: “Not only am I learning as I write, I learn from what I have written as the formulations I made rattle around in my mind and change the way I look at things afterward” (Bazerman, 2009, pp. 279–280). In other words, when struggling to say something in a text, formulating and reformulating the writing can move the writer to a new stage of thinking, and give new perspectives and develop learning. Another aspect that puts the writer in the centre is creativity (Elbow, 1998).

In addition, writing is an act of identity (Burgess & Ivanič, 2010; Ivanič, 1998). During our life our *identity* changes, develops and transforms, formed for example by new experiences, new relations, and new knowledge. Identity can be described as an active, continuing process of *identification* (Burr, 2015; Eyres, 2016). In recent decades, Roz Ivanič has played an important role (Elf, 2016), putting emphasis on the writer's identification processes. In a sociocultural approach to writing, writing and writing development occur through participation in a situated community. Individuals behave and adjust their behaviour to meet external demands (Eyres, 2016). In school writing, pupils are shaped by their own experiences, by teachers and by peers. Pupils can choose to adjust, or not to adjust, their writing to meet the teacher's demands, and to meet the requirements of a community, identify with others who write in the same way: "Writing demands in educational settings are also identity demands" (Burgess & Ivanič, 2010, p. 228).

Crucial for writing and writer development are opportunities to build repertoires, identifications with context, and with assignments (cf. Krogh & Jakobsen, 2019). Writers' identities are formed by the framing of a discourse, and the discourse both frames and enables the writer's identification as a writer:

People are positioned by the discourse they participate in: by the possibilities for selfhood that they take up and the ones they reject. A person may "inhabit" a particular discourse by consciously or subconsciously taking to themselves its ways of thinking, valuing, acting, speaking, and using other semiotic resources: She will thereby embody the worldview and relationships of power that are inscribed in that discourse, whether she wants to or not. (Burgess & Ivanič, 2010, p. 237)

2.2 A Text-oriented Perspective on Writing

In a text-oriented perspective of writing, researchers have investigated linguistic choices that writers make when writing in order to make the text communicate the message intended (cf. Hyland, 2016; Myhill, 2008, 2019). This understanding of writing has often strong links to a functional perspective on language, as described by e.g., Halliday & Matthiessen (2014). Systemic-functional grammar builds a language model (the architecture of language), describing language and texts as including strata and meta-functions (Halliday & Matthiessen, 2014). Language is described as organised into four strata: context, semantics, lexicogrammar, and phonetics (Halliday & Matthiessen, 2014). Embedded in the four strata are three meta-functions – an interpersonal, an ideational, and a textual – that language serves. The interpersonal meta-function foregrounds that language is used to interact with others; the ideational meta-function that language is used to express one's beliefs about and experiences of the world; and the textual meta-function foregrounds that language is used to organise the message. Overall, language is considered a

resource to construct our perception of reality and build relationships with others. Systemic functional grammar is a major component in the genre approach to the teaching of writing developed by Martin and Rose (2008), for example as mean to emphasise linguistic characteristics in different types of text.

With a text-oriented perspective on writing, attention can also be turned to different aspects of intertextuality. From this perspective, any current text is in dialogue with other texts, opinions, groups, and norms (Bakhtin, 1986). A text is related to both the writer and the reader, to both earlier texts and future texts (Kristeva, 1980). Hence, a text is always, in different ways, in dialogue with other phenomena and other texts.

2.3 A Context-oriented Perspective on Writing

In a shift from a cognitive paradigm to a social paradigm, writing and the writer are understood as situated in a social context (Barton, 2007). In this perspective, the writer needs to recognise the demands of the context in order to communicate and participate in a way that is appropriate and effective for its intended purpose. A writer's relation to the reader is constructed through language, and as members of communities, the reader and the writer work together to construct reality and representations of the world (MacArthur et al., 2016). Heath's (1983) ethnographical research, which contrasted the home language and school language in two different communities in the USA, had a large impact on the field by showing that writing at home and writing in school were valued differently. Heath introduced *literacy events*, meaning occasions in day-to-day life when people use written communication in their interactions.

Even though the term *sociocultural* never occurred in Vygotskij's writing, his work is generally considered to be the starting point for the sociocultural perspective. We write to participate in a context (e.g., society, school) and to be able to make a change (e.g., to participate in a democracy). In participating in writing, concepts like *voice* and *identity* become important: both the author's voice, and identity can be mediated through writing (Vygotskij, 1978). Vygotskij's and Bakhtin's works are central to the view of writing as a social and dialogic activity.

2.4 Perspectives on Writing and the Teaching of Writing in this Thesis

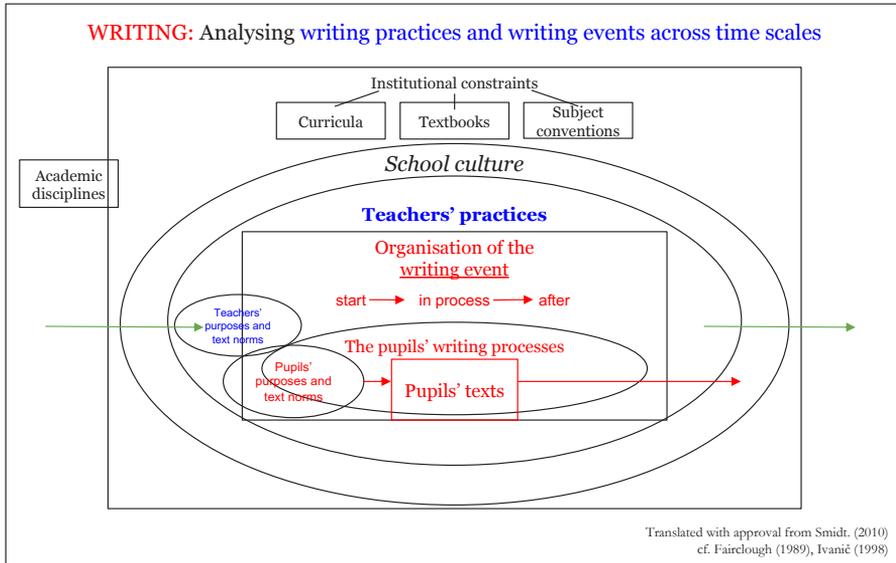
In my study, I view cognition and context as intimately linked and dependent on each other and need to be mutually understood in relation to each other rather than seen as dichotomous (Flower, 1989). I align with Flower (1989) who described that this is particularly important in an educational context in which a teacher cannot disregard neither the individual pupil's cognitive processes nor the classroom context. Flower (1989) argued that these perspectives need to be integrated because they construct each other. Her theory includes three principles. First, context cues cognition, that is, the context is involved in the writer's thinking, and context cues action to choose goals, criteria, and strategies for writing. Second, cognition mediates context, that is, the writer understands the context from her own cognition. Therefore, writing task can be interpreted by pupils in a diversity of ways. This individual understanding of the context can be immediate and automatic, or a more complex reflective and intentional process. Third, writing always has a bounded purpose (for example a given task in school) that writers have to relate to during writing. The writer can choose to follow, adapt, or resist the given purpose.

Further, the teaching of writing is underpinned by different beliefs about writing. Teachers' beliefs about writing, both conscious and unconscious, are revealed in their talk about the teaching of writing and in their teaching practices. Thus, in their teaching of writing, the teachers make choices, take positions, and are guided and influenced by their own beliefs about writing (Ivanič, 2004, 2017).

In addition to beliefs about writing and learning to write (Ivanič, 2004, 2017), earlier studies have identified other aspects as important for the construction of the teaching of writing. In a layered model Smidt (2010) visualises such aspects (see Figure 1, which is adapted from Smidt's 2010 figure). First, in the centre of the figure, we find the organisation of the writing event in which pupils' writing processes are highlighted. Pupils' writing processes and texts are connected with their own as well as their teachers' purposes and text norms. Second, the organisation of the writing event is embedded in teachers' practices, the school culture and institutional constraints, such as subject conventions, schoolbooks, and curricula. Finally, academic disciplines affect writing practices in school.

Figure 1

Aspects Important for the Teaching of Writing (adapted from Smidt, 2010)



Note: Translated version of the original figure is from Smidt (2010), adapted from Fairclough (1989) and Ivanič (1998). For the figure in its original see Appendix 1. Figure 1 has been translated together with the author (J. Smidt, personal communication, April 4 and 7, 2022).

In this thesis I explore teachers' beliefs about writing and learning to write, and how teachers organize writing events across the curriculum. In this exploration, Smidt's model is useful setting the scene: the teachers are, together with their pupils, embedded in a writing practice in which they organize writing events, guided and constrained by contextual factors such as subject conventions, schoolbooks, the curriculum and school culture. In addition, it turns out that this school culture is also digital, with digital staffrooms where teachers meet and get inspired. These aspects will be further elaborated on in Chapter 8.3.

3 Discourses of Writing

To investigate beliefs about writing and the teaching of writing in school, I have applied a framework that identifies discourses of writing (Ivanič, 2004, 2017). The word *discourse*, today frequently used in media as well as in research, originates from the 15th century. The Latin word *discursus* meant *conversation* (from *currere* – “to run” and *dis-* – “apart”). Also, the French word *discours* antedated the word *discourse*. At present, discourse can have the meaning of texts or conversations, and the meaning expanded in the 1990s as the term became popular in the academy. Burr (2015) presented two definitions of the word discourse: (i) “to refer to the actual spoken interchanges between people” and (ii) “to refer to a systematic, coherent set of images, metaphors and so on that construct an object in a particular way” (Burr, 2015, p. 236). In this thesis, use of the word *discourse* will refer to the second definition.

This concept has been further elaborated on by Fairclough (2015), who distinguished between *discourse*, understood as discursual action, i.e., to talk or write, (cf. the original Latin meaning of the word and Burr (i) above), and **a** *discourse*, a way of languaging giving meaning to something from a specific perspective (cf. Burr (ii) above). A (specific) discourse both reproduces and changes knowledge, identity, social relations, and power relations, and is shaped by social practices and structures. In his understanding of discourses, Fairclough was inspired by meta-functions¹ in systemic functional grammar (Halliday & Matthiessen, 2014) and consequently proposed that a discourse has three functions, namely an identity function (to construct identity), a relational function (to construct social relations), and an ideational function (to construct knowledge- and meaning-systems).

In the field of literacy, Gee (2015) defined a discourse as:

[A] socially accepted association among ways of using language and other symbolic expressions, of thinking, feeling, believing, valuing, and of acting, as well as using various tools, technologies, or props that can be used to identify oneself as a member of a socially meaningful group or a “social network”, to signal (that one is playing) a socially meaningful “role”, or to signal that one is filling a social niche in a distinctively recognizable fashion. (Gee, 2015, p. 178–179)

¹ Three meta-functions, that the use of language serve are ideational, interpersonal, and textual (Halliday & Matthiessen, 2014); see Chapter 2.2.

3.1 A Framework for Analysing Discourses of Writing

Influenced by Gee, Ivanič defined discourse as “recognisable associations among values, beliefs and practices which lead to particular forms of situated action, to particular decisions, choices and omissions, as well as to particular wordings” (Ivanič, 2004, p. 220). In particular, discourses of writing were described: “The ways in which people talk about writing and learning to write, and the actions they take as learners, teachers and assessors, are instantiations of discourses of writing and learning to write” (Ivanič, 2004, p. 220).

Ivanič (2004) used critical discourse analysis and expanded Fairclough’s model of a multi-layered view of language (Fairclough, 1989). In order to analyse beliefs about the nature of writing and of learning to write, Ivanič based her analysis on a critical discourse perspective (Fairclough, 1989), but expanded this perspective to also include cognitive processes, describing a total of four layers: text, cognitive process, event, and sociocultural and political context where the text is at the centre. In the first layer outside the text the cognitive processes are situated, and this layer considers what is happening in the mind of the writer during the act of writing, and strategies used to make meaning while writing. The next layer focuses on the writing event, which includes purposes for writing, social interaction, and time and place. In other terms this layer could be described as the *organisation of the writing situation* (Smidt, 2010). The last layer includes sociocultural aspects which can be regarded from two contexts: a narrower school context and a broader sociocultural and political context.

Ivanič emphasises that a multi-layered view on language can be the basis for a comprehensive teaching of writing. However, using all discourses at the same time might evoke tensions and contradictions. Ivanič writes: “More realistically, specific teaching sequences might integrate two or more approaches, while a whole curriculum might span all” (Ivanič, 2004, p. 241). Ivanič means that teachers can benefit from an awareness of the writing approaches or pedagogic practices associated with different discourses. However, this awareness also runs the risk of becoming normative; in other words, that the teachers will aim at enacting discourses in a specific manner.

Ivanič developed her framework over a number of years through experience with pedagogic practices, beliefs, and theories about writing. The framework is also informed by various previous works by other authors on literacy, especially within the field of New Literacy Studies. Ivanič used the New Literacy Studies’ distinction between an autonomous and an ideological perspective on literacy to develop a more nuanced distinction with seven ways of conceptualising writing. Ivanič took those theories into consideration in an attempt to understand what

pedagogic practices they pertain to. In her framework, Ivanič identified various factors of writing and teaching of writing that make the discourses recognisable and distinguishable from each other. These factors are: comprehensive view of language, beliefs about writing, beliefs about learning to write, approaches to the teaching of writing, assessment criteria (Ivanič, 2004), and identity of the writer (Ivanič, 2017). The first factor relates directly to the layer-model described above. Beliefs about writing and learning to write are affected by the view of language, which affect approaches to teaching and assessment. The identity of the writer is an effect of the perspectives, beliefs, approaches and assessment criteria given by the teacher.

Ivanič's framework was developed to be used for teacher education (R. Ivanič, personal communication, May 4, 2017) and to "be used for identifying discourses of writing in data such as policy documents, teaching and learning material, recordings for pedagogic practice, interviews and focus groups with teachers" (Ivanič, 2004, p. 220). Originally, Ivanič's framework included six discourses: a skills, a creativity, a process, a genre, a social practices and a socio-political discourse. At the Litum symposium in Umeå 2017, Ivanič added a seventh discourse to her framework, a discourse for thinking and learning, and she also added a column to her framework – Identity of the writer (see Paper 2, Appendix 1). However, the opening up for new discourses did not cause any changes in the existing framework, which indicates that the framework can be further expanded (cf. Pulls, 2019). The following section will describe these seven discourses of writing.

3.1.1 A Skills Discourse

A skills discourse is text-focused, and writing is regarded as a context-free activity independent of text-type. Explicit teaching is emphasised as a mean to develop general writing skills at various levels in the text (for example spelling, punctuation, wording, sentence construction, and patterns of cohesion). The quality of texts is assessed with a focus on form rather than content, and accuracy in writing rules, spelling, and linguistic patterns is most important.

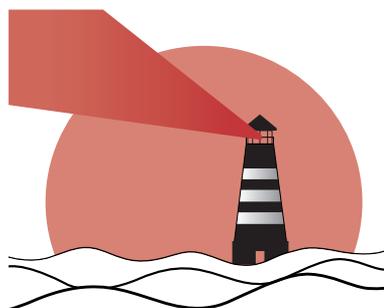


Illustration 1

*A **skills discourse** has the text in the centre, with focus on writing rules, linguistic patterns, and form before content (Ivanič, 2004). The role of a teacher is to guide the pupils by letting the red pen shine like a beacon.*

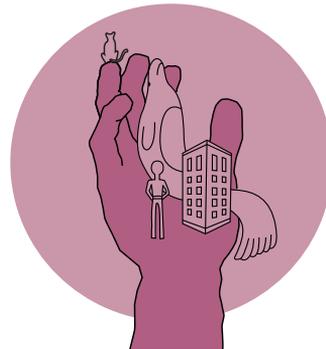
Within a skills discourse, writing is separated from reading, though many teachers integrate a skills discourse with other discourses in teaching practice (Ivanič, 2004). Historically, a skills discourse dominated the teaching of writing from 19th to the mid-20th centuries. The discourse has been challenged by newer approaches, especially those with a view that patterns and rules are best learned implicitly. Still, in times of “moral panic” and discussions about standards, a skills discourse becomes foregrounded (Ivanič, 2004). Writer identity is constructed based on whether one is able or not able to spell, write and punctuate (Ivanič, 2017).

3.1.2 A Creativity Discourse

A creativity discourse has the content of the text and the mental process of writing in focus. In a creativity discourse, teaching is implicit, and the text is seen as a result of the writer’s creativity. One learns to write and to improve one’s writing by writing and reading. The more one writes, the better a writer one gets. Through reading, the writer gets models and stimuli for improving the writing. Ivanič underlines that in this discourse “writing has value in its own right” (Ivanič, 2004, p. 229). In the teaching of writing, the pupils are encouraged to write about things they are interested in and to express themselves using their creativity, imagination, or their own experiences. The writer mainly produces narratives, descriptions of places and situations from their own experience, knowledge, opinions, and from fantasy. The texts focus on narratives and stories, and are assessed based on style, interesting content, good vocabulary, and ability to engage the reader. The aim of writing is to become a writer with an own voice and personal expression. The construction of writer identity is related to “self as author” (Ivanič, 2017). A creativity discourse had a great impact on the teaching of writing in the 1960s and 1970s in Anglophone countries (Ivanič, 2004), and in Sweden.

Illustration 2

A creativity discourse focuses on creativity and fantasy, and aims at finding one’s voice and an identity as an author. Reading and writing are closely connected opening worlds of imagination (Ivanič, 2004).



Experience-based writing is argued to facilitate voices from minority and disadvantaged backgrounds and challenge elitist ideas of what is interesting to read and write about. Thereby, Ivanič

states, teaching in a creativity discourse can be influenced by more social aims at raising real world problems or personal experiences of injustice. A creativity discourse is often used by experienced teachers alongside a skills discourse (Ivanič, 2004).

3.1.3 A Discourse for Thinking and Learning

A discourse for thinking and learning focuses the cognitive processes and the writing event. The mental processes concentrate on sorting the thoughts by writing, and also on learning school subjects by writing. In beliefs about writing in a discourse for thinking and learning, writing *per se* is not in focus, rather writing is seen as helping writers to clarify their thoughts and learn subjects across the curriculum (Ivanič, 2017). Approaches to the teaching of school subjects in the thinking and writing discourse focus on incorporation of writing activities in subject teaching. Assessment criteria are based on curriculum area (Ivanič, 2017), reflected in relation to the content covered in the text, not the text *per se*.

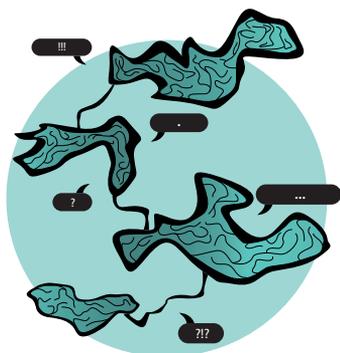


Illustration 3

In a discourse for thinking and learning (Ivanič, 2017) writing has three purposes: to write to enhance metacognitive processes, to write to clarify thoughts, and to write to learn.

In her presentation in 2017, Ivanič did not further connect the discourse for thinking and learning to underlying beliefs. However, I understand this three-pronged discourse as underpinned by beliefs about 1) writing to

enhance meta-cognitive processes, 2) writing to think (cf. Bangert-Drowns et al., 2004; Klein & Boscolo, 2016), and 3) writing to learn (cf. Applebee & Langer, 2013; Tynjälä et al., 2001, see also Peterson et al., 2018). First, meta-cognitive writing promotes learning (Applebee & Langer, 2013). Reflection is a persons' contact with herself, a metacognitive practice in which both thoughts and emotions are involved, and can be used in for example analytical thinking, problem solving, and decision making (Klein & Boscolo, 2016). Second, the underlying belief that writing can clarify thoughts is described in research (cf. Brandt, 2015); writing is used to make the writers thoughts visible to oneself. Third, epistemic learning (Klein & Boscolo, 2016) connects writing as a tool for learning across school subjects (Ivanič, 2017; cf. Applebee & Langer, 2013; Emig, 1977). Under the right conditions, writing can be a useful tool for learning (Applebee & Langer, 2013; Tynjälä et al., 2001). According to Tynjälä and

colleagues (2001), one condition is that the writing tasks promote an active knowledge construction. Moreover, the writing tasks make use of a writer's previous knowledge, for example, by free writing as a start-up exercise. Such writing tasks should include possibilities for the writers' reflections on experiences, and possibilities to conceptualise and theorise those experiences. Writing tasks in which pupils apply theories to practical situations and solve problems (both practical and problems of understanding) promote learning (Tynjälä et al., 2001). However, these purposes for writing are intertwined, and must not be seen as dichotomous.

Similarly to a process discourse of writing, the discourse for thinking and learning focuses on the cognitive processes of writing and the writing event. In a process discourse the cognitive processes of writing are focused on planning the writing (cf. Flower & Hayes, 1981). In a discourse for thinking and learning the cognitive processes concentrate on organising the writer's thoughts by writing, and on learning school subjects by writing (Tynjälä et al., 2001). Therefore, the attention is neither on the product nor on the process of writing, but rather on the processes in the mind, and writing is a tool used to communicate one's thoughts and knowledge to a reader, be it the writer or the teacher. In creative writing, meaning-making is central to the mental process of writing, associated with making meaning from one's own experiences by writing, and finding a voice in a creative self-expression – in contrasts with a discourse of thinking and learning, where writing is a tool for making meaning and structuring thoughts and knowledge.

3.1.4 A Process Discourse

A process discourse focuses on the cognitive processes and the writing event (the rhetoric situation). The process discourse emanates from research on writing processes of skilled writers (Flower & Hayes, 1981). Flower and Hayes identified three main sub-processes (planning, translating, and reviewing) that a writer recurrently performs. These have been adapted into a practical processes model used in explicit teaching of writing. Ivanič writes that: “writing processes’ can refer to either or both the cognitive and practical processes” (Ivanič, 2004, p. 231). A process discourse is often found in policy documents and teaching material from the 1980s and onward, a time when explicit teaching had become popular within a school context with activities such as drawing mind maps, forming an outline for the text, writing drafts, giving and getting feedback, rewriting, and editing. Ivanič writes that it is doubtful whether a process discourse can be assessed: “When the focus in lessons is so much on the process, it seems perverse for the assessment to remain with the product” (Ivanič, 2004, p. 231). However, she adds, one way of working with assessment

can be to assess both the product and reflective texts about the process and the product (Ivanič, 2004). A process discourse has been widespread, both by itself and in combination with other discourses, internationally (Ivanič, 2004) and nationally in Sweden (Strömquist, 1988/2007). Writer identity is constructed in relation to seeing oneself as animator, physical, material, and mental maker of text (Ivanič, 2017).

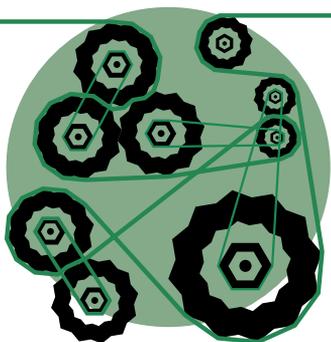


Illustration 4

*A **process discourse**, in which the writer organises thoughts and plans for writing in a cognitive process, has been transformed into a practical process with mind maps, drafts, feedback, revision, and publication (Ivanič, 2004).*

A process discourse is associated with writing essays and composing a text for its own sake, and makes a broad distinction between narrative, descriptive, expository, and argumentative writing. However, in contrast to a genre discourse, in a process discourse, attention is not paid to differences in text-types, context and the purpose of writing (Ivanič, 2004).

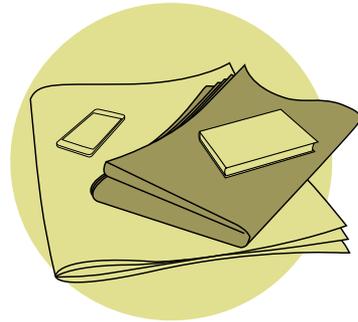
3.1.5 A Genre Discourse

In any given social and cultural context, text-types will evolve. A genre discourse focuses on teaching how to write these types of texts with appropriate form and language. In the middle of 1980s, the genre approach grew in Australia, building on theories of Halliday (Halliday & Hasan, 1989) and Martin (1989). Texts vary linguistically due to the context and the purpose of the text; though, they are not fixed, genres are recognised by writers and readers. This discourse focuses on the text and the writing event, together with the context of situation where social factors influence the text. Writing is seen as a set of text-types that vary depending on purpose, and social, historical, and cultural context. Explicit teaching within a genre discourse includes modelling of text-types, focus on specific use of language within a text-type, terminology, and an awareness that text-types serve particular social purposes. *Genre pedagogy* (Martin & Rose, 2008) comprises four phases, namely building knowledge of the field, modelling the text, joint construction of the text, and independent construction of the text. Teaching of text-types is underpinned by beliefs about genre competence as empowerment and enactment for further studies, and the aim of genre pedagogy is to give all pupils access to such genre competence (Martin & Rose, 2008).

In a genre discourse, pupils rather construct than compose texts, following target text-types (Ivanič, 2004). Consequently, learning to write includes learning text-characteristic patterns for each text-type in order to reproduce or construct them correctly. Thus, assessment in a genre discourse is concerned with appropriateness of linguistic features and of purpose in the context. This assessment can be regarded in relation to a skills discourse: as in a skills discourse, good writing is not only correct and assessed through accuracy, but linguistically appropriate to the purpose and in the context.

Illustration 5

A genre discourse is based within a social context in which various text-types evolve. In the teaching of writing, pupils are guided to master these text-types through a model from joint to independent (Ivanič, 2004).



Within a genre discourse the focus is on different genres, and how they are shaped from the social and cultural contexts in which they were produced. Ivanič (2004)

points out that there are some *powerful genres*, associated with academic socialisation and connected to educational and bureaucratic contexts. Identity construction concerns whether or not one is able to construct the genre (Ivanič, 2017). Finally, there is a debate concerning a genre discourse, in which the discourse is viewed as logic, systematic, down to earth, and teachable, but also as prescriptive, simplifying, static and based on a view on genres and text-types as fixed (Ivanič, 2004).

3.1.6 A Social Practices Discourse

A social practices discourse focuses on communication in a real context, with a goal to create meaning and to write for a reader. A social practices discourse has a stronger connection to the writing event than a process discourse, which is reduced to the writing process, and a genre discourse, which might be reduced to creating linguistic patterns (Ivanič, 2004). This discourse's beliefs about writing are described by Ivanič as "purpose-driven communication in a social context" (Ivanič, 2004, p. 234). Thereby, writing is connected to social meaning, values, and power. These beliefs about writing connect to the research field of New Literacy Studies, within which the focus is on writing in everyday life rather than on writing in the school context (Barton, 2007). One learns to write implicitly through participation in a community. In a community identification is important, since writers participate in practices in which they can identify

themselves – practices whose values, goals, thoughts, and activities the writer shares.



Illustration 6

A social practices discourse puts communication in a context, and making meaning and writing with the reader in mind is at the centre (Ivanič, 2004).

At the time of Ivanič's paper (2004), a social practices discourse was more common in an academic debate than in policy and media. Ivanič's framework presents three approaches to teaching, each of which should be critically

framed. First, there are functional approaches, which are prescriptive and framed by explicit teaching with purposeful writing in real or simulated real contexts. Often, the aim is to fulfil an external goal from an authority (e.g., an employer). Therefore, the functional approach can be connected to a skills discourse. The second approach, purposeful communication, focuses on communicative language teaching, in which the role of the teacher is to find authentic writing situations. These situations can be inside or outside the classroom. Inside the classroom writing can be meaningful as a tool for learning; also, writing in a community within the classroom can present authentic purposes for writing. These situations can include simulated real-world conditions. After 2004, when Ivanič's paper was published, one would suppose that digitalisation has facilitated teachers finding opportunities for purposeful communication on social media platforms. The third approach treats writers as ethnographers, the idea being that one can learn literacy practices by investigating and observing the texts involved in that literacy practice, and thereafter generalise what is typical for the context, why things are the way they are. Assessment criteria are effectiveness for the stated purposes, which also includes the effect on the reader. In a social practices discourse, identity is constructed as self-as-meaning-maker in the particular context (Ivanič, 2017).

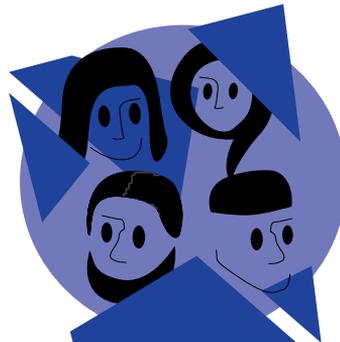
3.1.7 A Socio-Political Discourse

A socio-political discourse is similar to a social practices discourse, but emphasises the perspective of power and the role of language for identity. Within a socio-political discourse, identity is discursively constructed through affiliating one's self to others who share social roles and beliefs, although this identity can change and be contested (Ivanič, 2017). In this discourse, the outer layer is focused on a socio-cultural and political context; language and writing

are formed by social factors and power. Power relations and writing have consequences for the identity of the writer because the writer is represented in the writing. A socio-political discourse highlights the question of access to linguistic patterns related to power. The choices the writer can make are restricted to the linguistic resources the writer inhabits. In addition, different language choices are differently valued. Therefore, writers are not completely free to choose how to represent themselves or the world, because they are predestined by the social context in which they write. Furthermore, the writer is a social agent, able to choose to follow or resist discourse and genres common in the social and cultural context. Thereby, writers can contribute to maintaining or changing norms and conventions. In this approach, learning to write therefore includes an understanding and critical awareness of why texts, genres, and discourses are the way they are. An understanding of political and historical factors and patterns of privileges is also necessary. The writer can choose among alternatives and foresee the consequences of these choices. In a socio-political discourse, explicit teaching focuses on how the use of language situates both the writer and the reader, and how language reflects their views on the world. Assessment is difficult in a socio-political discourse of writing because it is underpinned by power relations. Ivanič suggests that social responsibility for the way actors are represented could be part of assessment, still, this assessment should be subjective. The theory behind this discourse is Critical Literacy (or Critical Language Awareness), which spread during the 1990s (cf. Janks, 2010). Within Critical Literacy, linguistic and semiotic choices position the writer, and thereby the writer's view on the world and social role, by which social relations are identified.

Illustration 7

In a socio-political discourse, writing is formed by social factors where political aspects of contexts are central. The writer's identity is represented in the writing and the writer can choose to represent or change norms. In this way, socio-political writing opens for change (Ivanič, 2004).



3.1.8 Identity of the Writer

In 2017, Ivanič developed her framework of discourses of writing and learning to write by adding the perspective of writing identity (see Paper 2, Appendix 1). In her previous research she had pointed out identity as a crucial aspect of writing (Ivanič, 1998), but the new ideas focus specifically on identities that writers can take. The plural indicates the possibility to take on different identities at different times, in different situations, with writers' identities

viewed as fluid and multiple (Cremin & Locke, 2016; Ivanič, 1998). In Ivanič's framework (2017), identities of the writer are different in the different discourses, and hence, the teaching of writing enables different identities for the pupils. Their position(s), whether conscious or unconscious, will open up for different identities, or of less or more expected ways of the pupils to handle writing assignments.

3.2 Earlier Studies on Discourses of Writing in School Practice

Studies on teachers' beliefs in mother tongue education reveal a prevalence of a skills, a genre and a process discourse, although elements from a creativity and a social practices discourse are also identified. The studies clearly demonstrate a lack of a socio-political discourse.

In a study based in the US, McCarthy and colleagues (2014), used interviews and observations to examine the beliefs of 20 elementary school teachers about writing. They found that teachers often combined discourses, though with a lack of awareness of the contradictions among them. The teachers were influenced by curricula, professional development, and own experiences of writing. In Norway, Blikstad-Balas (2018) and Blikstad-Balas and colleagues (2018) used transcriptions of video recordings of 178 Norwegian language arts lessons in 8th grade classes to analyse how teachers frame writing – that is, how often and in what situations the pupils wrote and were encouraged to write. Their studies revealed that the teachers combined discourses, with a strong focus on a genre and a process discourse, and there was a lack of a social practices discourse or a socio-political discourse. Taking a pupil perspective, Lambirth (2016) used a survey with 565 pupils in 17 primary schools in England to investigate their perspectives on writing. This study revealed that the pupils focused on correctness and accuracy – and that these qualities were what their teachers believed they were being encouraged to teach, in order for the pupils to succeed in formal assessments. Similar, Copping (2021) found that pupils' writing in primary school had a focus on the written product rather than the processes in creative writing.

In Sweden, Yassin Falk (2017) took an ethnographical approach exploring the teaching of writing in school year 3. Her findings revealed a variety and a combination of discourses of writing, with a focus on a combination of a genre and a social-practices discourse, a process discourse and, in addition, a lack of a socio-political discourse. In higher grades, Holmberg and Wirdenäs (2010) used classroom observations to analyse the writing in Swedish as L1, following three teachers who were educating 13- and 16-year-old pupils. They found that the

teachers were guided by the curriculum, however, the teachers also made different choices enacting a process, a functional, and a genre discourse. In an upper secondary school context, Randahl (2012) investigated the beliefs of two secondary school teachers and their students about writing and teaching of writing, and the students' positionings in relation to the teaching of writing in Swedish as L1, in three first-year classes. She found that the pupils and their teachers could take different positions in their writing.

3.3 Earlier Studies on Discourses of Writing in Curricula

How beliefs about writing and learning to write are reflected in curricula has been described by Peterson (2012) and Peterson and colleagues (2018). The latter was an international study in which the researchers coded text units in each curriculum for the mother tongue languages (in Sweden, Swedish as L1) in primary school. The study was conducted in four settings: the American state of Connecticut, New Zealand, the Canadian province of Ontario, and Sweden. This study indicates a predominance of a process, a skills and a genre discourse and a lack of a social practices and a socio-political discourse in the policy documents analysed. Their results corroborate Peterson's study from 2012, who in addition found elements from a creativity discourse.

In 2021, Jeffery and Parr edited the book *International Perspectives on Writing Curricula and Development* and used Ivanič's framework for a cross-case comparison, investigating worldwide values and beliefs about writing and learning to write (Sweden was not included). They identified two general premises as pivotal in the shaping of current curricula, namely that the writing performance of pupils is unsatisfactory, and that pupils are not prepared for writing in the 21st century. In many countries, educational reforms towards accountability and outcomes-based policies and the phenomenon of "PISA-shock"² were evident as catalysts for large-scale-testing washback effects, measurement, and assessment focus. Predominant discourses of writing reflected in policy are on skills, genre, and process. Discourses with little or no emphasis are a social practices and a socio-political discourse. Moreover, writing key areas and writing key competences in curricula do not correspond completely.

² "PISA-chock" refers to declining results in international measurements. Sweden also suffered from this phenomenon, see Chapter 5.

3.4 Earlier studies on Discourses of Writing in School Material

Earlier studies have used Ivanič's framework to examine writing in school material. For example, Veum (2015) investigated writing exercises in three decades of upper secondary schoolbooks in Norwegian as L1. The results indicate a stronger focus on a genre and a social practices discourse in more recent school material, while a creativity discourse is declining. A socio-political discourse was occasionally enacted in earlier schoolbooks, but is also declining. One conclusion Veum drew was that writing exercises in schoolbooks need renewal, and Veum suggested for example Ivanič's (2004) discourses of writing or the *Wheel of Writing* (Berge et al., 2016) as resources for a more comprehensive view of writing.

In the Swedish context, Gustafsson (2013) studied 31 teaching materials in Swedish as L1 in an online forum, *lektion.se*, for school years 1–9. Similarly, Magnusson (2018, 2019) explored 19 schoolbooks for grades 1–3, focusing on discursive (not narrative) writing exercises, in which the exercises asked for longer, completed texts. These studies indicate a prevalence of the text-focused discourses (skills and genre) in addition to elements from a process and a creativity discourse. However, the joint finding is a lack of a socio-political discourse in the teaching materials analysed. Further, Pulls (2019) studied literary writing in pedagogical texts with a focus on creative writing. In her analysis Pulls expanded Ivanič's (2004) framework with two discourses: a discourse of support and a market discourse. Her findings indicate a change from a focus on writing for society to writing for the individual, and a lack of a socio-political perspective on writing. Furthermore, Pulls' study opens up for exploration of various ways to make use of Ivanič's framework.

4 Writing Across the Curriculum

In this thesis, the term “writing across the curriculum” (WAC) will be used as an umbrella term that covers two research perspectives, namely a cognitive perspective in Writing to Learn (WTL), and a socio-cultural perspective in Writing in Disciplines (WID) (cf. Malmbjer, 2017).

In a cognitive perspective on writing (WTL), writing is seen as a mode of learning (cf. Emig, 1977), and the individual’s processes of constructing knowledge through writing are examined. Learning is thought to be the result of an individual’s cognitive processes of constructing knowledge. This perspective on cognition as information processing is well researched, revealing strong evidence that writing can assist learning (Emig, 1977; Klein et al., 2016). For the aim of Study 3, the WTL perspective had two components, namely Writing to Learn Content and Writing to Learn Language (WLC and WLL), (see Paper 3, Figure 1), which are derived from a second language perspective (Manchón, 2011). In a WLC perspective, subject content is paramount, and writing is argued to support study skills and used to foster academic achievement in general. In a WLL perspective writing is a tool for language learning – to practice grammar, vocabulary, and to linguistically process language.

In a socio-cultural perspective on writing (WID), the writing is seen as a way to create, disseminate and evaluate knowledge (Shanahan & Shanahan, 2008). Studies within the research area of WID (in Study 3 called Learning to Write, LTW) have shown that writing differs among different school subjects (cf. Shanahan & Shanahan, 2008). Thus, learning content in a school subject includes learning the writing practices connected to that subject: “writing instruction should become increasingly disciplinary, reinforcing and supporting student performance with the kinds of texts and interpretive standards that are needed in the various disciplines or subjects” (Shanahan & Shanahan, 2008, p. 57). The literacy demands of pupils increase across school years as school subjects become more specialized. Therefore, it is argued that subject teachers ought to make subject-specific teaching visible (cf. Applebee & Langer, 2013):

[K]nowledge about how and what to write can only be taught by teachers who are specialists within each particular discipline. Whether it is learning to read and write like a historian or exploring scientific phenomena in lab notes, explorations, and explanations, these kinds of writing activities can and should be central to teaching and learning within each of the school subjects. (Applebee & Langer, 2013, p. 174)

What is learned through writing varies. According to Applebee and Langer (2013) different kinds of writing promote different kinds of learning. By

struggling with a text, the writer discovers means of self-expression, ways to think and (ultimately) remake knowledge (Bazerman, 2009). In their meta-analysis, Bangert-Drowns and colleagues (2004) found that metacognitive tasks promote better content learning and that writing notes and summaries gives less understanding. School writing is dominated by exercises like fill-in-the-blanks and answering questions, sometimes referred to the “show-you-know” approach (Applebee & Langer, 2013, p. 15).

In school practice the genre approach is used as a means to learn to write subject specific text-types (cf. Martin & Rose, 2008). In a Swedish context, Haijer and Meestringa (2010) and Gibbons (2018) have been influential. These authors took a pedagogic approach to WAC, arguing for linguistic scaffolding and structures for writing subject-specific texts.

In a Nordic perspective, the Norwegian school must be described as early and extensive regarding writing across the curriculum (cf. Blåsjö, 2010; Lorentzen & Smidt, 2008). In Norway, writing was implemented as a key competence in subjects across the curriculum in 2006. The importance of teachers’ and pupils’ awareness of disciplinary writing was emphasised at the policy level (Lorentzen & Smidt, 2008). In addition, a theoretical model for writing as a key competence in compulsory school was developed, namely the Wheel of Writing (Berge et al., 2016). This model is underpinned by a functional perspective focusing on acts and purposes of writing. The Wheel of Writing describes dynamic relations between writing acts (to describe, reflect etc.) and writing competences (interaction, self-reflection, etc.). One conclusion drawn by Berge and colleagues (2016) concerns the responsibility for schools to support pupils’ writing development, both in terms of knowledge and in terms of writing to develop oneself as an individual.

Ivanič did not elaborate on writing across the curriculum in her framework from 2004. However, she invited elaboration on the usefulness of the framework, and when developing the framework in 2017 disciplinary writing was included.

4.1 Earlier Studies on Writing Across the Curriculum

Earlier studies have revealed a need for the teaching of writing in all subjects (Applebee & Langer, 2013; Smidt, 2010; Westman, 2009) and across school years, as the use of specific terminology and specific genres increases (Shanahan & Shanahan, 2008). However, conclusions have also been drawn, that a high-stakes test culture can narrow the teaching of writing, and limit preparation for engagement in a democratic society (Applebee & Langer, 2013; Krogh & Penne,

2015). In the Swedish context, research on writing in school subjects has primarily focused on the school subject Swedish, and to a lesser extent included other subjects.

With a focus on the school subjects Swedish as L1 and as L2, studies have shown that writing in compulsory school has many purposes, e.g., for discursive competence, for narrative competence, for reading and for other learning purposes. Discursive writing increases across school years (Nyström Höög, 2010). Influenced by the Australian genre pedagogy (Martin & Rose, 2008; cf. Liberg, 2009a), pupils are also encouraged to write in many different genres (Wiksten Folkeryd, 2006), and Hultin and Westman (2013) stress the importance of pupils being introduced to a variety of genres, also in the earlier school years. This is argued to foster an openness for pupils to develop their writing and make choices among and within genres, and might mitigate standardization of pupils' writing (cf. Forsberg, 2021). Writing in the school subject of Swedish has also been described as both inward and outward focused [in-texter; ut-texter] (Bergh Nestlog, 2016; Liberg, 2009b). Inward texts are writer-oriented with focus on writing processes, and outward texts are reader-oriented with a stronger focus on the text product.

A main conclusion drawn from earlier studies relates to the importance of a structured teaching of writing (Ledin et al., 2013), and that the teaching of writing is important for pupils' development of their writing proficiency (Bergh Nestlog, 2009, 2012; Nyström Höög, 2010; Tjernberg, 2013; Yassin Falk, 2017). In particular, teaching that puts the text into context have been stressed, for example, writing with a focus on text structure (Thorsten, 2019) and the teaching of grammar in context (Wiksten Folkeryd, 2006; see also Myhill, 2019). In one of the few studies that has focused on middle school, Bergh Nestlog (2012) explored pupils' composing of discursive texts in school years 4–6 in Swedish as L1. In her study, Bergh Nestlog found that teaching of writing with an emphasis on a global text level promoted pupils' learning of content and their writing development. Previous studies on narrative writing show that the teaching of writing can both develop the pupils' texts and standardize them. Vuorenperä (2016) made observations in a multilingual school context in school years 1–3 exploring the teaching of writing. In her study, the teachers used templates for modelling of both discursive and narrative writing. Her findings indicated that templates for writing of narrative texts supported the pupils' writing (see also Thorsten, 2019), however, steered the discursive writing and texts were constructed copying the model text given.

Studies in Social Science, have shown that teachers use writing for content learning rather than the development of pupils' writing proficiency (cf. Lindh,

2019; Staf, 2019; Tanner, 2014). The texts that are written are predominantly short exercises like answering questions (cf. Tanner, 2014), retelling facts, or reproducing short texts (Christensen et al., 2014; Lindh, 2019). Such writing is argued to improve test performance (cf. Christensen et al., 2014; Lindh, 2019) and can be connected to a strong focus on assessment in school systems that are governed by goals and performance standards (Applebee & Langer, 2013; Lindh, 2019). According to Lindh (2019), explicit teaching of writing is rare, and pupils mostly write solely for their teacher (cf. Staf, 2019). However, Johansson (2014) found that when pupils wrote blogs in History a collaborative authorship was formed among the pupils. When pupils' writing proficiency was in focus in Social Sciences, a genre approach was visible. For example, Sellgren (2011) explored teaching with a genre approach among multilingual pupils and found that explicit teaching of writing supported pupils' writing development. In History, Staf (2019) showed how the demands of writing proficiency increased between school years 4 to 9, and argues that explicit teaching of linguistic choices is beneficial for the pupils' text production. In a classroom study, Walldén (2019) investigated the teaching of writing in Geography among young L2 learners. Walldén discusses how teachers' emphasis on language and form aspect of the genre approach, can help the pupils develop their writing proficiency, but that this sometimes comes at the expense of content learning.

In Science, writing is used to recite information, and the most common types of writing that pupils are asked to do are multiple-choice, fill-in-the-blanks, short answers, copying notes, and taking notes (cf. Applebee & Langer, 2013; af Geijerstam, 2006). According to Applebee and Langer (2013), writing is used to demonstrate and assess content learning rather than to develop disciplinary writing. The lab report is the most prominent genre (cf. Applebee & Langer, 2013; Randahl, 2014). It derives from the discipline where it is used to communicate findings created through experiments (Shanahan & Shanahan, 2008). In school writing, Applebee and Langer (2013) argue, the lab report might resemble more of fill-in-the-blank writing than true practice at scientific thinking, caused by its highly structured form. Stringency is important in Science texts, and they are characterised by technical vocabulary, passive constructions with hidden participants, and nominalisations (Hipkiss, 2014; Shanahan & Shanahan, 2008). To what extent pupils are taught how to write these texts is unclear. Some studies state that teachers rarely explicitly teach their pupils how and why to write scientific texts, which means that the pupils do not get the potential of learning through writing (af Geijerstam, 2006; Lykknes & Smidt, 2009). Other studies state that lab reports are explicitly taught (Knain, 2009; Randahl, 2014). Hipkiss (2014) suggests that explicit teaching could strengthen the link between writing and conceptual understanding. In addition, Bergh Nestlog (2017) shows how an explicit teaching of vocabulary, text structure and connotations can guide younger

multilingual pupils into scientific writing. The results are similar across different subjects in Science.

In Mathematics, it has been argued that a precise meaning is required for each word (Shanahan & Shanahan, 2008). Earlier studies reveal that writing in Mathematics comprised numerical calculations, copying in-class notes, multiple choice, fill-in-the-blanks, and short answers to questions (Applebee & Langer, 2013). Writing as an act of composition was rare – only 1% of the pupils' writings in Mathematics included writing composition assignments (Applebee & Langer, 2013). Applebee and Langer (2013) concluded that successful writing in Mathematics was characterised by collaboration among teachers, collaboration among pupils, and interdisciplinary work.

In a Danish longitudinal research project, *Writing to Learn, Learning to Write* (Krogh, 2021), researchers followed pupils' writing development over four years, from the end of compulsory school to the end of upper secondary school. This study is one of the few that explores how the pupils develop writing to learn and learning to write across the curriculum, and investigates writer and writing development. The project takes a social practices perspective, and implies that the pupils' opportunities to identify with writing genres and subject discourses they meet in school, are important for their writing development (cf. Ivanič, 1998). Results reveal that writing and writing development change over time and differ among individuals, and also that identification plays a pivotal role – identification with the school subjects, assignments, media and context.

In sum, prior research reveals that writing has been used to different extents in different subjects, often with a single focus on learning content in subjects other than Swedish as L1 and Swedish as L2. In the school subjects Swedish, previous research show that the teaching of writing discursive and narrative texts was more or less structured, and that the teaching of writing helped the pupils to develop their texts, though too much focus on structure and form could mitigate creativity. For a deeper understanding of the Swedish context, in the next chapter the Swedish school system and the curriculum will be described.

5 Writing in the Swedish Context

Writing is regarded as a fundamental competence for becoming a participating member of society today. Writing is also related to macro-economic development, social development, and health. From early schooling and onward the individual's ability to read and write – spelling and text production – has been an entrance ticket to higher education (cf. Donahue, 2021). Globalisation and technical achievements have changed the world, and this international shift has also influenced the Swedish educational system in both writing and reading (cf. Liberg et al., 2012). Literacy is seen as “the ability to understand and employ printed information in daily activities, at home, at work and in the community – to achieve one's goals, and to develop one's knowledge and potential” (OECD, 2000, p. x). Literacy skills are therefore not only a matter of participating in and being beneficial to society, but also, literacy skills are of importance for personal growth and well-being. The most important predictor for acquiring literacy proficiency is education (OECD, 2000). UNESCO (2017) formulated a framework for sustainable development towards the 2030 global goal in education. This guide includes both educational practice and policy, and the two keywords are defined:

Equity – Ensuring that there is a concern with fairness, such that the education of all learners is seen as being of equal importance.

Inclusion – A process that helps to overcome barriers limiting the presence, participation and achievement of learners. (UNESCO, 2017, p. 7)

Not only *equality* in education (i.e., that everyone should have equal access to education), but also *equity* in education is of greatest importance for giving every pupil the chance to become a participating member in society. Sweden falls behind other countries concerning measured equality in education – in place 25 out of 41 countries, and comes in last place of the Nordic countries (Chzhen et al., 2018). High national wealth is not a guarantee for high equality in education. Other factors that affect equality are parental occupation, migration background, gender, and differences among schools. A governmental investigation (Åstrand, 2020) suggested that increased economic resources and greater governmental responsibilities are needed if equity is to be increased. Adding to this, there is an emphasis on enhancing competence in education, which means that strengthening the competence within literacy education is crucial from both a national and a global perspective. An ongoing debate in Swedish media and social media concerns the teaching of writing and whether the pupils' writing proficiencies correspond to the requirements of today's society. This (sometimes harsh) debate is not new, and historically it seems to be returned repeatedly (cf. Liberg et al., 2012; Malmström, 2017). Debates about schooling and the teaching of writing can also be discussed in relation to

changes in society (Liberg et al., 2012) and views on the place and role of an individual in society.

In a world with global literacy goals, standardisation of tests is a way to enhance equality and security in assessment. Today, international studies and assessments influence the school system on policy level, affecting all dimensions of education and classroom teaching, e.g., National Tests³ and international tests such as PISA⁴. Due to the declining Swedish results in reading proficiency in PISA, OECD recommended Sweden a more disciplined climate of high expectations (Schleicher, 2015). As a consequence, the National Agency of Education developed a nationwide professional development programme in 2015 (–2019) called *Läslyftet*⁵ (henceforth *Literacy Boost*). This programme targets teachers regardless of school subjects and the teaching of reading and writing across the curriculum. The programme also includes teaching in the new media age (cf. Kress, 2003), e.g., providing digital competence in the teaching of writing (Nemeth & Thydell, 2019; cf. Leu et al, 2016; Rowsell, 2018). For example, when teachers understand the different writing processes that the various tools circumscribe (e.g., writing with pen and paper for planning, writing on computer for longer texts to be revised), they take command of technology (cf. Erixon, 2018).

5.1 The Swedish Educational System

In Sweden compulsory schooling includes primary and lower-secondary school, altogether 10 years, while upper secondary school is voluntary. Children begin school in August in the calendar year they turn 6 years old in a class called F⁶, and subsequent compulsory schooling is divided into three stages: school years 1, 2 and 3 for pupils from 6 through 10 years old, school years 4, 5 and 6 for pupils from 10 through 13 years old, and school years 7, 8 and 9 for pupils 13 through 16 years old. Compulsory schooling also includes a Special School and a Sami School.

The Swedish National Agency for Education is the central administrative authority for the public school system. Its mission is to ensure equal access to high-quality standard of education for all pupils, and it prepares knowledge

³ In compulsory school there are mandatory National Tests in Swedish as L1/L2 and Mathematics for school years 3, 6 and 9. English for school years 6 and 9, and Social Sciences and Science for school year 9. In school year 9 there are also optional National Tests in Modern Languages.

⁴ Programme for International Student Assessment (OECD, 2019).

⁵ *Läslyftet* has been translated differently by different researchers; “Literacy Boost” is from Kirsten (2019).

⁶ F is short for “Förskoleklass”, translated as “pre-school class” for six-year-old pupils. When some of the data were collected, compulsory schooling lasted 9 years, but starting in 2018, the pre-school-class was made mandatory.

requirements, regulations, general recommendations, and National Tests. Furthermore, this authority is responsible for official statistics in education, for conducting national evaluations, and for overseeing Sweden's participation in international surveys in education. Moreover, because it is responsible for education quality standards, the agency provides development programmes and in-service training.

From having been a state responsibility, in 1991 the municipalities became responsible for primary and secondary education. Since 1992 there have also been independent schools that are financed from public funds. In 2018/19 compulsory schooling included 3,989 schools organised by municipalities, 822 independent schools, 5 Sami schools, and 17 international schools (Skolverket, 2019/20). In recent years, Sweden, like the other Nordic countries, has been extensively and rapidly digitalised (Klette et al., 2018). The Swedish government has formulated a national strategy for digitalisation in the educational system, emphasising the democratic aspects of digital competence (Utbildningsdepartementet, 2017). The overall goal is for Swedish education to lead the world in high digital competence among pupils, which is thought to promote knowledge development and equality.

Due to globalisation and migration the linguistic profile of the Swedish population has changed, which has also affected education (cf. Liberg et al., 2012). Sweden was the first country in Europe to adopt the idea of multiculturalism in educational policy in the 1960s and 1970s (Buchholtz et al., 2020). In addition to Swedish, which is the principal language in Sweden, several languages are spoken. In 2010, a new regulation recognised five national minority languages (Finnish, Meänkieli, Romani, Sami⁷, and Yiddish; SFS 2009:600). The goal is that compulsory school pupils should be offered mother tongue education in a national minority language if they want it and if a teacher is available. Furthermore, in the school year 2018–19, 6.6% of all pupils were newly arrived. Pupils with a mother tongue other than Swedish are entitled to study Swedish as L2, and in the school year 2018–19 the percentage was 12% of all pupils (Skolverket, 2019).

Teacher education in Sweden is conducted by universities and since 2011, there have been four different qualifications: Degree of Bachelor of Arts in Pre-school Education, Degree of Master of Arts in Primary Education, Degree of Master of Arts in Secondary Education, and Higher Education Diploma in Vocational Education. There are also qualifications for special education teachers and

⁷ There are special regulations concerning the Sami language, since the Sami are indigenous people in Sweden. Sami has its own syllabus, while the other national minority languages are collected under the heading Mother tongue in minority languages. Further, there are special regulations for pupils studying Sami.

special needs teachers. This thesis deals with primary and secondary teachers. Education for primary teachers of levels F–3 and 4–6 consists of courses in pedagogy, policy and education; subject studies in Swedish, English, Mathematics and (at some teacher education institutions) an optional choice of subjects to specialize in; there is also an internship to provide practical experiences. In teacher education for lower and upper secondary, student teachers focus on two subjects.

5.1.1 A Brief History of the Teaching of Writing

General schooling was first established in Sweden in 1842 after a period when the Church taught literacy skills so that people could learn Christianity. When general school education was established in Sweden, social changes in society were creating a need of general writing competence among people. Migration also increased the need to communicate in letters, and in the growing industrial and urban society, writing skills were demanded among merchants, craftsmen, and administrators (Andersson, 1986). Historically, writing is connected to power. In the 19th century, Sweden conservative groups argued that *Bildung*⁸ could incite people, whereas liberal groups looked upon schooling and *Bildung* as a social insurance (Andersson, 1986) – schooling was not for the individual, but for society.

When the first general primary school was established, the teaching of writing focused on the correct reproduction of texts. Writing in the early years included writing memorised texts and orthography (i.e., copying texts and penmanship). Writing to express oneself was only for the more skilled pupils (Andersson, 1986). At the beginning of the 20th century, production was added to reproduction of text, but for a long time reproduction continued to predominate. Pupils' writing skills were a measure of the *Bildung* of the citizens and of the school education, and crucial for higher education. The first standardised tests in spelling were influential from 1920s and onward. The 1960s saw a decline in results, and leading pedagogues had the same discussion then that we are having today about whether school equips pupils for further stages of education, and there were searches for causes and solutions. Subsequently, society developed a greater tolerance from spelling norms as well as a greater understanding of individual difficulties, which was reflected in the curriculum of 1962 (Andersson, 1986). In the 1962, 1969 and 1980 curricula, creativity in writing and narrative and descriptive genres were emphasised

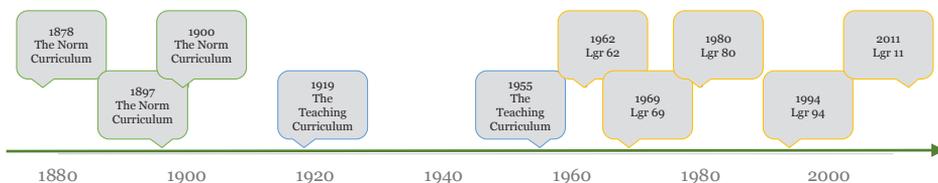
⁸ *Bildung* is fundamental in Nordic schooling contexts and refers to cultural values of knowledge, democracy, reflection, and freedom of spirit (cf. Lindgren et al. 2020; Sörlin, 2020). “[T]he *Bildung* task of schooling: affording students access to the appropriation of knowledge, to engagement in the world to self-reflection through writing” (Krogh & Jakobsen, 2019, p. 4).

(Gustafsson, 2013). In the 1980 curriculum a process approach to writing was foregrounded, encouraging a collaborative processing of text by teachers and pupils (Gustafsson, 2013; Pulls, 2019). Strömquist (1988/2007) had a major impact in this shift towards a process approach. Pulls (2019) argues that the 1980s is seen as a turning point in Swedish education, when there started to be a focus on social equity. Previously, the focus had been on the public interest, which was gradually replaced by a focus on an individual's development and realisation. In Lgr 94, communication in different kind of texts were emphasised. The 2011 curriculum was influenced by genre pedagogy (Liberg et al., 2012; Pulls, 2019; cf. Martin & Rose, 2008), together with a focus on the formal aspects of language and a low-key character of a socio-political perspective (Liberg et al., 2012). However, all curricula have retained a strong focus on skills (Bergöö, 2005).

From the first curriculum in 1878 until the contemporary curriculum (Skolverket, 2018), there have been revisions and changes (see Figure 2). Teachers involved in this dissertation were using the 2011 curriculum (revised in 2018).

Figure 2

A Timetable of the Swedish Curricula



5.1.2 The National Curriculum

The current curriculum was implemented in 2011, including new syllabuses, new grading system and central measurement (cf. Ellvin et al, 2011; Liberg et al., 2012). Three sections of the curriculum for compulsory school will be described next: fundamental values and tasks of the school, overall goals and guidelines, and syllabuses. The focus will be on how the curriculum treats the teaching of writing.

“The national school system is based on democratic foundations” (Skolverket, 2018, p. 5) is the opening sentence of the curriculum for compulsory school, capturing the most essential assignment for the education system. Fundamental values and tasks of the school are to encourage pupils to form personal

standpoints and provide opportunities for them to do this, as a way of preparing them for active participation in society. Furthermore, pupils should develop critical awareness, and they should have the opportunity to experience knowledge in different ways, among them writing. Writing is also mentioned as important for confidence and identity:

Language, learning, and the development of a personal identity are all closely related. By providing a wealth of opportunities for discussion, reading and writing, all pupils should be able to develop their ability to communicate and thus enhance confidence in their own language abilities. (Skolverket, 2018, p. 7)

Overall goals and guidelines include knowledge, norms and values that pupils should acquire in compulsory school, both in school itself and through cooperation between the school and the home environment. Among other things, pupils should be encouraged to express ethical standpoints. Schools should provide structured teaching so that the pupils can use the Swedish language in writing “in a rich and varied way” (Skolverket, 2018, p. 11) and be able to communicate in written English. Furthermore, schools should give pupils the knowledge and skills to communicate by using digital and other tools and media, to interact with other people, and to use many different forms of expression. Additionally, pupils should develop the ability to work democratically, and teachers should “prepare the pupils for participating and taking responsibility, and applying the rights and obligations that characterise a democratic society” (Skolverket, 2018, p. 14).

The most extensive part of the national curriculum includes syllabuses for all school subjects. Each subject area’s syllabus is divided into aim, core content, and knowledge requirements. The aim is an overall aim for all grades, from 1–9. The different core contents are defined for school years 1–3, 4–6, and 7–9. Knowledge requirements are defined for school years 1, 3, 6, and 9.

In the syllabuses, writing is predominantly focused in the language subjects compared to other school subjects (see Table 1; cf. Peterson et al., 2018). In the Swedish curriculum the school subject Science includes Biology, Chemistry and Physics, while the subject Social Sciences consist of four subjects: Geography, History, Religion and Social study subjects. In Science there is a focus on writing in Biology, Physics and Chemistry, while in Social Sciences writing is only mentioned in one of the four subjects, Geography. In Technology (a school subject for school years 1–9) writing is mentioned in both core content and knowledge requirements, though in the latter writing is voluntary, and text can be replaced by models or sketches. In the practical subjects Art, Crafts and Music, writing (or “documentation /.../ in words”, Skolverket, 2018, p. 258) is mentioned only in the core content. Writing is not mentioned in Mathematics, Home and Consumer studies, and Physical Education and Health.

Writing is explicitly mentioned in the aim, as part of the core content and as a knowledge requirement in the syllabuses for all language subjects in the Swedish curriculum: English, Modern Languages, mother tongue in national languages and in minority languages as both as L1 and as L2, Sami as L1 and L2, and Swedish as L1 and L2. “Language is the primary tool human beings use for thinking, communicating and learning” is the opening sentence in all language subjects, apart from mother tongue languages in which greater emphasis is placed on identity. However, the predominant focus is on skills. The aim for writing is closely connected to communication, and within the core content formal correctness and writing in different genres are stressed. Within the knowledge requirements, writing is linked to production and interaction. In addition, writing as creativity is expressed in aims, core content, and knowledge requirements for language subjects. In comparison between Swedish as L1 and as L2, the latter is found more oriented towards skills and communication at the expense of personal growth and literature studies. In relation to writing there is a stronger focus on content related language learning in Swedish as L2 (Magnusson, 2011).

In the syllabuses, Mathematics, Science and Social Sciences differ in their explicit treatment of the teaching of writing. For Science, the aim involves producing texts, formulated as “written reports” in the core content, and the knowledge requirements include creating texts and documenting with text. Terms like these are not used in Social Sciences, apart from one core content in Geography that is about learning keywords and concepts and being able to write them. In Mathematics the aim focuses on communicating mathematics, while in the core content and the knowledge requirements, the focus is on using written methods.

In the syllabuses for the practical-aesthetical subjects, writing is seldom a main focus, but writing does feature in the core content in some subjects, where it is suggested to be used as a tool. In Art and Music, communication through art and music are stressed, and the core contents involve writing about music and producing presentations. Physical Education and Crafts both have a focus on planning and on evaluating, but only in the core content of Crafts is this expressed in terms of documentation in words. Within Home and Consumer studies, writing is not an aim or a knowledge requirement, but a part of the core content involves creating one’s own recipes. Finally, “documentation in the form of sketches with explanatory words and terms” (Skolverket, 2018, p. 298) is part of the core content in Technology, and “documentation of work using sketches, models or texts” (Skolverket, 2018, p. 300) a knowledge requirement. Where writing is pronounced in the different syllabuses is illustrated in Table 1.

Table 1*Words Connected to Writing in the Syllabuses for School Years 4–6*

Subject	Words for writing	Part of syllabus
Swedish as L1 and as L2	write (n=2) writing (n=8) handwriting (n=1) written (n=1)	all
English	writing (n=3) written (n=5)	all
Modern Languages	written (n=5) writing (n=3)	all
Science (Biology, Physics, Chemistry – the same words about writing occur in syllabus for all three subjects)	produce texts (n=1) written (n=1) create texts (n=1) documentation using text (n=1) N.B. appears n time per subject	produce texts (aim) written reports (core content) create texts (knowledge requirement) documentation using text (knowledge requirements)
Social Sciences (Geography)	write (n=1)	only in core content
Art	writing (n=1)	only in core content
Crafts	documentation in words (n=1)	only in core content
Music	write (n=1)	only in core content
Technology	documentation in sketches with explanatory words and terms; using sketches, models or texts	core content knowledge requirement
Mathematics	–	–
Physical Education and Health	–	–
Home and Consumer studies	–	–

Note. The school subjects in Table 1 represent the school subjects observed in Study 3.

Emphasis on writing is expressed differently in the various sections of the curriculum. Whereas writing as a social practice is focused in the overall aims, the knowledge requirements have a stronger focus on writing as skills, genre, process, and creativity. Writing as a socio-political act is visible only in the aims for Swedish and Science. There is a stronger focus on writing as genre than writing as processes, in language subjects and Science.

5.1.3 Terminology related to the School Subjects Swedish

Various terms are used for the school subject of language teaching in L1, the first language (for example teaching Swedish in Sweden). In a Nordic context, Krogh and Penne refer to “the three Scandinavian L1 subjects: Danish,

Norwegian and Swedish” (Krogh & Penne, 2015, p. 4). In a Norwegian context, Blikstad-Balas and colleagues (2018) used the term *language arts lesson*. The term *mother tongue education* is also used, though it is problematic, since mother tongue education implies for example mother tongue Arabic instruction in a Swedish (school) context. The term “mother tongue” may be a remnant from earlier curricula using the term *Modersmålsämnet* (the subject area of mother tongue instruction). In this thesis, the vocabulary of the Swedish National Agency of Education is used, which means *Swedish as a first language (L1)/ Swedish as a second language (L2)*.

6 Methodology

Complementary methods were used for the research work presented in this thesis. The data were collected and analysed separately in each of the three studies, after which the data sets were merged. The intention with the design of using different but complementary data was to get a broad understanding of how discourses of writing are visible in compulsory school in Sweden. Nevertheless, there are challenges with such an approach, for example having different samples and different sizes of samples from different contexts, when merging the data sets (Creswell, 2018).

In addition to the theoretical underpinning of this thesis, Ivanič's framework (2004, 2017) of discourses of writing and learning to write, is a central methodological approach for this thesis. The framework provides a thorough description of a comprehensive teaching of writing. Ivanič's framework has been successfully used in previous empirical studies with high reliability, for example Blikstad-Balas and colleagues (2018) and Jeffery and Parr (2021). Thus, the framework can be considered to be a stable platform for analysis. In this thesis, Ivanič's framework is underpinning both data collection and analysis.

This thesis employs a qualitative approach together with quantitative summaries of analyses, and the results are used quantitatively to analyse and understand the merged results (cf. Cohen et al., 2011; Creswell, 2018). This mix of qualitative and quantitative methods has been used in order to bring complementary perspectives to the studies, and to expand the understanding of the results (cf. Cohen et al., 2011; Creswell, 2018; Riazi & Candlin, 2014). For example, in order to capture the teaching of writing, I chose both to listen to teachers' talk about their teaching of writing and to observe the teaching of writing in practice. Such triangulation of methods and data, i.e., "the use of two or more methods of data collection" (Cohen et al., 2011, p. 195) was used to seek convergence. Data collection for this thesis included three main methods (see Table 2). First, a questionnaire about teachers' talk was conducted among teachers in Swedish as L1 (Study 1). Second, observations were undertaken both in digital staffrooms (Study 2), and in face-to-face school practise (Study 3). Studies 2 and 3 also included text analysis of school material.

Table 2*Data Collection Methods and Participants in Studies 1, 2 and 3*

Study No.	Methods	Participants
1	Questionnaire	Teachers in L1, school years 1–9
2	Observation and school material	Teachers in L1 and L2, school years 1–9
3	Observations and school material	Teachers in all school subjects, school years 4–6

Earlier studies using Ivanič’s framework of discourses of writing and learning to write (Ivanič, 2004) employ both the qualitative approach (cf. Peterson, 2012; Peterson et al., 2018; Randahl, 2012) and quantification of qualitative data (cf. Lambirth, 2016). The different methods give different perspectives on the teaching of writing and the samples bring together a comprehensive account of discourses of writing. Having the same theoretical framework (Ivanič, 2004, 2017) in all the studies allows me to compare, contrast, and synthesise the results.

6.1 Trusting the Research

There are different ways of evaluating and describing the trustworthiness of research. Qualitative approaches are enquiry-based ways to explore, understand, and discover why phenomena are what and how they are. Phenomena are evaluated regarding authenticity and trustworthiness reflecting the credibility, transferability, dependability, and confirmability of the research. It has been argued that trust in qualitative research can also be discussed, similarly to quantitative research, in terms of reliability and validity (cf. Cohen et al., 2011).

There are many different aspects to both reliability and validity, and threats to them can never be completely erased, but rather discussed (Cohen et al., 2011). The matter of validity, i.e., whether we are actually measuring what we intend to measure, should permeate the entire research process including study design and application of methods for data collection and analysis. Thus, “Validity is an integrated evaluative judgement of the degree to which empirical evidence and theoretical rationales support the *adequacy* and *appropriateness of inferences* and *actions* based on test scores or other modes of assessment” (Messick, 1989, p. 13, italics in original). Reliability concerns measurement consistency, i.e., employing a minimum of errors of measurements, or minimizing the effect of coincidence. For research to be reliable, studies should show similar results if they are replicated in similar contexts with a similar group of respondents. Bachman described reliability as an “agreement between *similar* measures of the same trait” (using the same method), while validity is an “agreement

between *different* measures of the same trait” (using different methods) (Bachman, 1990, p. 240).

In this thesis reliability refers to the stability of the observations for replicability and consistency among observers through, for example, pilot studies. Care was also taken to prepare observers in Study 3 through training sessions, and by training raters before coding and analysis of data in all three studies following recommendation by Cohen and colleagues (2011, p. 201): “For observational data, reliability is addressed in the training sessions for researchers where they work on video material to ensure parity in how they enter the data.”

Furthermore, reliability of coding has been taken into account through interrater comparisons.

Validity is understood using Erickson (2018), who suggested that six crucial questions should be discussed: Why? What? Who? How? When? And ...? The first question, *Why* the chosen topic is of interest to investigate, can be answered from the understanding that we live in a mass writing society, although writing is considered less important than reading (Brandt, 2015). Therefore, we need to explore the teaching of writing, which is the aim of the study, answering to the *What*-question. Various actors need to be involved in an investigation of the teaching of writing, namely the researchers, the student teachers, and the teachers, which answer the *Who*-question. Context validity was approached through triangulation, including different contexts, teachers’ talk about their teaching of writing, and their teaching of writing in practice, all viewed through the same theoretical framework. The questions *How?* and *When?* refer to method and time, and can be related to context. Consequential validity will be discussed, i.e., effects on the stakeholders, and criterion-related validity, i.e., looking for external evidence that the study is useful (O’Sullivan & Weir, 2011). Such discussions concern the question *And ...?* and refer to usefulness and consequences.

Major threats to validity are construct under-representation, construct irrelevant variance (Messick, 1996), and bias. Construct under-representation means that there is too little data in relation to the construct, which became an issue in Study 3 when there were few observations in some of the school subjects. Even though the number of observed lessons in different subjects corresponded with the compulsory timetable, the low number in some subjects may affect interpretation and comparisons between school subjects and schools. Therefore, qualitative and descriptive analyses were used instead of statistical approaches. To deal with construct irrelevant variance, data of less relevance for the aim of the study was disregarded, for example differences among school years, and, in Study 3, geographic and demographic differences among schools.

To mitigate bias, the researcher's position, and experiences are described (see the upcoming section 6.4).

6.2 Data Collection

Data were collected using questionnaire, observations, and by collecting school materials.

6.2.1 Questionnaire

A questionnaire was used in Study 1 with 60 teachers in compulsory school, distributed through networks lead by the researcher (see Paper 1, Appendix A). Participation was voluntary and anonymous. The questionnaire was designed with both open and closed questions, in order to listen to teachers' authentic voices (in the open questions) and to lessen potential unwillingness of the respondents to answer too many open questions (cf. Cohen et al., 2011). The questionnaire was developed using the framework of discourses of writing (Ivanič, 2004, 2017), as described in Appendix B in Paper 1. The questions were constructed around three themes: "how teachers work with writing, what they think is important in writing, and how they evaluate pupils' writing" (Paper 1, p. 507). A pilot study was conducted with two teachers and a researcher, which revealed the need for small changes to the questionnaire.

The data in Study 1 were collected digitally, using Google Forms, a system well known to the respondents. Issues of validity that were considered were whether the respondents would answer honestly and accurately, and whether those who did not respond would have responded in similar way as the participating respondents (Cohen et al., 2011). It should be emphasized, though, that the questionnaire was distributed by and to two networks of literacy specialist teachers interested in the teaching of writing, and therefore it is our belief that the answers we did receive were authentic. The fact that the respondents were particularly interested in the field of reading and writing meant that they were considered a positive sample. At the same time, this engagement secured reliability because these respondents understood the benefits and importance of the questionnaire (cf. Cohen et al., 2011). In order to secure a representative and large enough sample, the questionnaire was first delivered to and answered by 45 teachers in the networks, who then spread the questionnaire to an additional 15 teachers (cf. Cohen et al., 2011). In total, 60 teachers from 27 different rural and urban schools in 5 municipalities, answered the questionnaire. In all, the responding teachers worked in grades 1–3 (n=23), grades 4–6 (n=16), and grades 7–9 (n=21) as generalist teachers, language teachers, or special needs teachers, see Paper 1.

Because I was the network coordinator, I could arrange for the questionnaire to be answered during a network meeting, so the problem of taking the teachers' time was reduced for the networks' members, although my position as a researcher and a network coordinator might have affected the study. On the one hand, the teachers could have felt a pressure to answer; on the other hand, they had initiated the theme of writing and were motivated to participate and distribute the questionnaire to colleagues.

6.2.2 Observations

The data material in Studies 2 and 3 were collected by *complete observers*, only observing without participating in the activities (Cohen et al., 2011, p. 457). In Study 2, we observed how teachers talked about the teaching of writing and how they shared materials in a digitally extended staffroom. In Study 3, teacher students observed teachers in school years 4–6.

Study 2 included three large, self-organised teacher groups on Facebook (>2,500 members each) that were strategically chosen based on their high activity level (Liljekvist et al., 2021). The groups were observed by strategically following a number of posts and comments related to those posts, i.e., a thread. The observations were not undertaken in real time, which enabled researchers to observe the written communication without disturbing the participants and to collect linked materials.

The data are based on a stratified random sample and include approximately 100 posts and comments per Facebook group (Paper 2; Liljekvist et al., 2021). Randomisation enables a smaller quantity of data material while still ensuring equivalence of the sample (Cohen et al., 2011). The stratified data consist of written text in posts (n=286) and comments (n=1,816), "likes"⁹ (n=3,479), pictures (n=24), documents (n=10), and links (n=207) e.g., blogs (n=32), YouTube clips. Further, data-driven data also included schoolbooks and online resources (n=23) and apps (n=16).

A study based on social media also has potential design issues. Using social media as data material is vulnerable to problems with reliability, since the groups are open to anyone to participate in and the researcher cannot be certain that all participants are really teachers, student teachers, or key persons within the area. However, given the titles of the groups and the nature of the discussions, it is surmised that the groups consisted of practicing teachers, student teachers, and others involved in the field. Further methodological

⁹ At the time for data collection, reactions on Facebook were restricted to "likes".

limitations of Facebook are that the results in Facebook change over time, and even the data for a historic time period can change due to for example changes in group membership, people asking for their data to be removed, moderation (e.g., removal of posts or links), and so forth (Kelly & Antonio, 2016). Consequently, replicability is problematic. In this study, these limitations arose when for example links were removed, since interaction in this kind of data is in a constant flux.

In Study 3, structured observations (n=374) of the teaching of writing in school years 4–6, were undertaken by 104 student teachers. The observers used an observation protocol, in order to enable comparison of findings from different lessons in different subjects and in different schools (cf. Klette & Blikstad-Balas, 2018). The protocol (see Appendix 2; Paper 3, Appendix 1) was designed by two researchers and is underpinned by Ivanič's framework for discourses of writing to support systematic identification and coding of the teaching of writing (Ivanič, 2004, 2017; see Paper 3, Appendix 2). The protocol was also influenced by other manuals for school observation of teaching strategies (cf. Grossman et al., 2013). It is of importance to notice that the observations only included orthographic writing, with no focus on other modalities such as drawings and paintings.

For Study 3 the observations included 76 schools, and 13 school subjects in school years 4–6. Most lessons were observed in Swedish (n=97), Mathematics (n=71), Social Sciences (n=51), Science (n=46), and English (n=39). Fewer lessons were observed in the practical-aesthetical subjects: Physical Education and Health (n=12), Crafts (n=9), Art (n=5), Music (n=5), Home and Consumer studies (n=4), and Technology (n=6) and Modern Languages (n=2). Another hard-to-categorise 18 lessons were coded as “Other”, and 9 lessons were coded as “Interdisciplinary” (see Paper 3, Table 4).

The observation protocol included three parts. First, general information was collected about the lesson and teacher. Second, the observers used a table structured around four aspects of writing connected with Ivanič's seven discourses :“Views on writing; Teaching; What happens with the text?; What is important in writing?” (see Figure 3, Box A.; cf. Ivanič, 2004, 2017). To enhance validity, the table was designed with two, three, or four observation points (Box B.) for each of the seven discourses, with some of the observation points covering more than one discourse. Third, the last column and last page in the observation protocol were left blank for the observer to take notes.

When observing, the observers used a four-point scale (see Figure 3, Box C.) to mark the frequency of occurrences, commonly with a cross or thick marks for each occurrence (e.g., when the observer could write || for 2, |||| for 4, etc.).

Many of the observers also took thorough notes about, for example, the teaching of writing, the structure of the lesson, what the teachers said, and how the teachers acted in the classroom. In addition, 27 copies of writing assignments undertaken during the lessons were collected by the observers.

Figure 3

Excerpt from the Observation Protocol

A. Aspect of writing		C. Four-point scale				
Teaching	No evidence	There is a single piece of evidence	There are some weaknesses in the evidence	There is recurring strong evidence	Own comments	
Teaching about form and writing rules.						
The pupils use writing as a tool to explore or evaluate their knowledge of the subject.						
Teaching about the type of text, how it is structured, how to write etc.						

Note. This excerpt includes one of the four aspects of the observation protocol, “Teaching of writing”. The other aspects are “Views on writing”, “What happens with the text?” and “What is important in writing?” (see Paper 3, Appendix 1).

The observation protocol was piloted twice based on Cohen’s suggestion that “to ensure validity, a pilot must have been conducted to ensure that the observational categories themselves are appropriate, exhaustive, discrete, unambiguous and effectively operationalize the purposes of the research” (Cohen et al., 2011, p. 210). First, two teachers and a researcher tried the protocol in a classroom setting, after which some changes were made. Thereafter, a second pilot study was conducted with 34 student teachers. In preparation, the student teachers were introduced to Ivanič’s framework for discourses of writing, by reading her 2004 paper and by a lecture. The student teachers also observed a recorded lesson to practice observing using the observation protocol. After this introduction, they observed pairwise in 17 classes in school years 4–6 during a school day. Their observation protocols were analysed for interrater reliability, which showed that the agreement on the observation point was good, between 71 and 81% (see Appendix 3; cf. Landis & Koch, 1977; Mahmud, 2010). Mismatches occurred when the two observers in a pair evaluated an observation point differently on the four-point scale. Some of the disagreements could be explained and negotiated. Most of the mismatches were minor, i.e., between “There is some evidence” and “There are some weaknesses in the evidence”. In the practical-aesthetical school subjects Crafts,

Music, Art, and Physical Education and Health, no interrater reliability was calculated because of the low number of observations.

As a result of the second pilot study, some additional changes were made to the observation protocol. Observation points for the same discourse were spread out across the protocol because the observers seemed influenced by the surrounding observation points. Observation points with the lowest reliabilities were either removed or clarified, and some additional observation points were included. In the last table of the protocol, the headline was revised since it misled some observers. Finally, the header of the first column was changed from “One single evidence” to “No evidence”, and the header of the second column was changed to “There is a single piece of evidence”.

In addition to the pilot study, I used the protocol myself together with a research assistant who is a teacher of Swedish as L1, during two weeks in two grade 4 classes. The research assistant was introduced the same way as the student teachers in the second pilot study, and the two of us used the first day to observe together, compare, and discuss the observations to consolidate the interrater reliability. This two-week period had dual benefits: the observation protocol proved to be effective for its purpose and reliable, and I got a deep understanding of the data collection situation and the data collection tool.

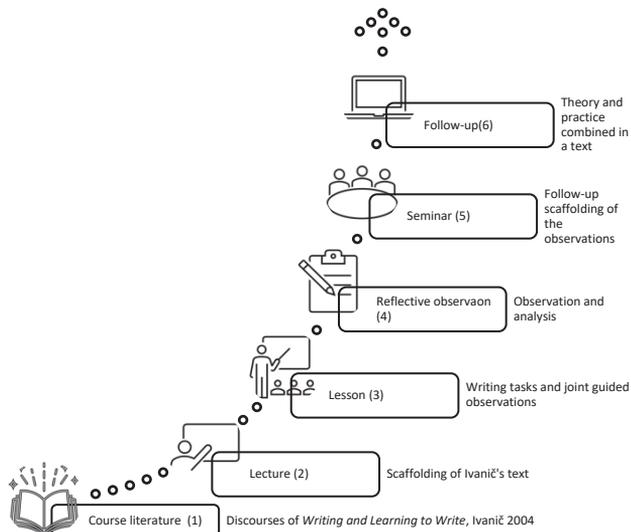
After the two pilot studies were completed, the observations in Study 3 were conducted by student teachers as part of a course in the teacher education programme for school years 4–6. A pedagogical model was developed in order to prepare the student teachers for the data collection at the same time as they learnt about writing and the teaching of writing. The model is henceforth referred to as the Reflective Observation of School Writing (ROS) model, (see also Sturk et al., 2022). The ROS model was developed and used by the researcher at five universities in Sweden.

The ROS-model includes six steps which are illustrated in Figure 4 and thoroughly described in Paper 3. First, the student teachers were acquainted with Ivanič's discourses of writing by reading her 2004 paper. Second, student teachers attended a pre-recorded 15-minute lecture in which the framework was described and illustrated by empirical examples from Paper 1. Third, student teachers then attended a lecture on classroom observations: their purpose, how to implement them, the role of the observer, etc., and the observation protocol they would use in the classrooms was introduced and reviewed thoroughly. Together with the researcher the students watched a film (Skolverket & Linnéuniversitetet, 2015) in which pupils in school years 4–6 worked with writing. While watching the film, the student teachers filled in the observation protocol, after which they discussed the results and the observation procedure

with the researcher. Because the pilot study revealed some uncertainty in marking in the four-point scale, difficult cases were thoroughly discussed during this lesson. The lesson was concluded with a short lecture on the ethical aspects of classroom observations, and the student teachers received information letters for principals, and information letters and consent forms for teachers and themselves (see Appendix 4).

Fourth, student teachers went into schools to observe using the observation protocol, informed the principals and the teachers about the study, and collected written consent from the teachers that they observed. Fifth, student teachers returned to the university for a reflective seminar with follow-up scaffolding of the observations. Student teachers were asked to present and reflect on 2–3 of the lessons they had observed. Each presentation was followed by a group discussion in which the student teachers were also asked to reflect on their future writing classrooms. These presentations gave the researcher further information about the observations, revealing data in notes, and could clarify questions and uncertainties. At the end of the seminar, the student teachers who wished to participate in the study handed in their individual observation protocols, additional material from the observations, and the consent forms from teachers and from themselves. In the sixth and final step of the ROS model, student teachers' learning was followed up in the teacher education programme.

Even though it was mandatory to participate in the course in the teacher education programme, participation in the study was voluntary. Not all student teachers handed in their protocols after the final lesson. In total, 38.7% of the student teachers in the mandatory courses decided to participate in the study. The participation numbers differed between universities: North 86.2%, South-Middle 42.0%, Middle East 24.5%, Southwest 22.9%, Middle 13.6%. Student teachers did not receive any compensation for their participation.

Figure 4*The Model for Reflecting Observations of School Writing (ROS-model)*

Some final reflections regarding the observations that were undertaken in both Studies 2 and 3 include observers' unawareness of antecedent events in the observed context, unrepresentative informants, and how the observer's presence might affect the situation and participants. Furthermore, how can the results of the observation be applied to other situations, and how do we know that the observation represents the reality, that is, a genuine situation (cf. Cohen et al., 2011). In both observation studies the observers were unaware of antecedent events. In the Facebook groups in Study 2, the sample was randomised and preceding discussions were not available. The observing student teachers in Study 3 were also unaware of important antecedent events. Therefore, and in order to put the observed lesson in context, they often asked the teachers about their teaching of writing. Since the data material in Study 2 were randomised, the informants can be considered as representative, while the teachers observed in Study 3 cannot be considered representative as they were not randomly selected. The large number of observations may, however, to some degree compensate for the selection of teachers. The Facebook study (Study 2) enabled the researchers to "be a fly on the wall" doing observations in a digital extended staffroom of teachers. In contrast, in Study 3, the presence of the student teachers observing might have caused unusual behaviours from the teachers (cf. Cohen et al., 2011). In neither of the two observation studies was there a high risk for the observers to "go native" (Cohen et al., 2011, p. 210), thus the interactions can be regarded dispassionately.

6.2.3 School Material

In the Facebook study teachers talked about teaching materials which required an inclusion of school material in the data material. Therefore, the data comprises 16 apps and 23 schoolbooks, of which two were online resources (see Paper 2, Appendix 2). If a book was part of a series, all books in the series were analysed. In total there were 14 schoolbooks for school years 1–3, Swedish as L1 (n=10), Swedish as L2 (n=4); 3 schoolbooks for school years 4–6, Swedish as L1 (n=2), Swedish as L2 (n=1); 6 schoolbooks for school years 7–9, Swedish as L1 (n=3), Swedish as L2 (n=3). In Study 3, 27 copies of school materials were collected, e.g., writing tasks, copies from schoolbooks, pupils' logs for self-reflection, and evaluation forms.

6.3 Data Analysis

Data from the three studies were anonymised, systematically organised, and then analysed as presented in the three appended papers. Thereafter the results were merged and compared. The thesis includes different types of data, for example a questionnaire, observation protocols, texts, pictures, “likes” at Facebook, and school material. For a full list of data, see Table 3.

Table 3

Data Types Organized by Study

Study No.	Data
1	Questionnaire (n=60)
2	Facebook-observations Posts (n=286) Comments (n=1,816) Likes ♥ (n=3,479) Documents (n=10) Pictures (n=24) Links (n=207) Schoolbooks (n=23) Apps (n=16) Blogs (n=32 from 14 bloggers)
3	Observations (n=374) Researcher's notes (n=104) Copies of school material (n=27) Teacher educator evaluations (n=5)

Note. In Study 2, a thread starts with a post and can be followed by a comment and/or a like. Both the post and the comments can include documents, pictures, and links.

In Study 2 the data were analysed in steps. First, 104 threads concerning the teaching of writing in compulsory school were identified and marked as Swedish as L1 or Swedish as L2 and categorised in grades 1–3, 4–6, 7–9, or all grades.

Thereafter, discourses of writing in the threads were identified (see section 6.3.2). Finally, discourses of writing were identified in teaching material and in blog posts. (For details, see Paper 2.)

6.3.1 Structuring the Data

The data were anonymised and structured in Excel documents (Study 1 and 2), Word files (Study 3 and school material in Study 2), and in SPSS, Statistical Package for the Social Sciences (IBM Corp, 2020) in Study 3. Documents and pictures in Study 2 were coded and organised as PDF files. In Study 3, the notes on the observers' protocols were typed into Word files and organised together with copies of teaching material(s) and the researcher's notes from the seminars. A single researcher's notes can be regarded as transcripts, or representations (Duranti, 2006), of the observers' utterances during the seminars. The observers took notes to various extents, understood as representations of the classroom activities and teachers' talk during their teaching.

In Study 3 the observers used one protocol per lesson. Lessons were coded school subject, as Interdisciplinary or as Other. Lessons were coded as Interdisciplinary when the lesson or writing assignment included more than one school subject. In this study, nine observed writing lessons were coded as Interdisciplinary, seven of which included writing: four of which involved Swedish and Social Science, one of which involved Swedish and Science, and one of which involved Swedish and Art. Lessons were coded as Other when they did not focus on a specific school subject. Eighteen lessons were coded as Other, fifteen of them included writing.

The data were analysed in Swedish in order to reduce potential misinterpretations. The data in Studies 1 and 2 were merely written texts in Swedish, except from some multimodal data in Study 2. The excerpts chosen for publication were translated into English by the authors in Paper 1 and 2. In Study 3, excerpts from all observed lessons were translated to English by the researcher. When words and expressions had no direct equivalent, e.g., *röd tråd*, the Swedish original was also kept within brackets. In this thesis I use *schoolbooks* because in a Swedish context the terms textbook and workbook mean different things, and, in my understanding, schoolbooks include both. (For translations of excerpts, see Appendix 5.) Excerpts from data on writing and the teaching of writing from the three studies have been coded in relation to school subject and paper/study (e.g., Swedish as L2, Paper 2). I refer to the paper if an excerpt has been published in one of the three papers, and to the study if an excerpt is from data not published in a paper.

6.3.2 Analysis of Discourses of Writing

Ivanič's seven discourses of writing were used as pre-set themes for the qualitative text analyses that were conducted on the material. Qualitative approaches used data from questionnaire and observations including tasks and schoolbooks, which allowed us to picture what teachers say they do and what they actually do concerning school writing. Ivanič's discourses of writing are used as the framework for the analysis, though with preparedness for the unexpected (Kennedy & Thornberg, 2017). This qualitative analysis was summarised numerically.

In all three studies, colour coding was used on words or utterances to distinguish the different discourses of writing as illustrated in Example 1 (see Paper 2, Appendix 1 for colour coding of discourses). In the example, several discourses of writing become visible: a process discourse with drafts and writing parts of a text (green); a genre discourse (yellow); a creativity discourse in writing nonsense texts using imagination (pink). After the analysis at the word level, the data were holistically interpreted (see Papers 1, 2, and 3). In Paper 1, the whole analytic process is described when one teacher's answers serve as an example of the interpretation (pp. 517–519). One sentence can reflect more than one discourse which is why the analysis was conducted at the word level. In Example 1, a dominating process and genre discourse become visible together with a supportive creativity discourse.

Ex. 1. There are many different ways, the pupils can write a **draft** which must not be finished, or **continue to write from a beginning of a text**, **try different endings**, this is frequently done when a **new text genre** is introduced and they can also see **how these genres look like**, but, and here is the 'but', somewhere they know that even if they are elaborating on writing there comes a day when they have to hand in something and a **text must be processed** and done. Writing **nonsense texts**, where the pupils must think about the last sentence from someone and continue to write, is a fun moment, but most of the time there is too much summative [assessments] in school when all writing tasks are weighted together. (Swedish as L1, 7–9, Study 1)

The data in Study 2 include both words and pictures. The analytic process of a Facebook thread is illustrated in Table 2 in Paper 2. Data were analysed at the word-level in comments and posts and in other text material, together with for example pictures and comments in order to provide a holistic understanding of the analysed threads. In Study 2, a picture could be part of a holistic analysis when analysing the picture and the comment on the picture together. For example, one teacher posted a colourful fantasy-picture (reminding of Illustration 2) and wrote: "Dreams can take you anywhere; this wonderful picture brings you and your pupils to a world of fantasy" (Swedish as L1, 1–3, Paper 2), which taken together was interpreted as a creativity discourse. Blogs, documents, and other links were analysed holistically, and Table 2 in Paper 2

gives an illustrative example of such an analysis of a thread on Facebook. Posts with more than 20 “likes” were compiled (see Appendix 6). After the analyses in Study 2 had been conducted, the interpreted posts and comments were double-checked discourse by discourse in order to ascertain that all the posts and comments within a discourse were actually representing that discourse. This extra pass through the data resulted in 9 changes, which were spread across the material and across discourses. Finally, the results were summarised numerically.

Reliability was an important aspect in all three studies. In Study 1, two raters coded the material and their consistency was evaluated by calculating their interrater reliability. Their agreement was good, 78,3% (cf. Landis & Koch, 1977), and throughout the process care was taken to avoid raters being influenced by each other or their research environment. For example, the two raters coded a number of questionnaires together to ascertain a mutual understanding of how to interpret replies and how to define what discourse(s) was prominent in the questionnaire. Then the two coders analysed the remaining questionnaire individually, after which their analyses were inserted into a mutual Excel sheet for comparison and further discussion of the cases that were in disagreement. To increase reliability in Study 2, the analyses were conducted by two researchers and difficult cases were discussed and agreed upon. In Study 3, a qualitative discourse analysis of the discourses of writing in the lessons was conducted by one researcher, using the observation protocols with the student teachers’ comments and researcher’s notes from the seminars with the student teachers. The researcher chose 16 observation protocols that were difficult to analyse for analysis by a second researcher. Out of the 16, there was a disagreement in five, which were then discussed again and agreed upon and considered throughout the analysis of the remaining protocols.

The schoolbook analysis in Study 2 (using units of analysis on word and exercise level, cf. Holten Kvistad & Smemo, 2015; Magnusson, 2018) was taken in steps (see Paper 2). First, teacher material was thematically analysed at the word level on the introduction and on exercise planning. Second, the schoolbook, or schoolbooks in a series, were analysed using the scale constructed for this purpose (Paper 2, Appendix 3). In this step, only writing exercises were included in the analysis and used as units for analysis (see Paper 2, Table 3; Appendix 7).

The excerpt below is from the instruction to the teachers using *The Magic Door* [*Den magiska dörren*], an online resource for school years 1–3. In the same way as illustrated in Example 1 above, colour coding was used on words or utterances to distinguish the different discourses of writing (Example 2). The analysis reveals that four discourses were enacted: the desire to tell stories and

inspiration from literature was analysed as a dominating creativity discourse (pink); processing, developing and refining texts was analysed as a process discourse (green); enriching the written language was analysed as a skills discourse (red); a functional perspective on writing in different contexts was analysed as a social practices discourse (purple).

Ex. 2 The aim is mainly to increase and manage the pupils' **desire to write and tell stories**. I have tried to weave appropriate elements into the chapters that will **enrich the pupils' written language** as the work progresses. The pupils practice a lot in **processing their texts**. They must ensure that the conditions specified are included and receive help in **developing and refining the text** according to their ability. It is also part of the work to read the other pupils' texts and be **inspired by other literature**, as well as **discuss and think about the function of the language in different contexts**. (Sahlin, 2018, first page)

Table 4 presents typical examples of discourses visible in the different data types, illustrating the coding. For example, a skills discourse has been identified through quotes, observation points, Facebook posts or school material that focus on, among other things, punctuation and the formation of letters, language correctness, and grammar. Using the pupils' fantasy and pictures for writing was analysed as a creativity discourse. When the pupils wrote summaries of something watched or read, those writings were interpreted as discourse for thinking and learning, including evaluations and reflections. Feedback and peer assessment have been recognised as part of a process discourse. Utterances as "introducing a new text-type" and "the circle model" have been understood as reflecting a genre discourse, often connected with genre pedagogy (Martin & Rose, 2008). Pupils writing texts addressed to a receiver, either inside or outside school, has been analysed as a social practices discourse. A socio-political discourse has been analysed as closely connected with content, such as norms and gender.

Table 4

Examples Illustrating the Coding of Discourses of Writing

Discourse of writing	Data analysed
A skills discourse	"We practice space between the words, capital and lowercase letters, full stop, question mark and exclamation mark. I also emphasise forming the letters." (Swedish as L1, 1–3, Study 1)
	"For example, language correctness, conjugation, tense" (Swedish as L2, 1–9; Study 2)
	(Swedish as L1, exercise in schoolbook, Paper 2)
	Write the nouns and create comparison.
	En/ett Flera Den/det De/dom
	stol stolar stolen Stolarna

	<p>“Grammar test with short answers. Important to check thoroughly before handing in.” (English, 4–6, Study 3)</p>
<p>A creativity discourse</p>	<p>“To get the pupils start writing and expand their fantasy I use ‘short writing’, read ‘quick writing’. Using pictures (3 or 4) that are presented one at a time, the pupils write a narrative text. Every picture is shown for just a short time (2–5 minutes) and during that time the pupils write as much as they can. It usually results in long texts in relation to time, and pupils who have troubles getting started or are out of ideas are surprised at how much they have written.” (Swedish as L1, 1–3, Study 1)</p> <p>“We work with narrative writing connected to the book I read aloud.” (Swedish, Study 2)</p> <p>“Draw something magic. Write what you have drawn.” (Swedish as L1, exercise in schoolbook for 1–3, Study 2)</p> <p>“A lot of writing. The pupils write own stories inspired by a picture on Power Point.” (Swedish as L1, 4–6, Study 3)</p>
<p>A discourse for thinking and learning</p>	<p>“Write summaries when we have watched a film, read texts etc. Write evaluations of the week. Write reflections/answers to questions using whiteboards.” (Swedish as L1, 4–6, Study 1)</p> <p>“Exit- and entrance tickets are favourites and are often used.” (Swedish as L2, Study 2)</p> <p>“How do you imagine your school year 3 will be?”</p> <p>“How do you learn best?”</p> <p>“Explain the words from the text: market, product, service, convince ...” (Swedish as L2, exercises in schoolbook, Study 2)</p> <p>“They write about habitats in Europe, e.g., taiga ... They write the answers in Google Docs. In the end of the lesson there is a hearing on important words.” (Social Sciences, 4–6, Study 3)</p>
<p>A process discourse</p>	<p>“We give feedback, and sometimes they peer assess the texts. They read the received feedback and change/improve their text.” (Swedish as L1, 4–6, Study 1)</p> <p>“We talk about a first draft and process and develop the text. A good videoclip to watch is <i>Austin’s butterfly</i>.” (Swedish as L1, 1–3, Study 2)</p> <p>“A mind map with key words is useful when you write facts. The mind map helps you to remember what to write about. Draw a mind map about the cat.” (Swedish as L1, exercise in schoolbook for 1–3, Paper 2)</p> <p>“Narrative texts about a hero: Read – give feedback – rewrite.” (Swedish as L1, 4–6, Study 3)</p>
<p>A genre discourse</p>	<p>“Most often I use ‘the circle model’ when introducing a new text-type.” (Swedish as L1, 7–9, Study 1)</p> <p>“Have worked with different kinds of fact texts. A good work order is found in a genre book for lower grades.” (Swedish as L2, Study 2)</p>

	<p>“You are going to write a salad recipe. A recipe is an instructive text, telling someone how to do something. Use the recipe on page 135 when you write.” (Swedish as L1, from exercise in schoolbook, Study 2)</p> <p>“Lab reports about whether white bread or Swedish cracker goes moldy first. The teacher models how to write the report. Encourages the pupils to think. They write a model text together on the whiteboard. The pupils make their own hypothesis. Language correctness in focus, the teacher moves around in the classroom, correcting.” (Science, 4–6, Study 3)</p>
A social practices discourse	<p>“They have started producing argumentative texts when they want a change. In pairs they write to the headmaster or to the class the problem or the idea they have.” (Swedish as L1, 1–3, Study 1)</p> <p>“The material you create can be ‘reading homework’ or repetition (if you publish it on a blog/YouTube many pupils will show it at home).” (Swedish as L2, Study 2)</p> <p>“Write your factual text and put on the classroom wall so that others can read it.” (Swedish as L1, exercise in schoolbook, Study 2)</p> <p>“The pupils prepare a presentation about a superhero. Focus on content rather than correctness.” (English, 4–6, Study 3)</p>
A socio-political discourse	<p>“Look at the picture: What do you think; is it a boy’s or a girl’s room? Discuss with a friend. Explain why you think so. Write in your notebook!” (Swedish as L1, from exercise in schoolbook, Study 2)</p> <p>“Writing assignment Geography: Literacy. There are various explanations for why literacy is low in some countries. Your task is to reason about how reducing poverty in the world can lead to more people learning to read and write. Use the terms in the box when writing your text. [Health Teachers Childcare Schools] Tip: When writing, it is good to give several examples or to describe something in several stages.” (Social Sciences, 4–6, Study 3)</p>

There were borderline cases and examples that were difficult to interpret, usually when a case included more than one discourse. In these cases, the researchers discussed and eventually agreed on an interpretation. A combination of discourses was analysed as *a combination of main discourses* in Study 1 (cf. *single main* for one discourse); as *a combination of discourses* in Study 2; and as *dominating, supportive, and/or occasional discourse* in Study 3 (see Paper 3, Table 6). In what follows, the terminology from Paper 3 will be used.

6.3.3 Analysis of writing to learn (WTL) and learning to write (LTW)

Discourses of writing were defined in the observation protocols in Study 3, and they were also used in order to understand the two perspectives WTL and LTW. All lessons were coded as including writing or as not including writing. Lessons including writing were then analysed with the concepts of teaching with *a single focus* or *a dual focus* to the understanding of writing to learn (WTL) (cf. Tynjälä et al., 2001) and learning to write (LTW) (cf. Shanahan & Shanahan, 2008).

Lessons including writing were analysed and coded as focusing on WTL, on LTW, or on both. When teaching with a single focus, teachers used writing as a tool to support learning, a WTL perspective, and they would focus either on writing to learn content (WLC) or on writing to learn language (WLL). In a dual focus, the teachers focused both on learning the content (WTL) and on developing the pupils' writing proficiency (LTW), which can be related to cognitive refiguration (Bazerman, 2009), i.e., to learn through the processes of writing and from the written product after writing.

To illustrate the coding process, examples from the observed lessons are presented in Table 5. A single focus on WLL is exemplified by a grammar exercise in English where the pupils were asked to fill in the blanks on a worksheet. A single focus on WLC is exemplified by a lesson including writing answers to questions in Technology. There are two examples of teachers having a dual focus on writing. In the first, the teacher had a focus on writing development when answering questions in short texts during a Science lesson. In the second, the teacher employed a dual focus in a Social Sciences lesson scaffolding the pupils' writing development in argumentative writing of longer texts.

Table 5

Examples Illustrating the Coding of Single and Dual Focus in the Teaching of Writing

Perspective on writing	Examples from Study 3
Single focus on WTL WLL	"Worksheets with a or an. Fill-in-the-blanks." (English, 4–6, Paper 3)
Single focus on WTL WLC	"A paper with questions to answer about the car engine." (Technology, 4–6, Study 3)
Dual focus on WTL + LTW (short text)	"The pupils answer questions about how flora and fauna cooperate in the sea. They cannot write short answers; they must give explanations and write full sentences and correctness (spelling, punctuation) is in focus. The teacher walks around asking the pupils to elaborate on their answers, which are handed in to the teacher." (Science, 4–6, Study 3)

Dual focus on WTL + LTW (long text)	“The pupils are writing an argumentative text, reasoning, and arguing about how choices of food can affect the environment, something they have knowledge about from earlier lessons. The teacher asks the pupils to write a specific text-type, and gives the pupils a structure to follow. The teacher will assess both content and the pupil’s ability of written argumentation.” (Social Sciences, 4–6, Paper 3)
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In Study 3, the specific text-types that the teachers asked their pupils to write were identified. Thereafter, in relation to a single and a dual focus on writing, different perspectives on WTL were investigated in relation to disciplinary writing and discourses of writing and learning to write within different subjects.

6.4 The Researcher’s Position

A researcher’s experiences, thoughts, and identities affect the research process – from choosing the subject to explore, to analysing data and the way to communicate the findings (cf. Norlund Shaswar, 2014). My background includes being a teacher, an education officer for literacy development [språk-, läs- och skrivutvecklare], an author of schoolbooks, and a teacher educator, and I therefore need to reflect on how this background has influenced my research. My curiosity for the field of the teaching of writing was pinpointed when the literacy networks for teachers that I coordinated asked for further education in writing – they felt that *reading* education and *reading* strategies had been in focus rather than *writing*. In Study 1, I reached out to my teacher networks with a questionnaire on the teaching of writing.

During my years as a teacher in Swedish as L1 and as L2, and in English in compulsory school, I developed professionally through several courses and programs, and by coordinating and attending different networks. In addition, sharing thoughts and experiences with colleagues both in real and virtual staffrooms has granted a multitude of ideas that affected and helped me develop my day to day work. The Facebook material in Study 2 was a well-known context to me. As a teacher, I have myself used some of the schoolbooks recommended in the Facebook groups analysed in Study 2. Also, my background as author of digital school material in Swedish as L2 for school years 7–9 (Sturk & Svensson De Wilde, 2016), affects the way I think about schoolbooks as important inspiration for teachers.

I have also written a book for teachers about interdisciplinary work in school years 7–9 (Gillblad, 2010), in which I describe some of the projects and interdisciplinary works I have been involved in during my years as a teacher. I also led a one-year long professional development course on literacy across school subjects for teachers in all subjects (together with other staff, e.g.,

headmaster, janitor and school librarian) in school years 7–9 at one school. Furthermore, I have attended the Wallenberg foundation's Advanced Teachers Programme which focussed on interdisciplinary work in school. Because of this interest for working across disciplines, I involved teachers of all school subjects to investigate the teaching of writing in Study 3.

As a teacher in the teacher education programme for four years, I met many student teachers in lectures and seminars, I read their texts, and observed them during their practical training in classrooms. From this experience, my idea emerged that observing a theoretical aspect of literacy would enrich student teacher education and the student teachers' understanding at the same time, because these student teachers could help me collect data to an extent that would not otherwise have been possible. Five universities gave me access to hundreds of lessons in classrooms with pupils in school years 4–6, where research is scarce. My position as a researcher came together with my position as a teacher, as I also examined the student teachers at the universities that contributed to the study.

Both as an education officer for literacy development and in my role as a university teacher, I have been involved in the national professional development programme *Literacy Boost*. On a national level, I was involved in the discussions of the implementation processes of the program, I was responsible for education of mentors within the program, and I coordinated professional development for teachers involved as tutors.

All these factors have affected my choice of research field, study design and my analysis of the data material, and how I interpret these in relation to school practice and policy. Given this background, Walford must be quoted: “all research is researching yourself” (Walford, 2001, p. 98). Clearly the research is influenced by me in one way or another. Being aware of this effect and discussing my own position is one way of tackling bias.

6.5 Ethical Considerations

In research, ethics must be considered, and this is particularly true when people are involved. To ensure that ethical consideration was followed and structured, a data management plan was conducted at DMPonline¹⁰ to ensure that data sharing and reviewing would meet the Swedish Research Council Standards (Hermerén, 2017) and the guidelines of Umeå University. The studies were conducted in accordance with Good Research Practice (Hermerén, 2017). In what follows, both ethical pitfalls and efforts made to avoid potential ethical

¹⁰ DMPonline is an online service for Data Management Plans.

problems are described for actions taken before conducting the research, during the research, and after the research.

Before conducting the research, participants were informed about the purpose, nature, methods, and procedures of the research, and how the results would be presented. Participants were also informed that the answers were anonymous, and that the data would only be reported at the group level. Data collected in Study 1 and in Study 3 were from an educational context, as parts of a network meeting, in the teacher education programme, and in schools. It was important to emphasize that participation in the research studies was voluntary, although the course for the student teachers was not. Ethical considerations about social media in Study 2 required more deliberation from the researchers. At the time of data collection, the Facebook groups were open, but due to the vast amount of advertising, and other problems like fake accounts, these groups are now closed. In these large groups, interactions were public, and participants were aware that they were posting in a public forum for anyone to read, and like “a fly on the wall” the researchers could watch what was displayed. Contact was made with the administrators of the groups, and a notification was published with information about the study. Informed consent was not collected from each person interacting in the Facebook groups. Therefore, questions about anonymisation – eliminating the risk of identifying individuals and schools – were thoroughly regarded. The regional Research Ethics Committee at Karlstad University has examined and approved the research project.

During the research processes the data was handled according to guidelines from Umeå University¹¹, and all efforts have been made to conceal the identities of the participating teachers in the studies. The questionnaire in Study 1 was anonymous and it was voluntary for the respondents to name their school, which three respondents chose not to do. In Study 3, the universities were only described according to their geographical location – North, South-middle, Middle, South-west, Middle east – and the observed schools, the teachers observed and the student teachers participating were anonymised. In the most ethically challenging study, Study 2, the Facebook group names and member names were coded and reported anonymously. To anonymise the posts and comments, these were never presented in Swedish. Also, translations were adjusted to make them difficult to trace, for example by removing names of persons, schools and places, reconstructing quotes to be unsearchable while the original message was kept, and removing links to e.g., blogs (Liljekvist et al., 2021).

¹¹ Following the guidelines of Umeå University, a notification to personal data controller at Umeå University was made. Data were stored on the hard drive of the working computer and through Umeå University’s official backup storage solution, in which data in Document Map are automatically saved every 15 minutes and stored in two different locations on campus.

The questionnaire in Study 1 was filled in during a literacy teacher network meeting by participants of the network, led by one of the researchers, and the other researcher attended this meeting. This situation might be a pitfall in that an authority figure was present, although there was also a benefit because the researchers could give information and answer questions about the questionnaire. During data collection in Study 3, the researcher had initially chosen to meet student teachers at all universities in person, though, doing so was not always possible due to a hybrid of distance and in-house teaching at two of the universities. The student teachers and teachers who chose to participate in Study 3 handed in written consent forms. The principals at the schools involved in the study received a letter of information. Respondents in Studies 1 and 3 had to give their agreement for their results being used for research purposes and in teaching. Respondents who did not give their agreement were excluded, so were lessons in Study 3 when teachers did not give their agreement.

After the research had been conducted, questions about archiving of material, retention, and publication were handled in accordance with Good Research Practice (Hermerén, 2017). Data and personal information were separated into different files, and the personal contact document was stored apart from other data. Personal data were anonymised, and keys were deleted before permanent storage. Statistically processed, anonymised survey data will be kept for at least 10 years together with questionnaires, observation manual and code keys. Future re-use of these data may involve further comparisons to be made. Only anonymised, statistically processed results and metadata are published.

Publication of research is good research practice, related to consequential and criterion-related validity (O'Sullivan & Weir, 2011). It is too early in this project to ascertain the effect on stakeholders, or look for evidence that the studies are useful. Nonetheless, usefulness and effect must be preceded by publication. Results from all studies have been used in teaching and presented nine times at conferences and symposia. Results from Study 1 have been presented to the participating teachers in the networks, and they continued to explore the teaching of writing. For example, one of the two networks explored the teaching of writing in schoolbooks using the ROS model. Study 2 has been discussed in a podcast¹² for teachers and researchers, as the interactions in the Facebook groups provide knowledge on discourses of writing made visible in teachers' talk about education; according to Warren Little (2002), when studying teacher communities, an analytical task is to "show how teachers, in and through their

¹² The *Nordic Journal of Literacy Research* has a podcast. Researchers are interviewed about their articles in a 15-minute podcast, aiming at reaching teachers and researchers in the field of literacy.

interactions with one another and with the material environment, convey and construct particular representations of practice” (Warren Little, 2002, p. 934). Consequential and criterion-related validity for Study 3 indicate interesting results. There are mutual benefits, and challenges, for the researcher, the student teachers, and teacher education (Sturk, 2021).

7 Main Findings

The three studies together fill a gap in national research by investigating what beliefs about writing that underlie teachers in compulsory schools' teaching of writing, and by identifying what and how discourses of writing are enacted across the curriculum. To begin with, the studies will be summarised, thereafter the results will be presented and analysed.

7.1 Study 1

Discourses in Teachers' Talk about Writing

Writing is central to pupils' education, eventual employment, meaningful lives and for citizenship. Therefore, the teaching of writing is a central part of teachers' work in compulsory school. In Study 1 we explore beliefs about writing and the teaching of writing among L1 teachers in Swedish compulsory education, school years 1–9, with the aim of understanding how pupils are prepared in compulsory school to develop the writing they need for education and life. These beliefs, understood as discourses of writing, become visible in teachers' answers to a questionnaire comprising 17 questions on the teaching of writing in Swedish as L1. Our starting point is Ivanič's (2004, 2017) seven discourses of writing and the teaching of writing: writing as skill, as creativity, as thinking, as process, as genre, as part of a social context and as socio-political act.

The questionnaire was distributed to teachers in compulsory education in one region and in total 60 teachers responded. In the analysis every teacher's reply was categorised into a main discourse or discourses and secondary discourse(s). Results show that most teachers align themselves with one primary discourse, but that a combination of discourses occurs, in particular among teachers of the earliest school years (1–3). The most common discourse among the teachers was a process discourse, both as a single discourse and in combination with another discourse (e.g., a creativity, a skills or a genre discourse), followed in frequency by a genre, a creativity, a skills discourse and a discourse for thinking. The two discourses of writing as part of a social context or a socio-political act did not occur in the form of main discourse(s) but sometimes as a secondary discourse. These results corroborate findings from both national and international studies of curricula, teaching materials and teaching practices. Comparing grades 1–3, 4–6, and 7–9, the teachers in grades 4–6 had a stronger focus on text, and on visualising a skills and a genre discourse to a greater extent.

In relation to what literacy skills may be necessary in the 21st century, the results are discussed from a pedagogical perspective and from the perspective of citizenship and the stated goal of the curriculum to foster democratic citizens.

7.2 Study 2

Back to basics? Discourses of writing in Facebook groups for teachers

Social media is an important arena for professional discussions among teachers (Liljekvist et al. 2017). Here, experienced teachers, student teachers and key persons can meet and together develop a professional learning community. Earlier studies on Facebook groups for teachers have shown that exchange and interaction mostly concern the teaching practice (Randahl et al., 2017). This study aims to deepen that analysis by focusing on three large Facebook groups and the members' ideas about the teaching of writing in compulsory school. How the teachers position themselves is analysed using Ivanič's framework of writing discourses (2004, 2017), as skill, creativity, thinking and learning, process, genre, social practise or as socio-political. Driven by the desire to understand the teaching of writing, we investigate both the subject area of Swedish as L1 and Swedish as L2 in school years 1–9. Taking a constructivist approach and using a digital observational method, teacher-to-teacher talk is explored and analysed.

The data consist of a stratified and randomised sample of interactions from three large Facebook groups for teachers in the school subjects Swedish as L1 and as L2. Teachers' interactions about teaching in compulsory school were selected for analysis along with attached documents, pictures, links, and tips about school material. In their discussions, the teachers' positions were reinforced rather than questioned. An analysis of the interactions shows that interactions about reading and writing predominated. About 40% of the threads in the Facebook groups focused on writing, the rest were divided between reading (more than 40%), speaking (almost 10%) and listening (<10%). When analysing the threads about the teaching of writing using Ivanič's framework (2004, 2017), results reveal that all seven discourses were represented. The text-focused writing discourses (a skills and a genre discourse) dominate. The creativity discourse is also prominent, in particular in relation to the earlier school years. As in other studies, context-focused writing (a social practices and a socio-political discourse) is rare. Nevertheless, key persons who write blogs about teaching in the field of literacy, are influential, taking a more social practices perspective on writing than has been found in earlier studies. Furthermore, the material seems to show a relationship between the two models of teaching of writing, that are most prominent in Swedish schools, namely the

methodology of process writing and genre writing. As an important contribution to the field of approaches to the teaching of writing, the study shows which writing discourses teachers make relevant in networks that they themselves initiate and maintain. The results reveal a movement of a back-to-basic skills with a normative focus on the teaching of writing, where writing is understood as a general competence, and towards a social practice perspective on writing.

Results are discussed in relation to a comprehensive teaching of writing in practice and in policy, offering the pupils tools, self-confidence, motivation, and identity of writers.

7.3 Study 3

The Teaching of Writing Across the Curriculum in School years 4–6 in Sweden

Writing competence means that one can be a participating member in today's mass writing society (Brandt, 2015). For this reason, we need to take responsibility for the teaching of writing in compulsory school. In this study theories about Learning to Write and Writing to Learn, and Ivanič's framework for discourses of writing (Ivanič, 2004, 2017) are used to explore the teaching of writing across the curriculum in grades 4–6. To get a broad and representative picture, 104 student teachers from 5 universities made structured observations of 374 lessons in 88 classes in 76 schools, which represent Sweden's geographic and demographic diversity. The observation protocols made it possible to identify and code different approaches to the teaching of writing. The data consist of the 374 lesson protocols, together with collected teaching material used in the observed lessons, and notes from seminars with the observing student teachers. All data were coded and analysed by the researcher.

The results show that teachers in the study had a strong focus on subject content across the curriculum. In half of the lessons, the teachers had a single focus on writing to learn, enacting one of three dominating discourses, namely a discourse for thinking and learning, a skills discourse, or a social practices discourse. Teachers in language subjects had a focus on writing to learn language and tended to enact a skills discourse, while teachers in other subjects had a focus on writing to learn content and tended to enact a discourse for thinking and learning. In lessons where the teacher had a single focus in their teaching, the pupils predominantly wrote shorter texts, e.g., answers, fill-in-the-blanks, notes, and self-evaluations. In one-quarter of the lessons, the teachers had a dual focus on writing, supporting the development of pupils' writing proficiency as well as their content learning. In lessons with a dual focus, all discourses could occur, generally in combination, indicating a more

comprehensive teaching of writing. In lessons with a dual focus on writing, the pupils predominantly wrote longer texts, e.g., narratives and factual texts. Nevertheless, there were also examples of teachers having a dual focus when the pupils wrote shorter texts, e.g., when learning how to write answers or to take notes. Mostly, teachers in language lessons had a dual focus on writing. The narrowed focus on writing as text-focused skills and genre conventions is related to a washback effect from a teach-for-the-test mentality and overall profitability in society, threatening a future democratic society.

The results reflect policy and the potential for a dual focus on writing to develop the pupils' writing across the curriculum. The results are discussed in relation to the teaching of writing as a norm in all school subjects to prepare pupils for higher education, work, and future citizenship.

7.4 Discourses of Writing Identified Among Teachers Across the Curriculum

This section will present results from the studies regarding the discourses of writing that were identified and how they were enacted. Predominantly, discourses were enacted as single dominating discourses, but they also occurred in combinations. Combinations occurred more frequently among generalist teachers of younger age groups (Paper 1), in schoolbooks (Study 2), and when teachers had a dual focus on writing in their teaching (Study 3). In what follows, the discourses are organised in descending order of frequency of a dual focus on writing across the curriculum: a skills discourse, a (combination of) a process discourse and a genre discourse, a discourse for thinking and learning, a creativity discourse, a social practices discourse, and a socio-political discourse.

7.4.1 A Skills Discourse

In the school subjects Swedish, the skills discourse was commonly enacted in teachers' talk and in their practice as a single dominating discourse and as the most frequently enacted discourse in combination with other discourses.

Two different ways of enacting a skills discourse can be distinguished in the school subjects Swedish. First, when teachers had a single dominating focus on writing to learn, using writing as a tool for learning, writing to learn language was in focus. A skills discourse was commonly visible in teachers' talk about assessment and National Tests, the rules of writing (Example 1a), grammar, spelling, phonics, and correctness (Example 1b), revealing a perspective on text as an autonomous phenomenon and of writing as a decontextualized skill. Example 1b, “‘common with red’ /.../refers to a common saying in Sweden that a

text that contains many mistakes is full of red, because the teacher has marked it using red ink” (Paper 1, p. 510). In relation to assessment and testing, a skills discourse was the dominating discourse, exemplified when teachers related to the curriculum (Example 1c), or to a matrix¹³ (Example 1d). In schoolbooks a skills discourse was common in exercises that focused on forming letters, handwriting, spelling and grammar (Example 1e) and in matrices for assessment (Example 1f).

- 1a)** First repeat writing rules and punctuation. (Swedish as L1, 7–9, Paper 1)
- 1b)** Copying words, sentences = lower primary = common with red. (Swedish as L1, 1–3, Paper 1)
- 1c)** Based on grading criteria. /Based on the abilities and Lgr 11. (Swedish as L1, 7–9, Study 1)
- 1d)** ... the teachers in the middle school together have broken down the syllabuses into a pupil-friendly matrix with different subheadings where grade levels e–c–a are represented. (Swedish as L1, 4–6, Study 1)
- 1e)** Write the nouns and create comparison. (Swedish as L1, exercise in schoolbook for 1–6, Paper 2)

En/ett	Flera	Den/det	De/dom
stol	stolar	stolen	stolarna

- 1f)** using matrices in the schoolbook (Swedish as L1, 7–9, Study 1)

One teacher of Swedish explained how she introduced a writing assignment: “I use check-lists for self-control of the content of the text and in terms of form” (Swedish as L1, 4–6, Study 1). Thus, even already before the pupils start to write, they are aware of the requirements for the text product.

Second, in the school subjects Swedish a skills discourse was often enacted in combination with other discourses, whether dominating, supportive or occasional. In a dual focus on writing, teachers always combined a dominating skills discourse with other discourses, predominantly in writing narratives in Swedish, thereby enacting text-focused discourses (a genre or a creativity discourse). A skills discourse was also enacted when a process discourse was dominant, either as a single discourse or in combination with a genre discourse. Correctness in terms of grammar, spelling, and writing rules was focused, which can be exemplified by one teacher (Example 1g), who in the questionnaire rather made a creativity and a social practices discourse visible in her talk about writing, but in fact had a focus on skills in assessment situations:

¹³ Matrices for assessment come e.g., with the National Tests. Assessment matrices are also locally formulated by teachers.

1g) It is important that what is written has a red thread [röd tråd]. Not short sentences – use words for cohesion: and, so, therefore, but ... Descriptions of persons and environments. Spelling and sentence construction. Paragraphing. (Swedish as L1, 4–6, Study 3)

In Study 1, teachers of grades 4–6 made greater use of a skills discourse compared to teachers in the other grades. Still, a skills discourse was strong in all grades when teachers talked about the teaching of writing in Swedish. The results of Study 2 revealed a tendency for the skills discourses to decrease in the higher grades. In school material a skills discourse was predominant: in 11 of the 16 apps a skills discourse was identified (Study 2, Figure 3), and in 15 of the 23 schoolbooks a skills discourse was the dominating discourse (Study 2, Figure 1).

In other school subjects than Swedish, a skills discourse was less visible but occurred as dominating or in combination with other discourses. In one lesson, the teacher focused on, discussed, and elaborated on the language and spelling when teaching pupils how to fill in a table. In Example 1h, the teacher in a Science lesson had a dual focus on writing to learn about flora and fauna and on writing as a skill. In Example 1i, a teacher in Social Sciences asked the pupils to write answers and put focus on their writing development.

1h) The pupils answer questions about how flora and fauna cooperate in the sea. They cannot write short answers; they must give explanations and write full sentences and correctness (spelling, punctuation) is in focus. The teacher walks around asking the pupils to elaborate on their answers, which are handed in to the teacher. (Science, 4–6, Study 3)

1i) The teacher, handing out the pupils' notebooks for the pupils to answer questions about the medieval time, says: "It will be fun to see your development, you have developed your writing since last year." The teacher shows how to write on the line and walks around in the classroom during writing correcting sentence construction, capital letter and punctuation, and scaffolds writing. Furthermore, the teacher explains to the pupils that they must answer the questions thoroughly, showing they have understood the content. (Social Sciences, 4–6, Study 3)

7.4.2 A Process and a Genre Discourse

In the school subjects Swedish as L1 and as L2 a process and a genre discourse were often combined, in equal combination or as dominating or supportive discourse, and teachers used both process and genre as models for writing in all studies. Teachers typically referred to these writing models as *process writing* (Strömquist, 1988/2007) and as *genre pedagogy*, or *the circle model* [cirkelmodellen] (Gibbons, 2018; Haijer & Meestringa, 2010; Martin & Rose, 2008).

When teachers described their teaching of writing (Study 1), a process discourse and a genre discourse were predominant. In teachers' practice (Study 3) and in their talk about the teaching of writing in their extended staffroom (Study 2), there was a stronger focus on skills and genre. This text-focused writing was also reflected when teachers in school years 4–6 described their teaching of writing (Study 1) in Swedish.

In this study, the process discourse was predominantly enacted as a practical process including planning, drafting, revising, and feedback: “Narrative texts about a hero: Read – give feedback – rewrite” (Swedish as L1, 4–6, Study 3). In Sweden, the process approach has been well known in the school context, and was visible in teachers' talk about feedback (Example 2a), working with parts of texts, and planning and processing texts (Example 2b and 2c). Also, a process discourse was prevalent in schoolbooks (Example 2d). There were some single examples of teachers guiding their pupils by making the cognitive processes of thinking, planning, structuring, and reasoning visible (Example 2e).

2a) We give feedback, and sometimes they peer assess the texts. They read the received feedback and change/improve their text. (Swedish as L1, 4–6, Study 1)

2b) Collect ideas together on black board. Make own mind map. Emphasize person and environment descriptions. Go through writing dialogue. (Swedish as L1, 7–9, Study 1)

2c) Gather the content of the text in a mind map based on given questions. Use the story structure and number the parts in the mind map and then write the text. (Swedish as L1, 1–3, Study 1)

2d) Write facts about a fruit: Know; Want to know; Have learnt. Write a draft using the facts. As for feedback from a friend. (Swedish, exercise in schoolbook for 1–6, Paper 2)

2e) We discuss what we are going to write, brainstorm together. What is our common knowledge? Add more subject knowledge. Look at texts as examples. Read, think about structure. Write together = how to structure this text-type? Write in pairs or groups. Reason. Write own text. (Swedish as L1, 7–9, Study 1)

Teachers in Swedish as L1 and as L2 in all studies referred to the genre pedagogy (Martin & Rose, 2008) and the circle model (Example 3a; Gibbons, 2018; Haijer & Meestringa, 2010). Excerpts coded as visualising a genre discourse included teaching when a post with the text-types was modelled (Example 3b), when pupils were encouraged to “construct” (Ivanič, 2004 p. 233) a text-type and they were provided text models (Example 3c and 3d), templates (Example 3e), and structures (Example 3f) to follow. Explicit teaching of writing focused on mastery in terms of the ability to produce appropriate texts in relation to genre conventions, and the texts are assessed in relation to knowledge requirements (Example 3g).

3a) On my blog you can read about how we work with the circle model. (Swedish, Paper 2, 81 ♥)

3b) Trying to work according to the circle model. First, work with different concepts and build up facts about the genre. Then we look at sample texts, then write together (in the class) to finally write individually. (Swedish as L1, 7–9, Paper 1)

3c) We often “model” how texts are structured. Talk together, and sometimes we write together before individual writing. (Swedish as L1, 4–6, Study 1)

3d) If there is a “new” text-type we first read texts of that type trying to find text-specifics before they write themselves. (Swedish as L1, 4–6, Study 1)

3e) Different poetry templates are presented where pupils can create their own poems based on the template. (Swedish as L1, 1–3, Paper 1)

3f) The teacher has the focus on structure of text-types, and the pupils write an article. The teacher lectures about structure, preamble, and body text, and helps the students during writing. (Swedish as L1, 4–6, Study 3)

3g) I assess their texts based on the knowledge requirements relevant for the text-type. (Swedish as L1, 7–9, Study 1)

In Study 2, Facebook-posts with the most likes commonly enacted a genre or a skills discourse. One teacher, posting a help pamphlet for genre texts (Example 3h), received 72 likes.

3h) “Scaffolding” to help our pupils’ development. The pupils want to know HOW to write. I believe in the idea of help pamphlets (preferably one per subject). Attached is a first draft of a help pamphlet for genre-texts in the school subjects Swedish. (Swedish L1, 7–9, Study 2, 72 ♥)

In school subjects other than Swedish, a process and a genre discourse were only occasionally enacted, and then mainly as support to a discourse for thinking and learning in Science and Social Sciences, and to support a dominating social practices or creativity discourse in English. In Example 3i, a teacher in Science enacted a dominating genre discourse by scaffolding the pupils in writing a factual text, and in Example 3j a lab report. In Example 3k a process discourse was enacted in writing factual texts in Social Sciences.

3i) The pupils must write important terminology connected to degradation. They have read a text and the teacher writes on the whiteboard. The teacher discussed with the pupils how factual texts are structured: headline, bald text, caption, subheadings. Thereafter they read a new text about sponges, and the teacher encourages the pupils to write in their notebooks and discuss how to write the most important facts from a text. The teacher models on the whiteboard. (Science, 4–6, Study 3)

3j) Lab reports about whether white bread or Swedish cracker goes moldy first. The teacher models how to write the report. Encourages the pupils to think. They write a model text together on the whiteboard. The pupils make their own hypothesis. Language correctness in focus, the teacher moves around in the classroom, correcting. (Science, 4–6, Study 3)

3k) The pupils write factual texts about one country each – “research about a country”. They write a mind map, the teacher gives the pupils an evaluation tool

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to see if all parts are covered in the text, and the pupils respond to each other's texts. Write and improve. (Social Sciences, 4–6, Study 3)

A combined process and genre discourse appeared clearly in the observation protocol in Study 3. An example is presented in Table 6, where the observer reported that the pupils were writing a narrative text about a monster. There was recurring strong evidence for a genre discourse: teaching about the text-type was structured, the pupils used a model text, they wrote a special text-type, and accuracy and adapting language and structure to the text-type were important aspects. There was also recurring strong evidence of a process discourse when pupils, for example, worked with mind maps and drafts to plan their text. The fact that the focus was on both the product and the process, could have been interpreted as a creativity discourse, though according to the observation protocol, the teacher had less focus on creativity, enjoyment, and commitment to writing.

Table 6

Observation of a Combined Process and Genre Discourse

Teaching of writing	No evidence	There is a single piece of evidence	There are some weaknesses in the evidence	There is recurring strong evidence	Own comments
Teaching about form and writing rules.				x	Third person. A minimum of 4 replicas. 1–2 pages. Past tense.
The pupils use writing as a tool to explore or evaluate their knowledge of the subject.				x	
Teaching about the type of text, how it is structured, how to write etc.				x	
The teacher talks about creativity, enjoyment, and commitment to writing.			x		

The pupils use writing as a tool to structure and organize their knowledge in the school subject.		x			
The pupils work with mind maps and drafts to plan their text.				x	All pupils have produced one mind map each.
The pupils themselves choose their own topic or content and write about something self-perceived or something that interests them.	x				
The pupils have been given a model text.				x	The teacher shows a model text to help the pupils.
The pupils write to sort their minds.		x			
The pupils write a special text-type.				x	
The teacher wants to create authentic writing situations.		x			
Linguistic correctness in the focus in the pupils' texts.				x	
The pupils 'flödesskriver' – write without lifting the pen.		x			
What happens with the text?					
The pupils hand in to the teacher what they have written to the teacher.				x	
The text is assessed during writing.		x			
The text is assessed after writing.				x	
What is most important in writing?					

Accuracy, how well patterns and rules are applied.				x	
That the text is interesting, has a good content and style. Engages!			x		
That language and structure are adapted to the text-type.				x	

Both a process and a genre discourse were often combined in writing of coherent texts in narratives (Example 4a), in factual texts (Example 4b), and in exercises in schoolbooks (see Paper 2, Figure 2). In half of the observed interdisciplinary lessons, a combination of a process and a genre discourse was enacted when the pupils wrote factual texts in Science and Social Sciences (Example 4c).

4a) The pupils write detective stories. The teacher teaches about the text-type, the pupils draw mind maps, have templates. Have got a model text. (Swedish as L1, 4–6, Study 3)

4b) Write factual texts, first by hand, then on a computer. About Swedish animals. The pupils get a table with six cells (classification; appearance; living; food; enemies; life cycle). The teacher talks about what to include in the text, and the pupils get this table of content. The teacher thoroughly explains what to include in the text and gives examples. (Swedish as L1, 4–6, Study 3)

4c) The pupils write a factual text about countries. The goal is to develop writing techniques. The teacher gives a review of the structure of the factual text, subject-specific words and conjunctions, how to search for information and critical reading of sources. The teacher also discusses how to use mind maps and friend charts. The pupils use their own notes in their writing. Also, the pupils take notes on how to structure their texts. (Interdisciplinary lesson, 4–6, Study 3)

In teaching materials, there was a difference between Swedish as L1 and as L2. In Swedish as L1, the circle model was not found to be explicitly taught in relation to the written language in the different genres, nor were text-types modelled to the same extent as in schoolbooks for Swedish as L2.

7.4.3 A Discourse for Thinking and Learning

During Swedish as L1 lessons, a discourse for thinking and learning was more often enacted in school practice (Study 3) than it was found in teachers' talk about their teaching of writing (Studies 1 and 2). A discourse for thinking and learning often occurred in teaching with a single focus on writing to learn content, rather than with a dual focus on teaching for content learning and developing the writing proficiency of pupils. A discourse for thinking and learning and a stronger focus on content was more common in school years 7–9

in both Study 1 and Study 2. A discourse for thinking and learning was identified with three purposes: to write to enhance metacognitive processes, to write to clarify thoughts, and to write to learn.

Writing to enhance metacognitive processes was enacted in the school subjects Swedish in all three studies; often, writing included writing logs (Example 5a), school diaries (Example 5b), and evaluations (Example 5c).

5a) Log. Evaluation of the week and planning for next week. They have a model for their evaluation on the white board. (Swedish as L1, 4–6, Study 3)

5b) The pupils write in their school diary to plan for the “Own choice” lesson. (Swedish as L1, 4–6, Study 3)

5c) They write evaluations every week without any focus on writing norms. (Swedish as L1, 4–6, Paper 1)

Writing for thinking occurred in teachers’ talk about writing as a strategy for clarifying one’s thinking (Example 5d), though, writing for thinking was less visible than in the other purposes for writing.

5d) Write to sort one’s thinking, write without anyone reading. (Swedish as L1, 7–9, Paper 1)

Writing to learn content was the predominant purpose in all three studies in Swedish as L1 and as L2, mostly in relation to reading comprehension when writing short answers in response to reading (Example 5e and 5f), practicing reading comprehension (Example 5g), reading literature in a specific manner (Example 5h), and reading other texts (poems in Example 5i). The pupils also wrote in relation to listening comprehension (Example 5j) and various other school-related experiences (Example 5k). There were examples when teachers had a focus on the pupils’ writing development when writing for reading comprehension (Example 5l).

5e) The pupils have read a text. In their notebooks they write short answers to questions about the text. (Swedish as L1, 4–6, Study 3)

5f) The pupils read a text about the medieval time twice, and then answer questions about the text. (Swedish as L1, 4–6, Study 3)

5g) Twice a week, we practice reading comprehension, both in written homework and during lessons. (Swedish as L1, 1–3, Study 1)

5h) The pupils answer questions about the “reading helpers” (literally reading fixers [läsfixarna]: the fortune teller, the detective, the reporter, the artist and the cowboy. Knowledge about reading strategies. (Swedish as L1, 4–6, Study 3)

5i) They read poems about Santa, and write summaries. Aim: learn to read poetry and write summaries. The teacher assesses accuracy, punctuation, and capital letters. (Swedish as L1, 4–6, Study 3)

5j) They write for a listening comprehension, and their text will be handed in and assessed. (Swedish as L1, 4–6, Study 3)

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5k) They can also write about something they have experienced (for example a play we have been to or a movie that we have seen). (Swedish as L1, 7–9, Paper 1)

5l) Reading aloud from a book. The pupils should write a summary of the chapter read – the teachers in school years 7–9 have said that the pupils are poor at writing summaries. After reading, the teacher lectures about how to write a summary. (Swedish as L1, 4–6, Study 3)

In Swedish as L2, a discourse for learning was often enacted when the pupils wrote notes (Example 5m), answers, and in development of vocabulary (Example 5n). Furthermore, when teachers asked their pupils to use all their languages, a discourse for learning language was enacted (Example 5o).

5m) Many of my pupils want notebooks in order to take notes and write translations. (Swedish as L2, 7–9, Paper 2)

5n) Write classroom words on Post-its: ceiling, window, door ... Repeat! (Swedish as L2, Paper 2)

5o) Ask the pupils to use their L1, write common phrases and translations. Put these on the classroom wall and ask the pupils to compare the languages and find similarities and differences. (Swedish as L2, Paper 2)

In school material in Swedish as L1 and as L2 (Study 2), a discourse for thinking and learning was never the dominating discourse. It occurred as supportive or as occasionally, mainly when the pupils were asked to write self-reflections and logs to reflect on their learning in relation to goals – in other words to enhance metacognitive processes. Exercises in the schoolbooks coded as a discourse for learning focused on reading comprehension and analysing books and films.

Writing in the discourse for thinking and learning was predominantly enacted with a single focus on writing where the teachers used short writing activities for content learning “such as fill-in-the-blank, short answers, note taking, and quick writings as tools for thinking and to get writing started” (Swedish as L1, Paper 1, p. 525). How such short writing activities are distributed across different school subjects is illustrated in Table 7 in Paper 3.

The discourse for thinking and learning was predominantly enacted in school subjects other than Swedish, and in interdisciplinary work (Example 5p). In Study 3, a discourse for thinking and learning was the dominating discourse in 49.5% of the lessons, Swedish excepted. A discourse for thinking and learning usually enacted a single focus on writing to learn content in Mathematics, Social Sciences, and Science. Often, the pupils wrote answers (Example 5q), tests (Example 5r), and notes, using writing as a tool to learn (see Paper 3, Figure 6). There were also examples of a writing to enhance metacognitive process perspectives, in particular in the practical-aesthetical subjects when the pupils wrote logs, plans, and self-evaluations, that were either less structured (Example 5s) or more structured (Example 5t).

- 5p)** Sometimes with Science, e.g., instructions, explanatory texts, instructing texts. (Swedish as L1, 7–9, Paper 1)
- 5q)** Short answers. In tasks asking the pupils to explain in words, this is thoroughly done. Through orthographic writing the pupils' mathematical knowledge is made explicit. (Mathematics, 4–6, Study 3)
- 5r)** Test in Chemistry – questions to answer in written text. The teacher says that there is no focus on correctness – “it is acceptable as long as the words and the sentences are understandable”. (Science, 4–6, Study 3)
- 5s)** Evaluations, short answers. To every project they write: planning + sketch + evaluation. (Crafts, 4–6, Study 3)
- 5t)** Evaluation paper. The pupils write about their work to show what they do, what they have made and what they found difficult. In the reflection the pupils also write an instruction about their work. (Crafts, 4–6, Study 3)

7.4.4 A Creativity Discourse

A creativity discourse was only visible in the school subjects Swedish and English. In Swedish as L1 lessons in school years 4–6, creativity was the third most enacted discourse (observed in all three studies). In the lessons observed in Study 3, narrative writing was the most common writing activity when the teachers had a dual focus on writing, leading to the production of longer texts. In narrative writing, a creativity discourse was enacted as dominating (Example 6a and 6b) and as secondary to a process discourse and a combination of a process and a genre discourse (Example 6c and 6d). In total, narrative writing enacting a creativity discourse was observed in 48.1% of the lessons with a dual focus on writing. Creative writing was also used to initiate genre writing (Example 6e). The most common use of a combination of discourses in narrative writing was creative writing structured in models of process (Example 6f) and genre.

- 6a)** Christmas fairy tales. The pupils write their own fairy tales and they decide themselves what to write. (Swedish as L1, 4–6, Study 3)
- 6b)** We recently started a writing project on writing a letter from the future. They pretend that they are 40 years old, and they write about their future life – totally free to use their imagination. (Swedish as L1, 4–6, Study 1)
- 6c)** Writing a book divided into chapters. A magic door to enter, every chapter includes some certain things. Mind map for planning. Explicit instruction for each chapter. Some pupils were blocked by the very clear instructions. (Swedish as L1, 4–6, Study 3)
- 6d)** The pupils write detective stories. The teacher teaches about the text-type, the pupils draw mind maps, have templates. Have got a model text. (Swedish as L1, 4–6, Study 3)
- 6e)** Shorter playful exercises as a warmup and to get a picture of the text-type and get creativity started. (Swedish as L1, Paper 1)

6f) They had seen a film and write an ending or narrate what happened before. They have written a mind map and give response to each other's texts. (Swedish as L1, 4–6, Study 3)

Although writing narratives was most common, other creative writing activities occurred, more often in teachers' talk about their teaching of writing (Studies 1 and 2) than in writing practice (Study 3). There were some examples of writing inspired by reading the beginning of a story or showing a picture or an artefact to catch the pupils' attention (Examples 6g and 6h). In teachers' talk about the teaching of writing, a creativity discourse was also visualised in short writing exercises, when the pupils could "write for enjoyment in different unpretentious ways" (Swedish as L1, 7–9, Study 1).

6g) A lot of writing. Write own stories with inspiration from a picture on Power Point. (Swedish as L1, 4–6, Study 3)

6h) Dreams can take you anywhere; this wonderful picture brings you and your pupils to a world of fantasy. (Swedish as L1, 1–3, Paper 2)

In schoolbooks, creative writing was mostly visible in extra exercises or teachers' materials (Example 6i). Three of the 23 schoolbooks recommended on Facebook were primarily focused on narrative and creative writing, one for school years 1–9, one for 1–3, and one online resource for 7–9. These are filled with exercises where writing is viewed as "the product of the author's creativity" (Ivanič, 2004, p. 229), underpinned by beliefs that storytelling is something everyone has inside them that is waiting to be released in writing (see Illustration 2). The teacher materials included instructions to teachers. Two of the 16 apps (Study 2, Figure 3) visualised a creativity discourse, and seven out of the 32 blogs in the data material, predominantly in school years 1–3, focused on creativity in their blogs. One of these was a blog for Swedish L2 (35♥), another was for school years 1–3 (34♥).

6i) Draw something magic. Write what you have drawn. (Swedish as L1, exercise in schoolbook, Study 2)

7.4.5 A Social Practices Discourse

In the school subjects Swedish as L1 and as L2, a social practices discourse was rarely enacted in any of the studies. In teachers' talk about writing (Study 1 and 2), a social practices discourse was mainly identified in relation to social media. In Study 3 the social practices discourse was visible in some school subjects, though not in relation with social media.

There were examples in Swedish as L1 and as L2 of purpose-driven communication with an explicit reader in mind. The reader could be found in the classroom (Example 7a), in the school (Example 7b), or in a wider social

context (Example 7c). In teachers' talk (Studies 1 and 2), this wider social context was often digital, such as to publish something on YouTube (Example 7d) or other online platforms (Examples 7e and 7f).

7a) The pupils write scripts to prepare a lecture for the other pupils. (Swedish as L1, 4–6, Study 3)

7b) They have started producing argumentative texts when they want a change. In pairs they write to the headmaster or to the class the problem or the idea they have. (Swedish as L1, 1–3, Study 1)

7c) Writing letters to another class. (Swedish as L1, 4–6, Study 3)

7d) When we upload on YouTube the pupils can show at home what they did at school. (Swedish as L2, Paper 2)

7e) When we started writing fact texts in first class the result was texts on Wikimini [a Wikipedia-like online resource written by children] for other children to read. (Swedish as L1, 1–3, Paper 1)

7f) We run a school blog. (Swedish as L2, 7–9, Paper 2)

The enactment of a social practices discourse seems to imply beliefs about writing as communication: “Writing is purpose-driven communication in a context” (Ivanič, 2004, p. 234). One teacher (cited in Example 5a in Paper 1), enacting a social practices discourse, explained her underlying understanding of teaching of writing to beginners (Example 7g).

7g) In year 1, probably not everyone knows what ‘text’ means, therefore we start there. Important with the transition from speech to text – you want to tell something that someone else can read later. Why do you write at all? (Swedish as L1, 1–3, Study 1)

In Study 2, when teachers interacted on Facebook, a social practices discourse was predominantly enacted by key persons writing blogs, and some teachers ran school blogs where the pupils published their texts (Example 7h):

7h) When we started our blog, we were a bit unsure about this blog being public for everyone to read. But it turned out pretty quickly that we did not have to think about that at all. Almost all of our pupils have expressed that they find it fun and cool that so many can read what they write. (Swedish as L2, Study 2)

Writing in a social practices discourse for real readers commonly included a combination of discourses, and the functional approach to writing involved accuracy and appropriateness in regards to skills and genre conventions. When the teachers had a dual focus in Swedish lessons, a social practices discourse was combined with a skills, a genre and a process discourse. In Example 7i a social practices discourse was identified as dominating in combination with a supportive genre discourse and an occasional skills discourse when the pupils wrote a school paper that they would publish.

7i) A school paper. To be published when it is finished – the others in the school will read, and maybe also the parents. The teacher educates the pupils about text-types, e.g. how to write an article: headline, introduction [ingress], main text [brödtext], author. They also write other text-types: book reviews, letter to the editor, recipes, inquiries about food, strips ... They write drafts and get feedback

from the teacher and their classmates. They get a lot of scaffolding. Also a focus on correctness: spelling, punctuation ... and on form for different text-types. Rewrite. (Swedish as L1, 4–6, Study 3)

Traditional schoolbooks mostly lacked a social practices discourse, which was only enacted in single exercises. A social practices discourse was enacted in exercises where the pupils wrote with a reader in mind or for “publication”. One example of such writing was from a digital resource (that received 49♥ when posted) that allowed the pupils to publish on the website, and there were also exercises where the pupils, acting as a fictional person, wrote on “Fakebook”.

In school subjects other than Swedish a social practices discourse was the second most enacted dominating discourse and visible in English, Social Sciences, Science, and one practical-aesthetical lesson. In English and Science, the teachers had a dual focus on writing enacting a social practices discourse as primary discourse in combination with other discourses, most often when the pupils wrote letters to invented (Example 7j) or real persons.

7j) The pupils write a letter to “Aunt Agda” who does not want to use LED lights. The letter must contain arguments for LED lights and the environment, and the teacher says: “Think about how you write to Aunt Agda, you cannot use the same writing as you do to friends”. (Science, 4–6, Study 3)

In English lessons the social practices discourse was also enacted as a secondary discourse to various other discourses: a discourse for thinking and learning when writing factual texts, a creativity discourse when writing narratives and facts about English-speaking countries, and a genre discourse when writing postcards. When teachers had a single focus on writing, enacting a social practices discourse, the pupils generally wrote to prepare oral presentations. In Social Sciences, a social practices discourse was visualised when the teachers had a single focus on writing to learn as a primary discourse or as secondary discourse in combination with a discourse for thinking and learning. These lessons included a functional approach, e.g., writing facts about landscapes for a booklet to bring home, and a communicative approach. Writing for purposeful communication was situated in the lessons in relation to content learning: in presentations, tests and fill-in-the-blank exercises in pairs, and taking notes to share with each other.

In some lessons coded as Other, the teachers had a purposeful communication-approach to writing, and asked the pupils to write in real-life in-school contexts: to vote, answer questions of importance for their school situation, plan for the future in relation to a lecture, write letters to each other as partners in work, and make posters for a school disco.

7.4.6 A Socio-Political Discourse

Writing as politically constructed practice was rarely visible in the school subjects Swedish in any of the studies. There were no examples in Study 1, and two examples in Study 2, of teachers' intention to awake critical awareness (Example 8a) or to reflect on norms and identity. In teaching practice in Study 3, a socio-political discourse was only occasionally enacted in combination with a social practices discourse in lessons in Swedish. These teachers prepared the pupils to make their voices heard in a dual focus on writing.

8a) How do you work with the refugee crisis? – We are analysing pictures from a photographer on the Hungarian border, and different media's ways of reporting the crisis. The pupils write their own contribution to the debate in a chronicle. (Swedish as L1, 7–9, Paper 2)

A socio-political discourse was rare in teaching materials, but visible in individual exercises in schoolbooks (Example 8b).

8b) Look at the picture: What do you think; is this a boy's or a girl's room? Discuss with a friend. Explain why you think so. Write in your notebook! (Swedish as L1, exercise in schoolbook, Paper 2)

Compared to Swedish lessons, the socio-political discourse was more common in other school subjects – predominantly in Social Sciences and Science, but also in English and some practical-aesthetical subjects – occasionally in combination with a dominating discourse for thinking and learning. The socio-political discourse was visible in relation to subject content when focusing on socio-political questions related to poverty, identity, equality, and power (Example 8c).

8c) Writing assignment Geography: Literacy. There are various explanations for why literacy is low in some countries. Your task is to reason about how reducing poverty in the world can lead to more people learning to read and write? Use the terms in the box when writing your text. [Health, Teachers, Childcare, Schools] Tip: When writing, it is good to give several examples or to describe something in several stages. (Social Sciences, from copy of assignment, 4–6, Study 3)

Finally, one teacher encouraged the pupils to make their voices heard in a debate about school lunch (Example 8d) – earlier, they had contacted the local newspaper about this topic, which had published an article, in which the pupils now found factual inaccuracies. The pupils therefore wrote a letter to an official at the municipality:

8d) The pupils argue against what they find incorrect in the article, the teacher talks about argumentation, structure, correctness – even though the content is most important, and to think about the reader: “The reader must be able to read and understand even though he does not know everything about the case – what will the reader think? Keep the text to facts!” Afterwards a journalist wrote a follow-up article. (Interdisciplinary lesson, 4–6, Study 3)

7.5 To Write or not to Write ...

The writing of pupils can be understood as a consequence of the purposes behind how teachers think about the teaching of writing. In what follows, how teachers use writing for pedagogical purposes across the curriculum will be presented.

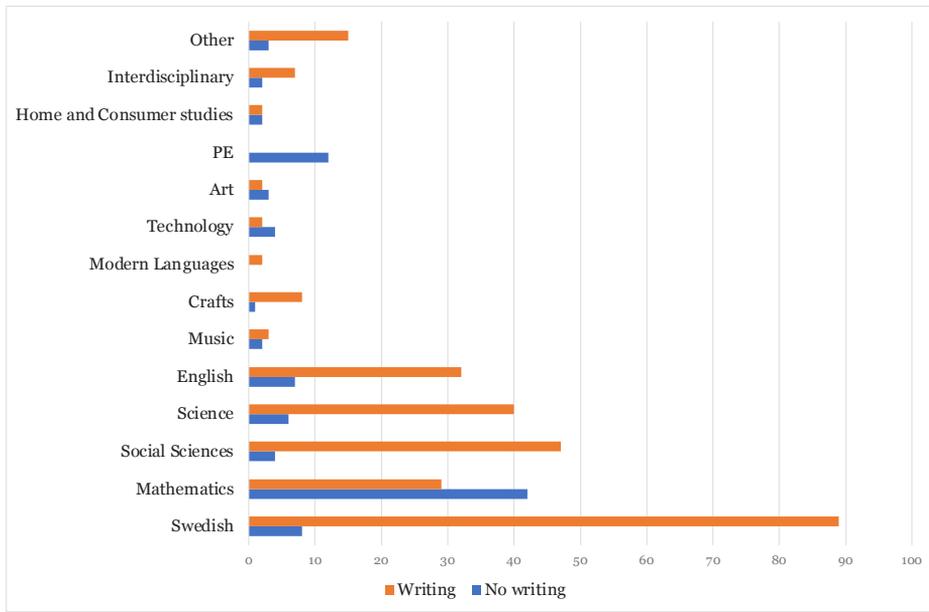
In most subjects, the teachers asked their pupils to write, using writing as a tool for learning and reflection, whereas the teaching of writing was commonly managed during language lessons. The results reveal that teachers can have a single focus or a dual focus on writing. A dual focus, with explicit teaching of writing, reflects a more comprehensive writing compared to teaching with a single focus on writing used as a tool, predominantly to learn. A dual focus is predominantly carried out by language teachers. The teachers asked their pupils to write more in practice (Study 3) than they did in their talk about writing (Study 2), which can be explained by the forms school writing takes, with variation among school subjects. Comparing the three studies, it must be remembered that one important difference between the studies is that in Study 1, the teachers were questioned explicitly about writing, whereas Studies 2 and 3 focused on their talk about teaching and their teaching practices, respectively.

In lessons observed in Study 3, writing was used in almost 90% of the Swedish lessons, and the teachers had a dual focus in their teaching of writing on both learning content and developing the pupils' writing proficiency in more than half of the observed lessons (55%). In the extended staffroom on Facebook the teachers interacted about writing in 40% of the threads.

Across the curriculum, the teachers asked their pupils to write to varying degrees (Figure 5). In English, Modern Languages, Science, Social Sciences and Swedish, and in lessons coded Other and Interdisciplinary, most lessons included writing. In Mathematics most lessons did not include writing, which can be explained by the fact that the coding principle only included lessons with orthographic writing. Still, in lessons without writing, the teachers sometimes reflected on writing: "Formerly the pupils wrote more developed answers – today, only numbers" (Mathematics, 4–6, Study 3). In the practical subjects, frequency of writing varied from no writing (in Physical Education and Health) to writing in most lessons (in Music and Crafts).

Figure 5

Frequency of Lessons Including and Not Including Writing in Various School Subjects



In 49.2% of the lessons in Study 3, the teachers had a single focus on writing to learn: writing was used as a tool for learning, but there was no teaching of writing. Single-focus writing commonly included the production of short texts. There was also a focus on assessment. In language subjects, single-focus teaching often had a WLL perspective, i.e., writing was used to support the learning of grammar, linguistic skills, and vocabulary. In other school subjects, the focus was on learning subject content using writing as a tool, i.e., a WLC perspective.

In 25.1% of the lessons in Study 3, the teachers had a dual focus on both writing to learn and learning to write, and pupils were required to produce what Applebee and Langer (2013) define as longer texts. Language teachers were particularly inclined to employ a dual focus in their lessons, but there were also examples of a dual focus in Science, Social Sciences, Home and Consumer studies, and Technology.

In sum, writing was commonly used as a tool for learning across the curriculum apart from Swedish and lessons coded as Interdisciplinary; 25.7% of the lessons did not include writing.

7.5.1 What the Pupils Write

In Study 3 I concluded that both in a single and in a dual focus, the pupils wrote different kinds of texts (see Paper 3, Figure 6 and 8). If there was a single focus on writing, the most common text-types were answers to questions and tests, notes, fill-in-the-blanks, and terminology to learn subject content, and writing self-evaluations, reflections, plans, and reflective logs. In a single focus on writing, the pupils also wrote presentations to communicate to others. If there was a dual focus, the pupils were often asked to write longer texts. The genres taught most frequently followed the conventions of a particular discipline (lab reports), or conventions for traditional genres (articles, poems, book reviews). These genres are associated with success in education and academic contexts (cf. Ivanič, 2004). In Swedish and English lessons, narratives were most common, but the pupils also wrote factual texts, letters, poems, and presentations. In Swedish there was a variety of text-types: argumentative texts, articles, book reviews, instructions, factual texts, summaries, recipes, and school newspapers (cf. Nyström Höög, 2010). In English the pupils wrote narratives and communicative texts: letters, presentations, and postcards. The most common text-type in Science and Social Sciences was factual texts. After Swedish, Science is the subject with the greatest variety of text-types: factual texts, lab reports, letters, letters to the editor. In Social Sciences the pupils wrote factual texts and argumentative texts. In a dual focus on writing there were single examples of writing of shorter texts: answers, notes and tables when the teachers had a focus both on writing to learn and on developing the writing proficiency of the pupils.

8 Discussion

The main findings in this thesis are that writing in school is writing *for* school. Teachers in most school subjects asked their pupils to use writing in a single focus on subject content learning, that is, the pupils wrote short texts such as fill-in-the-blanks, answers, and notes. Teaching with a dual focus offered a greater variety of discourses of writing, that is, when teachers had focus both on content learning and on developing the pupils' writing proficiencies (cf. Bergh Nestlog, 2017; Gibbons, 2018). The teaching of writing was predominantly undertaken by language teachers, who used models for their teaching of writing that combined various discourses of writing. Such writing mostly had a focus on accuracy and appropriateness in relation to skills and text-type. Finally, a socio-political and critical perspective was rare.

I will now discuss the discourses of writing that have been promoted, and how teachers use writing for pedagogical purposes across the curriculum. How writing was enacted in contemporary Swedish compulsory school will be considered by returning to the comprehensive view of writing illustrated in a multi-layered view of language and writing (Fairclough, 1989; Ivanič, 2004). The discussion will orbit around which kind of writers this system educates, and what writer identities the teachers offer to their pupils. In the end of this chapter, aspects that might guide and inspire the teachers in their teaching of writing will be discussed.

8.1 Revisiting Ivanič

In this thesis, Ivanič's (2004, 2017) framework for discourses of writing has been adapted to new settings – social media and across the curriculum – and proven to be robust and useful in these contexts. In revisiting Ivanič's framework for discourses of writing and learning to write, I will discuss how the discourses are manifested in compulsory school related to the successive layers in a comprehensive view of writing (see Paper 3, Figure 2).

The results of this thesis show that the teachers in Swedish as L1 and as L2 had a strong focus on the text, thus, the text layer forms the core of the teaching of writing. The strong text focus was particularly emphasised in the skills, creativity, and genre discourses. In the three studies, the skills discourse was the most frequently enacted discourse in combination with one or more of the other discourses, indicating that correctness of the textual product is considered central even in writing where other beliefs (underlying other discourses) about writing are enacted. The results also show that the genre approach to the teaching of writing could take a normative perspective with appropriacy to form,

rather than to function of text-type (cf. Ryan, 2016; Walldén, 2019). Similarly, in creative writing, teachers in this study foregrounded models for writing connected to a genre approach (cf. Yassin Falk, 2017). Thus, creative writing tended to follow genre conventions for narrative texts (cf. Vuorenpää, 2016; see also Myhill & Wilson, 2013). Models were foregrounded and taught, rather than a teaching of grammar in the writing context, or a teaching with “linguistic creativity” (Jakobsen, 2019, p. 178). Earlier studies (Myhill, 2008, 2019) have emphasised the usefulness of a teaching of writing with a linguistic focus to make meaning in writing. A text-focused teaching can promote pupils’ writing development, when grammar is regarded as a tool for the writer to make choices in writing, rather than an enforcer of norms (cf. Myhill, 2008). However, such embedded text-focused teaching of writing was not prominent in this study.

The strong focus on appropriacy and accuracy in Swedish lessons can be understood in relation to a teach-to-the-test mentality: “The OECD educational policies and testing system has led to a pragmatic turn towards skills and literacy in the Scandinavian L1 subjects” (Krogh & Penne, 2015, p. 13). When a school system is under pressure from large-scale assessment like PISA, a skills discourse is foregrounded (Ivanič, 2004; Paper 2). This effect is recognised in Studies 1, 2 and 3 as a washback effect from the National Tests (cf. Messick, 1996) – there are examples of teachers talking about the National Test as early as late August, reminding the pupils about what will be tested in the next spring term, typically in March or April. This is in line with international findings, with an “over-attention to forms and features of writing directed by external strategies and assessment systems” (Ryan, 2016, p. 200).

The cognitive processes layer was less prominent than the text layer in the studies of this thesis. For example, a creativity discourse was structured and modelled with a focus on text production rather than on mental processes such as imagination and idea generation (cf. Copping, 2021; Krogh & Jakobsen, 2019; Pulls, 2019). The strong relationship between reading and writing suggested by Ivanič (2004) was not foregrounded in the data, nor was the idea that one learns to write by writing (Elbow, 1998; Brandt, 2015). These results agree with studies in which professional writers have reflected on their own school education, where they report a “systematic lack of attention to and interest in imaginative writing” (Cremin et al., 2016, p. 32) and highlight the importance of offering creative writing to pupils’ for their writing and writer development (cf. Copping, 2021; Jakobsen, 2019).

The cognitive processes layer was foregrounded in single examples when teachers articulated the mental processes of writing. On these occasions, the teachers talked about how, for example, planning and revising could develop the pupils’ texts. Such teaching of writing could offer the pupils to “build a repertory

[sic] of thinking strategies, and – at times – achieve a reflective awareness of their own constructive and interpretive processes” (Flower, 1989, p. 285). The few occasions when teachers talked about the cognitive understanding of writing processes, might be explained by the stronger focus on the genre approach at the expense of a process approach (cf. Gustafsson, 2013; Pulls, 2019).

There were examples from school subjects other than language subjects, when teachers in various subjects asked their pupils to write longer texts, thus enabling writing as cognitive refiguration (Bazerman, 2009) of content learning, but a single focus on writing were more common. The discourse for thinking and learning embraced writing to enhance metacognitive processes, writing to clarify thoughts, and writing to learn, visible to various degrees in the studies. Writing to enhance metacognitive processes was visible when pupils were encouraged to write logs and self-evaluations, which mainly occurred in the school subjects Swedish and in practical school subjects. However, writing for metacognition was a rarely-enacted activity in the studies. In addition, pupils were rarely encouraged to write to clarify their thoughts. Such writing has been recognised by skilled writers as writing for thinking: “When I’m writing I’m talking to myself”; “clear my head”; “dialogue with different parts of myself” (Brandt, 2015, p. 128).

In these studies, when writing for thinking and learning occurred across school subjects, the predominant purpose for writing was to learn subject content (cf. Applebee & Langer, 2013; Emig, 1977; Tynjälä et al., 2001). During such writing, the teachers mainly had a single focus on content learning, and the predominant writing activities were fill-in-the-blanks and write answers (cf. Applebee & Langer, 2013; af Geijerstam, 2006; Lindh, 2019). Such writing activities are argued to be less challenging and give fewer opportunities for learning than composing a text, an activity that is understood to promote an active knowledge construction (cf. Applebee & Langer, 2013; Tynjälä et al., 2001). It is argued that learning a school subject is also learning to write the specific text-types in that subject (Gibbons, 2018; Haijer & Meestringa, 2010; Shanahan & Shanahan, 2008). In this study, teachers had various approaches to writing and the teaching of writing of these genre texts. The most common text-type in Science, the lab report (Applebee & Langer, 2013; Lykknes & Smidt, 2009), can serve as an example. Either lab reports were used as fill-in-the-blank tasks with a single focus on content learning, or teacher had a dual focus and explicitly taught the pupils how to write a scientific lab report text (Example 3j; cf. Knain, 2009; Randahl, 2014). Teaching with a dual focus in Science, and other school subjects, shows that the teacher is a teacher of writing (cf. Smidt, 2010).

The results placed the event layer in Ivanič's multi-layered view of writing in the classroom. The pupils used writing as a tool to organise and communicate their knowledge to the teacher or, less often, to other pupils in the classroom (cf. Lindh, 2019; Staf, 2019). This use of writing for organisation of knowledge for one-self and for communication of knowledge to the teacher was seldom explicitly taught, that is, teachers had a single focus. However, there were examples of teachers with a dual focus on content learning and focussing on how to use writing for learning, i.e., how to take notes and write answers. How such teaching of writing supports learning needs further research.

The writing events were embedded in a variety of school subjects, which could be (and has been) argued to offer different literacy practices (Flower, 1989; Shanahan & Shanahan, 2008). What differed between language subjects and other subjects was first and foremost the organisation of the writing events (Smidt, 2010). In subjects other than Swedish and English, the teaching of writing was downplayed, and the most common form of writing was an unorganised writing to learn when teachers had a single focus on content learning. In a dual focus Swedish and English, writing was explicitly taught, modelled mainly in process and genre approaches. A wider perspective on the social context of the writing events was visible in lessons when a social practices discourse was enacted, which mainly occurred in English lessons, and was found among blogging teachers who promoted writing for communication for real life contexts for readers outside school (cf. Johansson, 2014; Rowsell, 2018).

In this study, as well as in earlier studies (cf. Blikstad-Balas, 2018; Peterson et al., 2018; Yassin Falk, 2017), the outer sociocultural and political context layer has proven rare. This layer was addressed in single exercises or in relation to questions about e.g., identity and democracy, commonly in the subject Social Sciences. This lack of a sociocultural and political context in writing across the curriculum contrasts with the overall aim of the curriculum, which focuses on democratic aspects of schooling (cf. Lindgren et al., 2022). From a socio-political perspective, pupils would be empowered by a language awareness on how to make linguistic choices to write as intended, having the desired effect on the reader (cf. Myhill, 2019). It is argued that such writing is necessary for participatory writing (cf. Brandt, 2019; Janks, 2010; Krogh & Jakobsen, 2019).

The teaching of writing has consequences for both writing development and writer development (cf. Hobel et al., 2019) and teachers are important in their pupils' identification processes (Burgess & Ivanič, 2010). Through their teaching, teachers offer their pupils writing identities (Ivanič, 2017) and the pupils may either resist (cf. Randahl, 2012) or take on the position given (cf. Hobel, 2015; Lambirth, 2016). In this study, the dominating writing identity

enabled to the pupils was self-as-able to write a text correctly and appropriately construct a genre (cf. Ivanič, 2017). Even though teachers enacted other discourses, assessment criteria were connected to a skills discourse (see Example 1g) resulting in that identification of self-as-able to write correctly overran other potential self-identifications as a writer. Supported by a genre approach, the teachers emphasised genres that offered the pupils identities for an academic socialisation. Thus, writing in school shaped pupils' identities as knowledge-reproducers rather than as writers who could share their thoughts, dreams, and wishes. It is advocated that "learning to write is less a matter of acquiring skills and habits than of becoming a writer or developing a writer identity" (Eyres, 2016, p. 13). Future studies could explore the relationship between the teaching of writing that enacts a certain selection of discourses and the development of writer identities.

A comprehensive teaching of writing can be argued to develop pupils' writing proficiency. By my understanding, a comprehensive teaching of writing emphasises all four layers, i.e., the text, the writer, the writing event, and the socio-political context (cf. Ivanič, 2004; Liberg et al. 2012), thus, the four layers provide a starting point for the teaching of writing (cf. Ivanič, 2004). According to the studies in this thesis, there is an unbalance between the layers and a lack of the outer context outside school. A focus on the four layers (rather than on discourses) could mitigate the risk of using the discourses as fixed models. I suggest further that an awareness of what identities the pupils are offered as writers in the teaching of writing should get more focus than assessment and measurable outcomes.

8.2 School Writing Reflected in this Study

In this section I will discuss how teachers use writing for pedagogical purposes across the curriculum. Four main conclusions can be drawn from the results of this study: writing was undertaught; language teachers used models in their teaching of writing; the teacher was commonly the reader; there was a lack of a critical perspective on writing. Hence, writing *in* school was writing *for* school (Berge, 1988) and genres associated with further stages of education and academic socialisation were mainly taught (cf. Ivanič, 2004).

In the studies in this thesis, writing was generally undertaught and the responsibility for teaching writing fell on language teachers (cf. Brandt, 2015, 2019; Krogh & Jakobsen, 2019). The finding that writing mostly had a strong single focus coincides with earlier research, revealing a lack of explicit teaching of writing across school subjects (cf. Lindh, 2019; af Geijerstam, 2006; Hipkiss, 2014; Westman, 2009). That is, in writing activities, reproducing the knowledge of others was preferred before creating one's own text (cf. Jeffery & Parr, 2021).

To what extent reproductive writing assists learning has been questioned by af Geijerstam (2006), who investigated writing in Science (see also Lykknes & Smidt, 2010) while Bergh Nestlog (2012) found that conscious teaching of writing can contribute to development of both content knowledge and text competence (see also Gibbons, 2018; Haijer Meestringa, 2010). Study 3 (which investigated writing across the curriculum) included both generalist teachers and subject teachers, and it turns out that even though teachers teach many subjects in their classes, they do not seem to transfer their pedagogic skills on the teaching of writing from language subjects to other school subjects (cf. Egelström, 2019).

From a teacher perspective, models turned out to be useful in their teaching of writing. In this study as well as in others (cf. Blikstad-Balas, 2018; Yassin Falk, 2017), a genre discourse was predominant both in teachers' talk and in teachers' practices. The results show that teachers prioritized modelling of writing text-types, and it was common for pupils to be asked to reproduce traditional school genres (cf. Berge, 1988; Martin & Rose, 2008), motivated by an intention to offer all pupils access to genres that are influential in educational contexts. In this study, a genre discourse was often assessed in terms of appropriacy of structure and form, but as pointed out by Ivanič (2004, pp. 233–234), for a critical discussion, a key question is: “appropriate, according to whom?”, and this question was rarely asked. In the data, appropriateness referred to an appropriate genre structure, while a focus on linguistic choices in different genres and for different purposes were rarely foregrounded by the teachers. In relation to this issue, Liberg (2009a) has argued for an awareness among teachers when implementing a genre perspective:

A risk that always arises when a model for teaching with a capital “M” is launched, is that the teacher loses the broad perspective that was emphasized above and goes into the model. It is not entirely uncommon for the model to start living its own life and also become strongly instrumentalized. (p. 21, my translation)

An instrumentalization of the genre approach with a strong focus on form risks putting content learning aside (cf. Walldén, 2019) as well as writing as a means of communicating and participating in a democratic society (cf. Hultin & Westman, 2013). The genre approach has been criticized for instrumentalization and for being “institutionalised as a programmatic approach to writing” (Ryan, 2016, p. 200; see also Torvatn, 2009) with underlying measurement and assessment demands. Earlier research have also found a genre approach useful for pupils writing development (cf. Sellgren, 2011).

The teachers in this study combined a creativity, a process, and a genre discourse in their teaching of writing. One could argue this combination

promotes a more comprehensive view of writing, the teachers including the text as well as the cognitive processes and the writing event perspectives. However, a combination of discourses may highlight some of them at the expense of others, diminishing beliefs about what writing is and how it should be taught (cf. Walldén, 2019; Example 6c). This diminishment of beliefs seems to be the case with the creativity discourse: “The construction of the writing subject goes from the playful and creative writer, to a writer concerned with being correct and writing accurately” (Pulls, 2019, p. iii). Templates for e.g., writing poetry (Example 3c) might offer the pupils a use of “language which is playful, but only up to a point” (Myhill & Wilson, 2013, p. 108). However, Vuorenpää (2016) has argued that structured narrative writing may also develop the writing proficiency of the pupils’, which could be argued to offer the pupils writing identities as authors.

Even though Smidt (2010) describes pupils and teachers as part of both a school arena and a wider social context, results from the studies reveal a lack of acknowledgement of any reader except for the teacher (cf. Applebee & Langer, 2013; Staf, 2019). Apparently little has changed since Berge (1988) found that school writing seldom has a genuine communicative purpose. From a dialogic perspective (Bakhtin, 1986), this lack of diversity of readership is troublesome because “learning to write is learning that your words are being read” (Brandt, 2011, p. 5). It should be noted that, among the teachers who use social media (found in Studies 1 and 2), and teach subjects other than Swedish, a reader perspective was more commonly enacted. Earlier studies (cf. af Geijerstam, 2006; Hipkiss, 2014; Lindh, 2019; Tanner, 2014) have described writing in Science and Social Sciences as individual, focusing on structuring, organising, and showing content knowledge – in other words, what this study has been calling a single focus on writing to learn and found most common. Nevertheless, there were also examples of a dual focus on both writing to learn subject content and developing the pupils’ writing proficiencies in subject-specific texts across the curriculum. With this use of dual focus, (rarely but possibly) enacted across school subjects as well as enactment of various discourses, in mind, one could ask whether some discourses (e.g., the social practices discourse, the genre discourse, the socio-political discourse) should be further emphasised in non-language subjects. Such allocation between subjects could allow for more room for other perspectives on writing in Swedish, not the least in idea-generated creative and narrative writing, to explore the possibilities that lies in the writer’s creativity for social awareness and critical views (as suggested by Ivanič, 2004).

The study found that a critical perspective on writing was rare (cf. Blikstad-Balas et al. 2018; McCarthey et al., 2014). When questions about democracy and power were emphasised, the focus was rather on content learning *about* such questions than on developing writing to take stance in writing (cf. Berge & Stray,

2012). As a consequence, the pupils were not offered the development of a writer identity as one who can make contestation and change (cf. Ivanič, 2017; Janks, 2010). To strengthen a more critical perspective on writing and a corresponding identity, teachers can identify and seize moments when the pupils get involved in questions that are important in their context (see Example 8d), thus helping their pupils to develop writing competences for participation in democratic processes and take responsibility for their writing in various contexts, not least in social media.

The lack of a socio-political perspective in the teaching of writing has consequences for democracy, if it means that the schools are not preparing pupils for participatory writing. The Swedish school system is based on democracy and “[d]emocratic working forms should also be applied in practice and prepare pupils for active participation in the life of society” (Skolverket, 2018, p. 7). From a democratic perspective, writing might be viewed as even more important than reading as a key competence, as Stotsky pointed out as long ago as 1987: “the ability to express one’s ideas in writing, for others to read or listen to, is by far more empowering than the ability simply to read or listen to what others have written” (Stotsky, 1987, p. 12). Even though Stotsky’s ideas seem unarguable, in Swedish schools today, writing as participation and as democratic working forms are absent; democracy is taught about rather than enacted (cf. Berge & Stray, 2012; Stotsky, 1987), and the ability to use writing for contestation and change is undertaught. Without a doubt, given that democracy and citizenship are processes in constant change, schooling must take these issues into account (cf. Berge & Stray, 2012; Borsgård, 2020).

It follows from the above observations that writing is connected to power and participation and that, in a changing society, with changing technology and new patterns of participation, participatory writing should be reconceptualized. Traditionally, participatory texts were genre-bound academic texts and bureaucratic texts. In this study, participatory texts are recognised as powerful genres taught in school. Participatory writing in the 21st century has been strongly affected by mass writing in a digitalised context where new genres develop and writing to participate is undergoing change (Brandt, 2015). A reconceptualised participatory writing can be “defined by purpose and readers, and is manifested through almost any genre – writing letters, tweeting, taking minutes” (Boström et al., in preparation). However, the teaching of writing in the studies in this thesis did not include the exploration of new genres or writing as a socio-politically constructed practice that is open to contestation and change. Hence, there seems to be a need for the teaching of writing for these new genres as well (cf. Johansson, 2014; Rowsell, 2018).

8.3 Important Aspects for the Teaching of Writing

In this dissertation I set out to explore how writing was taught across the curriculum. Using the embedded model of Smidt (2010; see also Ivanič, 2004) in Chapter 2.4, important aspects for the teaching of writing will be discussed. Teachers are in dialogue with their own beliefs, with colleagues, and various other aspects that shape their teaching of writing. There is an alignment between teachers' teaching of writing and beliefs about writing that are present in the curriculum (cf. Jeffery & Parr, 2021; Peterson et al., 2018; Smidt, 2010), in conventions of the subjects (cf. Egelström, 2019; Smidt, 2010; Thavenius, 1999), present in school materials (cf. Holten Kvistad & Smemo, 2015; Smidt, 2010; Torvatn, 2009), and held by key persons on social media (Paper 2; Liljekvist et al., 2021). All these various aspects shape the teachers' teaching of writing.

Teachers' use of single and dual focus on writing across subjects can be understood in relation to conventions of the subjects and the curriculum (see Table 1). Syllabuses across a curriculum vary not only in the amount of emphasis placed on writing, but also in what writing is emphasised and where (cf. Jeffery & Parr, 2021) – in aims, core content and knowledge requirements. The words *write* and its derivatives *writing* /*written* do not appear in the syllabuses of all school subjects; only in Swedish, English, Modern Languages and Science (to a lesser extent) is writing an explicit part of aim, core content and knowledge requirements. Therefore, the teaching of writing seems to be something that language teachers are responsible for, both in the curriculum and, as the results show, in practice.

The predominance of a discourse for thinking and learning across the curriculum coincides with beliefs about writing as a learning tool, and with subject conventions (cf. Smidt, 2010; Thavenius, 1999; Tynjälä et al., 2001). As with curricula in other countries (cf. Jeffery & Parr, 2021), in the Swedish curriculum and in practice, relatively little emphasis is put on composing texts, and the teaching of writing subject-specific texts was rare (cf. Applebee & Langer, 2013; Lindh, 2019). However, the results showed that teachers in Social Sciences used writing more during lessons than the curriculum requires. Such writing commonly entailed the production of short texts to support content learning, but there were examples of composing longer texts. To teach writing within different school subjects, teachers' mastery of the writing within their discipline has been emphasised (Gibbons, 2018; Haijer & Meestringa, 2010; Nguyen Kwok et al, 2016).

The strong focus found in this study on the text as a product aligns with the normative perspective on writing in the syllabuses for language subjects (cf.

Peterson et al., 2018), and thus on the teaching of writing. A genre and a skills discourse have formed the basis of curricula in many countries in recent decades (Eyres, 2016). Under the pressure on teachers to teach for the test described above, they concentrate on knowledge requirements before aim and core content. Furthermore, school materials were identified to be important aspects for writing skills (Study 2; cf. Gustafsson, 2013; Magnusson 2018, 2019). For a comprehensive view of writing there is a need for renewal of schoolbooks (cf. Veum, 2015). A skills discourse was predominant in apps, indicating that new digital resources do not change the focus on writing skills as important in the teaching of writing. Sjöden (2015) concluded that apps used in school tend to be used as tools for testing.

Historically speaking, a process discourse preceded a genre discourse in the curricula. In the present curriculum, a process approach to writing has diminished in favour of a genre approach (Liberg et al., 2012). However, the teachers seem resistant to this reduction of emphasis on a process discourse in their talk (Study 1), and when they merge a process with a genre discourse (Studies 1, 2, and 3). This resistance may be understood in relation to subject conventions and a strong tradition of process writing (Strömquist, 1988/2007), an awareness of the risks of adopting something new (cf. Liberg, 2009a), and from schoolbooks (Paper 2; cf. Veum, 2015). In addition, school material and key persons on Facebook reflected a strong genre focus (see Appendix 6), especially in Swedish as L2, which can be understood in relation to genre pedagogy emanating from a second language acquisition perspective.

The results included only a few examples of a creativity discourse in subjects other than Swedish and English, which corresponds well to how creative writing is distributed across the curriculum. When it comes to creative writing, perhaps conventions of the subject area of Swedish (or *language arts lesson*) can be related to earlier curricula, forming conventions of the subjects. To language teachers, creativity goes beyond the curriculum, and these teachers put a stronger emphasis on narrative writing than what the syllabus requires and what schoolbooks encourage. In the 1960s and 1970s, creativity had a great impact on the teaching of writing: enjoyment from and interest in writing were emphasised (Andersson, 1986), and individual self-expression and creativity were seen as crucial (cf. Blåsjö, 2010; Pulls, 2019). What is assessed in the current syllabuses in Swedish as L1 and L2, is a pupil's capacity to structure a narrative text, not the pupil's capacity to create content, nor the pupil's interest in writing. In Studies 1 and 2, there was evidence in teachers' talk about writing that highlighted the position of a creativity discourse as somehow central to underlying beliefs about writing as something one learns by doing, by reading, and by drawing out the texts that lie within every pupil (cf. Forsberg, 2021). Teachers in Study 3 commonly modelled narrative writing, and showed that

writing as a creative act was far from the heart of the Art subject, which instead had a perspective on writing characterised by romantic ideals with the creative subject in focus, which in turn encouraged the pupils to express themselves, create and find their own individual voice (Blåsjö, 2010; Elbow 1998; Nussbaum, 2012.). In traditional schoolbooks (Study 2), creative writing was visible in single exercises and in extra exercises which indicates that the identity of the self as author (Ivanič, 2017) is something that teachers offer to their pupils if there is some extra time, or to their talented pupils. This latter idea might be a remnant from the earliest schooling in the middle of the 19th century, when self-expression in writing was only for the more talented pupils (Andersson, 1986). In contrast, in the 21st century, writing is for everyone, and due to social media and the Internet, everyone can write and get published (Brandt, 2015). Writing is no longer something only for the skilled; writing is something that everyone has the right to be skilled in. This should be discussed in the context of school materials (like apps and digital media) that are meant to encourage creative writing and published narratives (cf. Olin-Scheller & Wikström, 2010; Rowsell, 2018).

The ability to communicate in writing in language subjects, and to be able to adapt one's writing to purpose, readers, and context, is prevalent in the aim of the current curriculum but less emphasised in core content and knowledge requirements (Skolverket, 2018). Knowledge requirements do not focus on writing to communicate in school subjects Swedish to the same extent as in the school subject English. A need to meet the knowledge requirements could explain the observed stronger focus on writing as social practice in English lessons than in Swedish lessons. Furthermore, the more common focus on writing to communicate among blogging key persons might be explained by their experience of being part of a participatory culture. In sum, these results reveal that digitalisation and writing across the curriculum can be important for writing as communication (cf. Utbildningsdepartementet, 2017).

The lack of a socio-political discourse in all three studies can be understood in relation to the curriculum (cf. Liberg et al., 2012; Peterson et al., 2018) and school materials (cf. Gustafsson, 2013; Magnusson 2018, 2019, Veum, 2015). Socio-political perspectives on writing are argued to be difficult to operationalise in curricula (cf. Jeffery & Parr, 2021) and are not foregrounded in knowledge requirements. In a socio-political perspective on writing, to write for participation can be to make one's voice heard. Furthermore, writing is also "potentially dangerous, incriminating, destructive to self and others. Managing those powers must be part of instruction" (Brandt, 2019, p. 44). Thus, it is important with a critical literacy perspective on both writing and reading in school. In the current curriculum, though, critical perspectives are only expressed in relation to reading (Skolverket, 2018).

In sum, it turns out that the knowledge requirements in the curriculum seem to influence the teaching of writing more than the core content and aims. Teachers design their teaching in accordance with what they are required to do in relation to the knowledge requirements, but also in relation to conventions of the subjects, school material and colleagues, and key persons in the extended staffroom on Facebook. In addition, the results reveal that ideologies in society are reflected in the teaching of writing. For example, a societal focus on measurement and testing (Bornemark, 2018; Nussbaum, 2012) drives a tendency towards a focus on basic skills (cf. Krogh & Penne, 2015). Furthermore, the digitalisation of society was seen as a progress, mainly through a social practices discourse in which pupils were encouraged to use social media to communicate, and teachers used digital media as a tool for professional development and pedagogic input. For a comprehensive teaching of writing, aspects that guide and influence teachers are important to discuss in relation to writing proficiency necessary in the 21st century.

9 Conclusions

The responsibility of school education is not only to teach pupils how to use writing in a variety of contexts, but also to give them the experience of writing as a resource for exploring the world and to systematically developing knowledge (Christensen et al., 2014; OECD, 2000). The findings of this study illuminate how the Swedish school system educates writers, and what development is needed for further progress. The findings show that school writing is used for learning subject content across the curriculum and developing writing proficiency related to norms and conventions of writing. Thus, to write is seen as *constructing* a text rather than to *composing* a text (cf. Ivanič, 2004). Here, it should be noted that the teaching of genre writing can be normative (Walldén, 2019), although genre writing can also be seen as empowering by offering all pupils access to further stages of education and future work (Brandt, 2015; Janks, 2010; Martin & Rose, 2008). However, this kind of writing also implies less focus on aspects like writing for personal growth and well-being, writing as creativity, and writing for participation. Hence, writing identities offered the pupils are narrowed towards being able to follow the norms of writing. This means, that the recurring debate about the teaching of writing is still crucial and necessary, in order to discuss Bildung and education in the 21st century as instruments to enhance pupils' values for knowledge, reflection, democracy, and freedom of speech.

In regards of a comprehensive teaching of writing across the curriculum, including textual, cognitive, and social practices perspectives, I draw three main conclusions. First, teachers in various subjects *can* contribute to the development of writing proficiency of their pupils (cf. Applebee & Langer, 2013; Smidt, 2010) from early ages and onward (cf. Bergh Nestlog, 2017). It could also be claimed that different school subjects might have their gravity on different kinds of writing, e.g., writing as genre in Science and Social Science, creative writing in Swedish, writing to enhance meta-reflection in practical subjects. Thus, the teaching of writing distributed throughout the school subjects allowing the language subjects to dedicate more time to narrative writing and creating of worlds of imagination (cf. Copping, 2021; Thorsten, 2019), and for using narratives for contestation and change. Further, pupils' writing and writers' development could also be enhanced by working interdisciplinary.

Second, I conclude that teachers do what they are asked to do in relation to the knowledge requirements. These requirements tend to focus on measurable outcomes and formalised strategies for writing. Contemporary education policy's instrumentalization of teaching raises critical questions in this regard (cf. Ellvin et al, 2011; Jeffrey & Parr, 2021). In line with earlier studies, it can be

seen that overall aims and descriptions receive little attention from teachers in their daily work and a comprehensive view of the curriculum (aim, core content, knowledge requirements) is not perceived neither by the teachers nor the pupils (cf. Skar & Aasen, 2021). Discourses of writing that are complex and difficult to operationalise in policy (Jeffery & Parr, 2021) are therefore not taught. These aspects need consideration for policymakers and for practicing teachers. To achieve change toward a more comprehensive teaching of writing, a closer relationship between research and policy makers is now needed. A closer relationship will require a deep understanding of the beliefs that underlie the various perspectives on the teaching of writing if we are to avoid theoretical models turning into models that focus on the writing products rather than on the writing processes. From a policy perspective, this implies that a change in writing culture “requires a deeper rethinking of teaching subjects at school. We would have to move from viewing subjects as repositories of knowledge content which should be reproduced by students towards a view on subjects as social practices that are constructed, communicated and learned in situated contexts” (Elf, 2016, p. 198).

The model for data collection in Study 3 has the potential to support teachers’ deeper rethinking of writing and the teaching of writing. Teacher education is a crucial instance to prepare for teaching in the 21st century. Winzell (2018) raises urgent questions about development in the teacher education programme to prepare student teachers for the teaching of writing (see also Bergöö, 2005). A further development of the model for Reflecting Observations of School Writing (ROS) model, in teacher education and for professional development could be a useful tool for student teachers and teachers “observing and documenting the practices” (Ivanič, 2004, p. 236) when investigating state of art and seeking understanding of aspects that shape the teaching of writing. Such professional development could enable teachers’ agency in their evolving teaching practices, which would eventually support pupils’ development of writing proficiency and of writer identity.

Third, participatory writing understood as a dialogic act (Bakhtin, 1986) demands not only an understanding of the reader’s perspective and the socio-cultural context, but also an awareness of the possibility for the writer to make linguistic choices (cf. Myhill, 2019) including what genres and text-types are and will continue to be important in education in the 21st century. For example: Should teachers of English teach pupils how to write postcards or how to interact on social media – or both? Significantly, pupils’ inclusion in school and as members of society, can be enhanced by making them active writers in the social and cultural context in which genres develop, e.g., explore and learning to write important and new text-types in the 21st century (cf. Hultin & Westman, 2013; Olin-Scheller & Wikström, 2010).

Throughout this thesis I have argued that writing is vital for helping pupils to develop as citizens, and therefore the teaching of writing is central in the mission of all teachers to prepare their pupils to participate actively and responsibly in our democracy. Ultimately, the teaching of writing is “not just for citizenship. It prepares people for employment and, importantly, for meaningful lives” (Nussbaum, 2012, p. 9). Hence, a comprehensive teaching of writing ought to be designed for participation in a democratic society, for the development of writing identities, and for future life.

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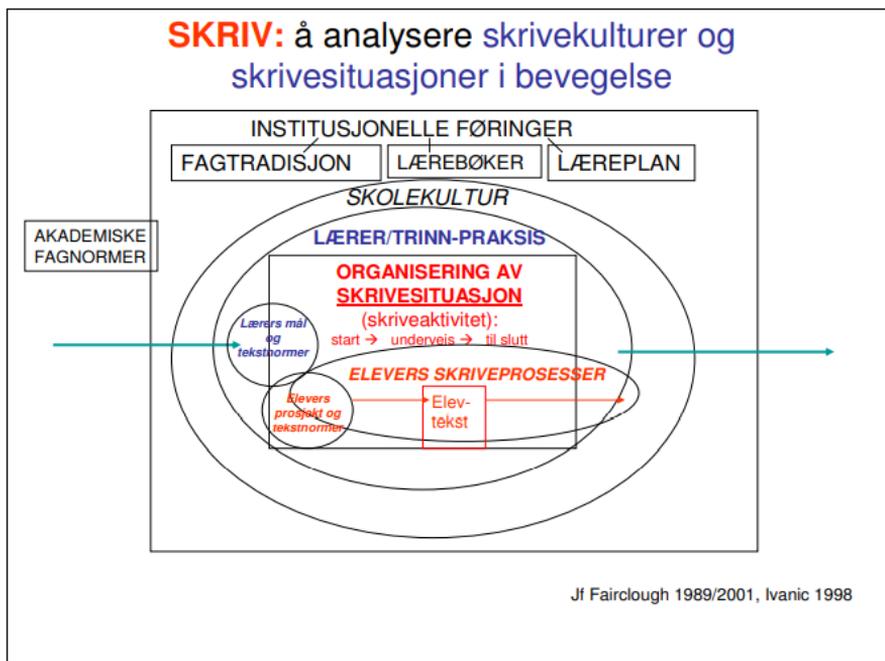
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Appendix 1 Smidt's (2010) Original Figure

Smidt's Figure from 2010



Note. In the translation process from Norwegian to English “instiutionella føringer” were given possible translations: “guidelines” (which might be associated with formal guidelines) or “framework” (which might confuse the readers of this thesis as associated with Ivanič’s framework), and “institutional constraints” was found being the best, or least bad, translation. “Lærebøker” was also discussed with possible translations: “textbooks” or “schoolbooks”. In the figure the more common “textbook” is used, however, in the thesis I use “schoolbooks”. Finally, “elever” was discussed with possible translations “students” (often used in US) or “pupils” (often used in UK and in relation to compulsory school) (J. Smidt, personal communication, April 4 and 7, 2022).

Appendix 2 Observation Protocol

Observation Protocol (in Swedish), Study 3

Datum för observation									
Namn på observatör									
Skola och klass									
Ämne									
Lärare: undervisningsår, utbildning, fortbildning									
Klasstorlek, sammansättning sv + sva									
Skrivande	<table border="1"> <tr> <td>Del av pågående arbete</td> <td>ja/nej</td> </tr> <tr> <td>Uppstart av arbete</td> <td>ja/nej</td> </tr> <tr> <td>Fristående lektion</td> <td>ja/nej</td> </tr> <tr> <td>Avslutning av arbete</td> <td>ja/nej</td> </tr> </table>	Del av pågående arbete	ja/nej	Uppstart av arbete	ja/nej	Fristående lektion	ja/nej	Avslutning av arbete	ja/nej
Del av pågående arbete	ja/nej								
Uppstart av arbete	ja/nej								
Fristående lektion	ja/nej								
Avslutning av arbete	ja/nej								
Vad skriver eleverna? Ex: * sammanhängande texter, skrivuppgift * korta svar, anteckningar * annat * inte alls									
På vilket språk skriver eleverna?									
Vad skriver eleverna om , vad är texternas innehåll? Hur har de fått den kunskap som de ska förmedla i text?									
Skriver eleverna något annat, något som inte hör till lektionsinnehållet? Vad?									

Hur går undervisningen till? Du kan sätta flera kryss. Markera gärna det mest förekommande sättet under lektionen (ringa in).	<input type="checkbox"/> Lärare → elever (ex. genomgång, beskriv gärna vad läraren pratar om på Lösbladet på sista sidan) <input type="checkbox"/> Lärare → enskild elev (ex. lärare går runt och hjälper eleverna) <input type="checkbox"/> Eleverna arbetar självständigt <input type="checkbox"/> Eleverna arbetar i grupp <input type="checkbox"/> Elev → elever och lärare (ev. redovisning) <input type="checkbox"/> Elev → elev (ex. pararbete)
Om läraren använder läromedel i sin undervisning: vilket är läromedlet?	
Om läraren använder andra texter/uppgifter i skrivundervisningen: vilka är dessa uppgifter? (Om möjligt: ta med en kopia!)	
Finns det något på klassrumsväggarna som berättar om skrivundervisningen? Ex affischer.	

Syn på skrivande Vad är det viktiga i arbetet med skrivande?	Det finns inga belägg	Det finns något enstaka belägg	Det finns belägg med vissa svagheter	Det finns återkommande starka belägg	Egna kommentarer
Läraren har texten i fokus.					
Läraren tydliggör vem som är mottagare av texten.					
Läraren har eleven som skribent i fokus.					

Undervisning	Det finns inga belägg	Det finns begränsade belägg	Det finns belägg med vissa svagheter	Det finns återkommande starka belägg	Egna kommentarer

Läraren undervisar om form och skrivregler för ämnet.					
Eleverna använder skrivande som redskap för att utforska eller utvärdera sin kunskap i ämnet.					
Läraren undervisar om texttypen, hur den är uppbyggd, hur man skriver den etc.					
Läraren pratar om kreativitet, lust och/eller engagemang i skrivande.					
Eleverna skriver för att kommunicera i ett meningsfullt/verkligt sammanhang.					
Skrivuppgiften fokuserar frågor om makt och identitet.					
Eleverna använder skrivande som redskap för att strukturera och organisera sin kunskap i skolämnet.					
Eleverna arbetar med tankekartor och utkast för att planera sin text.					
Eleverna får själva välja skrivämne/innehåll och skriver om något självupplevt eller något som intresserar dem.					
Eleverna har fått					

en modelltext.					
Eleverna skriver för att reda sina tankar.					
Eleverna skriver en speciell texttyp.					
Läraren vill skapa autentiska skrivsituationer.					
Läraren uppmuntrar till ett kritiskt förhållningssätt till skrivande.					
Eleverna samarbetar, ger respons etc. när de skriver.					
Språklig korrekthet är i fokus i elevernas texter.					
Eleverna "flödesskriver".					
Läraren arbetar med särskild modell för skrivande.					Vilken modell? Ex: processkrivning genrepedagogik

Vad händer med texten?	Det finns inga belägg	Det finns begränsade belägg	Det finns belägg med vissa svagheter	Det finns återkommande starka belägg	Egna kommentarer
Eleverna lämnar in det skrivna till läraren.					
Eleverna skriver för att klasskamraterna ska läsa.					
Eleverna skriver utan att någon annan ska läsa.					

Eleverna skriver för konkret/verklig mottagare utanför klassrummet.					
Eleverna skriver för tänkt/påhittad mottagare utanför klassrummet.					
Texten bedöms under skrivandet.					
Texten bedöms när den är klar.					
Vad är viktigt i skrivandet?	Det finns inga belägg	Det finns begränsade belägg	Det finns belägg med vissa svagheter	Det finns återkommande starka belägg	Egna kommentarer
Noggrannhet, hur väl mönster och regler tillämpas.					
Att texten är intressant, har bra innehåll och stil. Engagerar!					
Att språk och upplägg är anpassade till texttypen.					
Hur väl eleven når kunskap i skolämnet.					

Appendix 3 Pilot Study

Interrater Reliability in Observation Protocols in Pairs in the Same Classes, Divided by Subjects, Pilot Study in Study 3

	0 = total agreement	1 = one step disagreement	2 = 2 steps disagreement	3 = 3 steps disagreement
Swedish	74%	19%	4%	2%
Mathematics	71%	19%	7%	3%
Social Sciences	80%	10%	7%	3%
Science	71%	22%	4%	3%
English	73%	21%	7%	0%
Other	61%	25%	12%	2%
Music	97%	3%	0%	0%
Crafts wood	-	-	-	-
Crafts textile	-	-	-	-
Class hour	100%			
Art	-	-	-	-
PE	-	-	-	-

Appendix 4 Information Letters and Consent Forms

Information Letters and Consent Forms, Study 3

Note: In Study 3 the information letters to the headmaster, the teachers and the student teachers included similar information about the study. Consent forms were added to teachers and student teachers. Appendix 4 shows information letter and consent form to teachers.

Information till lärare om *Skrivdiskurser i undervisningen på mellanstadiet*

Lärarstudenter vid 4–6-läroutbildningen vid X universitet medverkar i en studie av hur skrivande går till på mellanstadiet i skolans alla ämnen. De vill under en dag observera skrivande i en mellanstadieklass – hur arbetar lärare med skrivande under olika lektioner under en skoldag?

Vad är det för studie?

Studien heter *Skrivdiskurser i undervisningen på mellanstadiet*. I studien vill vi undersöka hur lärare arbetar med skrivande i undervisningen. I skolan arbetar man på många olika sätt och det är de olika sätten vi är intresserade av. I ett teoretiskt ramverk, framtaget av Roz Ivanič, kallar de olika sätten för olika diskurser. Utifrån det ramverket kommer observationerna att analyseras. Jag som leder studien vänder mig nu till dig som lärare för att informera och be om ditt samtycke. Skolans rektor får också information om studien.

Hur går studien till?

Studien går till så att lärarstudenter som läser kursen Svenska på 4–6-läroutbildningen under en dag följer en mellanstadieklass under lektionerna (i alla ämnen) och observerar hur lärarna arbetar med skrivande i de olika ämnena. Lärarstudenterna fyller i ett observationsprotokoll, som sedan analyseras utifrån ett teoretiskt ramverk om skrivdiskurser. Du som lärare bedriver din undervisning precis som vanligt – det är den vanliga undervisningen vi är intresserade av, oavsett om eleverna skriver mycket, litet eller inte alls!

Vad händer med observationsprotokollen?

Studien avser inte att samla in personuppgifter, och inga känsliga personuppgifter samlas in. Däremot kommer vi vid datainsamlingen att ange vilken skola, årskurs och ämne som observeras. Detta är för att vi senare ska kunna koda materialet på ett korrekt sätt. Observationsprotokollen kommer sedan att förvaras inlåsta och tillsammans med resultaten behandlas så att inte obehöriga kan ta del av dem. Vid rapportering i vetenskapliga tidskrifter och i undervisning kommer resultaten att redovisas utan att det står vilka skolor som har medverkat.

Personuppgiftsansvarig är Umeå universitet (090-786 50 00). Enligt EU:s dataskyddsförordning (GDPR) har du rätt att gratis få ta del av de uppgifter om dig som hanteras och vid behov få eventuella fel rättade. Ni kan också begära att uppgifter om dig

raderas samt att behandlingen av personuppgifter begränsas. Dataskyddsbudet nås på 090-785 50 00, eller petra.kanon@umu.se.

Hur får jag information om resultaten av studien?

Resultaten kommer att publiceras i artikelform och användas i undervisning. Om du vill ta del av resultaten är du välkommen att kontakta Erika Sturk, erika.sturk@umu.se, 090-786 53 97.

Möjliga risker?

Det finns inte några risker med att delta i studien. Eleverna kommer att uppleva lektionerna som vanliga skolaktiviteter.

Deltagandet är frivilligt

Det är helt frivilligt att delta i studien och du kan när som helst under studiens gång avbryta ditt deltagande. Du får gärna kontakta oss om du vill ha mer information eller om du har några frågor:

Ansvariga för studien:

Erika Sturk, doktorand erika.sturk@umu.se

Institutionen för språkstudier 090-786 53 97

Umeå universitet

Eva Lindgren, professor eva.lindgren@umu.se

Institutionen för språkstudier 090-786 95 84

Umeå universitet

Vänligen fyll i blanketten på nästa sida och lämna den till lärarstudenten.

Vänliga hälsningar

Erika Sturk

Samtycke till att delta i studien *Skrivdiskurser i undervisningen på mellanstadiet*

Jag har fått skriftlig information om studien och har haft möjlighet att ställa frågor. Jag får behålla den skriftliga informationen.

Jag samtycker till att delta i studien *Skrivdiskurser i undervisningen på mellanstadiet*.

Namn:

Skola:

Plats och datum:

Underskrift:

Appendix 5 Excerpts in Swedish

Excerpts from Study 1 and 3 in This Thesis in Swedish and English

<p>Det finns många olika sätt, de kan få skriva utkast som inte behöver bli klart, eller så får de fortsätta på en början, testa på olika slut, detta görs oftast då en ny textgenre introduceras och de får även se hur de olika texterna kan se ut, men, här kommer men:et, någonstans vet de ju att även om de testar så kommer de ju till ett läge då något ska lämnas in och en text ska bearbetas och bli klar. Sönsens skrivning är ett roligt inslag där eleverna får tänka på det sista någon har skrivit och fortsätta där, men oftast så finns det för mycket summativt i skolan och där alla skrivuppgifter vägs ihop.</p>	<p>Ex. 1. There are many different ways, the pupils can write a draft which must not be finished, or continue to write from a beginning of a text, try different endings, this is frequently done when a new text genre is introduced and they can also see how these genres look like, but, and here is the 'but', somewhere they know that even if they are elaborating on writing there comes a day when they have to hand in something and a text must be processed and done. Writing nonsense texts, where the pupils must think about the last sentence from someone and continue to write, is a fun moment, but most of the time there is too much summative [assessments] in school when all writing tasks are weighted together.</p>
<p>Syftet är i huvudsak att öka och förvalta skriv- och berättarlusten hos eleverna. Jag har försökt väva in passande moment i kapiteln som med arbetets gång kommer att berika elevernas skriftspråk. Eleverna övar en hel del i att bearbeta sina texter. De ska se till att förutsättningarna som anges finns med samt få hjälp med att utveckla och förädla texten efter förmåga. Det ingår också i arbetet att ta del av de andras elevernas texter samt inspireras av annan litteratur, samt diskutera och tänka kring språkets funktion i olika sammanhang.</p>	<p>Ex. 2 The aim is mainly to increase and manage the pupils' desire to write and tell stories. I have tried to weave appropriate elements into the chapters that will enrich the pupils' written language as the work progresses. The pupils practice a lot in processing their texts. They must ensure that the conditions specified are included and receive help in developing and refining the text according to their ability. It is also part of the work to read the other pupils' texts and be inspired by other literature, as well as discuss and think about the function of the language in different contexts.</p>
<p>Table 4</p>	<p>Table 4</p>
<p>Vi tränar mellanrum mellan orden, stor och liten bokstav, punkt, frågetecken och utropstecken. Jag lägger också stor vikt vid bokstavsformen.</p>	<p>We practice space between the words, capital and lowercase letters, full stop, question mark and exclamation mark. I also emphasise forming the letters.</p>
<p>Skriv substantiven och böj orden.</p>	<p>Write the nouns and create comparison.</p>
<p>Grammatikprov. Korta svar. Kolla igenom noga innan lämna in.</p>	<p>Grammar test with short answers. Important to check thoroughly before handing in.</p>
<p>För att få fart på skrivandet och fantasin brukar jag använda mig "kortskrivning", läs snabbskrivning. Med hjälp av några bilder (3-4st) som presenteras en i taget får eleverna skriva en berättande text. Varje bild exponeras bara en kort stund</p>	<p>To get the pupils start writing and expand their fantasy I use 'short writing', read 'quick writing'. Using pictures (3 or 4) that are presented one at a time, the pupils write a narrative text. Every picture is shown for just a short time (2–</p>

(2-5 min) och under den tiden skriver eleverna så mycket de hinner. Det brukar resultera i långa texter i förhållande till tidsåtgång och elever med problem att komma igång eller idétorka blir förvånade över hur mycket de skrivit.	5 minutes) and during that time the pupils write as much as they can. It usually results in long texts in relation to time, and pupils who have troubles getting started or are out of ideas are surprised at how much they have written.
Rita något magiskt. Skriv vad du har ritat.	Draw something magic. Write what you have drawn.
Mycket skrivande. Skriva egna berättelser utifrån bild på PP.	A lot of writing. The pupils write own stories inspired by a picture on Power Point.
Skriva sammanfattningar när vi sett film, läst texter osv. Skriva utvärderingar av veckan. Skriva reflektioner/svar på frågor med hjälp av whiteboards	Write summaries when we have watched a film, read texts etc. Write evaluations of the week. Write reflections/answers to questions using whiteboards.
Hur tror du att årskurs 3 kommer att bli? Hur lär du dig bäst? Förklara orden från texten: marknad, produkt, service, övertyga ...	“How do you imagine your school year 3 will be?” “How do you learn best?” “Explain the words from the text: market, product, service, convince ...”
De skriver om naturtyper i Europa, ex taiga ... De skriver svaren på frågorna i Google Docs. Lektionen avslutas med förhör på utvalda ord.	“They write about habitats in Europe, e.g., taiga ... They write the answers in Google Docs. In the end of the lesson there is a hearing on important words.
Vi ger feedback och ibland får de kamratbedöma texterna. De läser den feedback de fått och ändrar/förbättrar sin text.	We give feedback, and sometimes they peer assess the texts. They read the received feedback and change/improve their text.
En tankekarta är användbar när du skriver faktatexter. Tankekartan hjälper dig att komma ihåg vad du ska skriva om. Rita en tankekarta om katten.	A mind map with key words is useful when you write facts. The mind map helps you to remember what to write about. Draw a mind map about the cat.
Berättande text om en hjälte: Läsa – ge feedback – renskriva.	Narrative texts about a hero: Read – give feedback – rewrite.
Arbetar oftast enligt cirkelmodellen när vi introducerar ny texttyp.	Most often I use ‘the circle model’ when introducing a new text-type.
Du ska skriva ett salladsrecept. Ett recept är en instruerande text som förklarar hur någon ska göra något. Använd receptet på sidan 135 när du skriver.	You are going to write a salad recipe. A recipe is an instructive text, telling someone how to do something. Use the recipe on page 135 when you write.
Labbrapport om knäckebröd eller vitt bröd möglar först. Läraren visar tydligt hur rapporten ska skrivas. Uppmuntrar att tänka själva. Skriver tillsammans på tavlan (modelltext). Eleverna gör egna hypoteser. Språklig korrekthet i fokus. Läraren går runt och kollar/rättar	Lab reports about whether white bread or Swedish cracker goes moldy first. The teacher models how to write the report. Encourages the pupils to think. They write a model text together on the whiteboard. The pupils make their own hypothesis. Language correctness in focus, the teacher moves around in the classroom, correcting.
De har börjat få producera argumenterande texter när de vill ha en förändring. Då får de i par skriva till rektorn eller klassen och ta upp problemet eller ide'n [sic] de har.	They have started producing argumentative texts when they want a change. In pairs they write to the headmaster or to the class the problem or the idea they have.

Skriv din faktatext och sätt upp den på väggen i klassrummet så att andra kan läsa den.	Write your factual text and put on the classroom wall so that others can read it.
Arbete om superhjälte som de skulle presentera för klassen, mottagaren i fokus, inte korrekthet i engelska.	The pupils prepare a presentation about a superhero. Focus on content rather than correctness.
Titta på bilden: Vad tror du; är det en pojkes eller en flickas rum? Diskutera med en kompis. Förklara varför du tycker som du gör. Skriv i din skrivbok!	Look at the picture: What do you think; is it a boy's or a girl's room? Discuss with a friend. Explain why you think so. Write in your notebook!
Skrivuppgift Geografi: Läs- och skrivkunnighet. Det finns olika förklaringar till varför läskunnigheten är låg i vissa länder. Din uppgift är att resonera om hur minskad fattigdom i världen kan leda till att fler lär sig läsa och skriva? Använd begreppen i rutan när du skriver din text. [Hälsa Lärare Barnarbete Skolor] Tips! När du skriver är det bra att ge flera exempel eller att beskriva något i flera led. (från bifogad skrivuppgift från lektion i so)	Writing assignment Geography: Literacy. There are various explanations for why literacy is low in some countries. Your task is to reason about how reducing poverty in the world can lead to more people learning to read and write. Use the terms in the box when writing your text. [Health Teachers Childcare Schools] Tip: When writing, it is good to give several examples or to describe something in several stages.
Table 5	Table 5
Arbetsblad. Fylleritext med a/an.	Worksheets with a or an. Fill-in-the-blanks.
Korta svar i en arbetsbok. Kemi.	Short answers in a workbook. Chemistry.
Svarar på frågor, med hela meningar och förklaringar. Eleverna ska svara på frågor och förklara hur växter och djur samarbetar i havet. Inga korta svar. De ska svara med hela meningar och förklaringar. Hela meningar. Stor bokstav och punkt. Läraren går runt till eleverna och ber dem utveckla sina svar. Alla texter skickas in till läraren.	The pupils answer questions about how flora and fauna cooperate in the sea. They cannot write short answers; they must give explanations and write full sentences and correctness (spelling, punctuation) is in focus. The teacher walks around asking the pupils to elaborate on their answers, which are handed in to the teacher.
längre argumenterande text. Eleverna ska resonera och argumentera om olika val kopplat till kost som kan komma att påverka miljön. Eleverna har fått kunskapen de förmedlar i sin text från tidigare arbete i ämnet. Eleverna skriver en speciell texttyp. Texten kommer användas för bedömning: "Korrekt" innehåll kopplat till kunskapskraven. Samt att eleven ska kunna argumentera och resonera i skrift.	The pupils are writing an argumentative text, reasoning, and arguing about how choices of food can affect the environment, something they have knowledge about from earlier lessons. The teacher asks the pupils to write a specific text-type, and gives the pupils a structure to follow. The teacher will assess both content and the pupil's ability of written argumentation.
Results	Results
Först repetera skrivregler och skiljetecken.	1a) First repeat writing rules and punctuation.
Skriva av ord, meningar = lågstadiet = vanligt med rött.	1b) Copying words, sentences = lower primary = common with red.
Utifrån matriser. /Utifrån förmågorna och Lgr11.	1c) Based on grading criteria. /Based on the abilities and Lgr 11.

... pedagogerna på mellanstadiet har tillsammans brutit ner kursplanen till en elevnära matris med olika underrubriker där betygsnivåer e–c–a finns representerade.	1d) ... the teachers in the middle school together have broken down the syllabuses into a pupil-friendly matrix with different subheadings where grade levels e–c–a are represented.
med hjälp av matriser som finns i läromedlet	1f) using matrices in the schoolbook
Det är viktigt att texten har en röd tråd. Inga korta meningar – använd sambandsord: och, så, därför, men ... Person- och miljöbeskrivningar. Stavning och meningsbyggnad. Styckeindelning.	1g) It is important that what is written has a red thread [röd tråd]. Not short sentences – use words for cohesion: and, so, therefore, but ... Descriptions of persons and environments. Spelling and sentence construction. Paragraphing. (Swedish as L1, 4–6, Study 3)
Svarar på frågor, med hela meningar och förklaringar. Eleverna ska svara på frågor och förklara hur växter och djur samarbetar i havet. Inga korta svar. De ska svara med hela meningar och förklaringar. Stor bokstav och punkt. Läraren går runt till eleverna och ber dem utveckla sina svar. Alla texter skickas in till läraren.	1h) The pupils answer questions about how flora and fauna cooperate in the sea. They cannot write short answers; they must give explanations and write full sentences and correctness (spelling, punctuation) is in focus. The teacher walks around asking the pupils to elaborate on their answers, which are handed in to the teacher.
Läraren säger, när eleverna får sina böcker som de haft sedan åk 4: det blir roligt för er att se er utveckling, ni har utvecklat ert skrivande. Går igenom att eleverna ska skriva på raden. Läraren går runt och stöttar och påpekar meningsbyggnad, stor bokstav. Läraren tydlig gör att de ska svara på frågorna så hon förstått [sic] att de kan informationen.	1i) The teacher, handing out the pupils' notebooks for the pupils to answer questions about the medieval time, says: "It will be fun to see your development, you have developed your writing since last year." The teacher shows how to write on the line and walks around in the classroom during writing correcting sentence construction, capital letter and punctuation, and scaffolds writing. Furthermore, the teacher explains to the pupils that they must answer the questions thoroughly, showing they have understood the content.
Vi ger feedback och ibland får de kamratbedöma texterna. De läser den feedback de fått och ändrar/förbättrar sin text.	2a) We give feedback, and sometimes they peer assess the texts. They read the received feedback and change/improve their text.
På tavlan gemensamt samla idéer. Göra egen tankekarta. Betona beskrivning av personer och miljö. Gå igenom dialogskrivande.	2b) Collect ideas together on black board. Make own mind map. Emphasize person and environment descriptions. Go through writing dialogue.
Samla innehållet för berättelsen/texten i en tankekarta utifrån givna frågor. Använda berättelsestrukturen och numrera delarna i tankekartan och skriver sedan texten.	2c) Gather the content of the text in a mind map based on given questions. Use the story structure and number the parts in the mind map and then write the text.
Skriv fakta om en frukt: Vet, Önskar veta, Lärt mig. Skriv ett utkast med hjälp av din fakta. Be om respons på ditt utkast från en kompis.	2d) Write facts about a fruit: Know, Wants to know, Have learnt. Write a draft using the facts. As for feedback from a friend.

<p>* vi samtalar om vad vi ska skriva om * brainstorm -> vilken gemensam kunskap har vi? * fyller på med mera ämneskunskap * tittar på exempeltexter -> läser, funderar på uppbyggnad * skriver tillsammans = hur ska en sådan här text vara gjord? * skriver i par eller grupp -> resonera -> skriver en egen text</p>	<p>2e) We discuss what we are going to write, brainstorm together. What is our common knowledge? Add more subject knowledge. Look at texts as examples. Read, think about structure. Write together = how to structure this text-type? Write in pairs or groups. Reason. Write own text.</p>
<p>Försöker arbeta enligt cirkelmodellen. Först arbeta med olika begrepp och bygga upp faktakunskaper kring genren. Därefter tittar vi på exempeltexter, skriver sedan gemensamt för att slutgiltigt skriva enskilt.</p>	<p>3a) Trying to work according to the circle model. First, work with different concepts and build up facts about the genre. Then we look at sample texts, then write together (in the class) to finally write individually.</p>
<p>Vi jobbar ofta med att ”modellera” hur olika texter är uppbyggda. Pratar gemensamt om texter och skriver ibland gemensamt innan de skriver själva.</p>	<p>3b) We often “model” how texts are structured. Talk together, and sometimes we write together before individual writing.</p>
<p>Är det en ”ny” typ av text läser vi först texter av den typen och försöker hitta utmärkande drag innan de skriver själva.</p>	<p>3c) If there is a “new” text-type we first read texts of that type trying to find text-specifics before they write themselves.</p>
<p>Olika diktmallar presenteras där eleverna får skapa egna dikter utifrån mallen.</p>	<p>3d) Different poetry templates are presented where pupils can create their own poems based on the template.</p>
<p>Läraren har focus på hur man skriver text-typer, och eleverna skriver en artikel. Läraren går igenom struktur, ingress, brödtext. Hjälper eleverna när de skriver.</p>	<p>3e) The teacher has the focus on structure of text-types, and the pupils write an article. The teacher lectures about structure, preamble, and body text, and helps the students during writing.</p>
<p>Jag bedömer texterna utifrån de kunskapskrav som är aktuella för den typ av text de skriver.</p>	<p>3f) I assess their texts based on the knowledge requirements relevant for the text-type.</p>
<p>Eleverna ska skriva viktiga ämnesord inom NO: nedbrytning. Läst i textboken + läraren visar hur. Läraren diskuterade [sic] sedan med eleverna hur faktatexter var uppbyggda. Rubrik, fetstilt, bildtexter, underrubriker. Läraren läste ny text i textboken – eleverna och L pratade om svampar. Läraren frågar eleverna hur man kan skriva för att få med det viktiga. Läraren säger det eleverna ska skriva. Läraren skriver det på tavlan.</p>	<p>3h) The pupils must write important terminology connected to degradation. They have read a text and the teacher writes on the whiteboard. The teacher discussed with the pupils how factual texts are structured: headline, bold text, caption, subheadings. Thereafter they read a new text about sponges, and the teacher encourages the pupils to write in their notebooks and discuss how to write the most important facts from a text. The teacher models on the whiteboard.</p>
<p>Eleverna skriver faktatexter om varsitt land. ”Forska om sitt land”. Tankekarta till text. Utvärdering om de fått med alla delar. De hjälper och ger varandra respons under arbetet med texterna. Förbättra.</p>	<p>3i) The pupils write factual texts about one country each – “research about a country”. They write a mind map, the teacher gives the pupils an evaluation tool to see if all parts are covered in the text, and the pupils respond to each other’s texts. Write and improve.</p>

<p>Eleverna skriver detektivhistorier. Läraren undervisar om texttypen, eleverna gör tankekartor, har mallar. Har fått modelltext.</p>	<p>4a) The pupils write detective stories. The teacher teaches about the text-type, the pupils draw mind maps, have templates. Have got a model text.</p>
<p>Skriva faktatexter, först för hand, sedan på dator. Om svenska djur. De får en sexfältare: (Klassificering; utseende; bo; föda; Fiender/faror; livscykel). Läraren pratar om vad som ska finnas med. Får en mall. Läraren går noggrant igenom vad som ska finnas i texten och ger exempel.</p>	<p>4b) Write factual texts, first by hand, then on a computer. About Swedish animals. The pupils get a table with six cells (classification; appearance; living; food; enemies; life cycle). The teacher talks about what to include in the text, and the pupils get this table of content. The teacher thoroughly explains what to include in the text and gives examples.</p>
<p>Eleverna ska skriva faktatext om länder. Målet: "utveckla skrivteknik". Genomgång av faktatextens struktur, ämnesspecifika och sambandsord, källsökning och källkritik. Läraren tar även upp hur man kan använda sig av tankekartor och venndiagram. Eleverna använder sina egna anteckningar i skrivandet. Eleverna skriver ner de viktiga momenten/punkter som gäller den texten de ska skriva framöver.</p>	<p>4c) The pupils write factual text about countries. The goal is to develop writing techniques. The teacher gives a review of the structure of the factual text, subject-specific words and conjunctions, how to search for information and critical reading of sources. The teacher also discusses how to use mind maps and friend charts. The pupils use their own notes in their writing. Also, the pupils take notes on how to structure their texts.</p>
<p>Loggbok. Utvärdering för veckan samt planering för nästkommande vecka. Modelltext/mall på tavlan.</p>	<p>5a) Log. Evaluation of the week and planning for next week. They have a model for their evaluation on the white board.</p>
<p>Skriver i sin skoldagbok samt planerar vad de vill göra under elevens val.</p>	<p>5b) The pupils write in their school diary to plan for the "Own choice" lesson.</p>
<p>De skriver utvärderingar varje vecka, utan skrivspråkliga krav.</p>	<p>5c) They write evaluations every week without any focus on writing norms.</p>
<p>Skriva för att reda sitt tänkande, skriva utan att någon ska läsa.</p>	<p>5d) Write to sort one's thinking, write without anyone reading.</p>
<p>De har läst en text. Skriver korta svar på frågor om texten i sina skrivböcker.</p>	<p>5e) The pupils have read a text. In their notebooks they write short answers to questions about the text.</p>
<p>Text om straff på medeltiden, läsa igenom två gånger, svara på frågor om texten.</p>	<p>5f) The pupils read a text about the medieval time twice, and then answer questions about the text.</p>
<p>Vi övar på läsförståelse både som skrivläxa och även på lektioner minst två gånger i veckan.</p>	<p>5g) Twice a week, we practice reading comprehension, both in written homework and during lessons.</p>
<p>Svarar på frågor om läsfixarna. Spågumman, detektiven, reportern, konstnären och cowboyn. Kunskap kring lässtrategier. Kunskap om läsförståelsestrategierna.</p>	<p>5h) The pupils answer questions about the "reading helpers" the fortune teller, the detective, the reporter, the artist and the cowboy. Knowledge about reading strategies.</p>
<p>Verser/lyrik om tomten. Sammanfatta och bearbeta på datorn. (lära sig läsa lyrik, lära sig sammanfatta) Det som bedöms är noggrannhet, stor bokstav, punkt.</p>	<p>5i) They read poems about Santa, and write summaries. Aim: learn to read poetry and write summaries. The teacher assesses accuracy, punctuation, and capital letters.</p>

Skriver till hörförståelseövning. Lämnas in för bedömning av läraren när de är klara.	5j) They write for a listening comprehension, and their text will be handed in and assessed.
De kan också få skriva om något de upplevt (exempelvis en teater vi varit på eller en film vi sett).	5k) They can also write about something they have experienced (for example a play we have been to or a movie that we have seen).
Högläsning av gemensam bok. Eleverna ska skriva sammanfattning av kapitlet. På högstadiet har de sagt att eleverna är dåliga på att skriva sammanfattningar. Läraren går igenom, efter läsningen hur man skriver en sammanfattning.	5l) Reading aloud from a book. The pupils should write a summary of the chapter read – the teachers in school years 7–9 have said that the pupils are poor at writing summaries. After reading, the teacher lectures about how to write a summary.
Ibland med no/fy, t.ex. instruktioner, förklarande texter, instruerande texter.	5p) Sometimes with Science, e.g., instructions, explanatory texts, instructing texts.
Kortare svar. De uppgifter som kräver att eleverna förklaras med ord, görs detta med noggrannhet. Genom att skriva med ord förtydligas elevernas matematiska kunskaper.	5q) Short answers. In tasks asking the pupils to explain in words, this is thoroughly done. Through orthographic writing the pupils' mathematical knowledge is made explicit.
No-prov (kemi). Frågor som de ska besvara och skriva. Läraren säger ej fokus på språklig korrekthet. "det är acceptabelt så länge orden och meningarna är förståeliga".	5r) Test in Chemistry – questions to answer in written text. The teacher says that there is no focus on correctness – "it is acceptable as long as the words and the sentences are understandable".
Utvärdering. Korta svar. Till varje projekt skriver de: Planering + ritning + utvärdering	5s) Evaluations, short answers. To every project they write: planning + sketch + evaluation.
Utvärderingsblad. Skrivningens mål är att visa genom reflektion vad de kan, har lärt sig, tycker är svårt. I reflektionen skriver eleverna också en enkel instruerande text om hur de gjort sitt arbete.	5t) Evaluation paper. The pupils write about their work to show what they do, what they have made and what they found difficult. In the reflection the pupils also write an instruction about their work.
Skriver julsagor och de får skriva vad som helst. Eleverna skriver egna texter.	6a) Christmas fairy tales. The pupils write their own fairy tales and they decide themselves what to write.
Nyss har jag kört igång med ett projekt som handlar om att skriva ett brev från framtiden. De låtsas att de är 40 år och ska berätta hur de har det i framtiden - helt fria att fantisera hur mycket de vill.	6b) We recently started a writing project on writing a letter from the future. They pretend that they are 40 years old, and they write about their future life – totally free to use their imagination.
De ska skriva 9 kap i en kapitelbok. Magisk dörr som de ska in genom, varje kapitel har vissa saker som de ska få med. Elever gjort tankekarta. Vissa elever blev lästa av de väldigt tydliga instruktionerna. Tydlig mall för varje kapitel.	6c) Writing a book divided into chapters. A magic door to enter, every chapter includes some certain things. Mind map for planning. Explicit instruction for each chapter. Some pupils were blocked by the very clear instructions.
Eleverna skriver deckare. Läraren undervisar om text-typen, eleverna	6d) The pupils write detective stories. The teacher teaches about the text-type,

skriver tankekartor, har mallar. De har en modelltext.	the pupils draw mind maps, have templates. Have got a model text.
Kortare lekfulla övningar som uppvärmning och för att få en bild av vad texttypen innebär och komma igång med kreativiteten.	6e) Shorter playful exercises as a warmup and to get a picture of the text-type and get creativity started.
sett film – skiva avslutning eller vad som hänt innan. Mind-map. Ger kamratrespons.	6f) They had seen a film and write an ending or narrate what happened before. They have written a mind map and give response to each other's texts.
Mycket skrivande. Skriva egna berättelser utifrån bild på PP.	6g) A lot of writing. Write own stories with inspiration from a picture on Power Point.
Man skriver ett manus, ska ha redovisning i klassen.	7a) The pupils write scripts to prepare a lecture for the other pupils.
De har börjat få producera argumenterande texter när de vill ha en förändring. Då får de i par skriva till rektorn eller klassen och ta upp problemet eller ide'n [sic] de har.	7b) They have started producing argumentative texts when they want a change. In pairs they write to the headmaster or to the class the problem or the idea they have.
Skriver brev till en annan klass.	7c) Writing letters to another class.
När vi började skriva faktatexter i ettan blev slutresultatet text på wikimini för andra barn att ta del av.	7e) When we started writing fact texts in first class the result was texts on Wikimini for other children to read.
I åk 1 vet nog inte alla vad text betyder vilket gör att vi börjar med det. Viktigt med övergången tal blir till text, man vill berätta något som någon annan kan läsa senare. Varför skriver man över huvudet taget?	7g) In year 1, probably not everyone knows what 'text' means, therefore we start there. Important with the transition from speech to text – you want to tell something that someone else can read later. Why do you write at all?
En skoltidning. Publicera när den är färdig – de andra på skolan ska läsa. Ska ev. visa föräldrarna. Ska lära sig skriva artiklar. Läraren går igenom för påminnelse: rubrik, ingress, brödtext, författare. Texttyper: recension, insändare, recept, undersökning om favorit på julbordet, serier ... Skriver ett utkast. Feedback för att komma vidare både från lärare och elever. Eleverna får mycket stöttning. Ska bli bra artiklar med korrekt språk: stavning, stor bokstav ... och olika text-typer. Utkast, skriva om.	7i) A school paper. To be published when it is finished – the others in the school will read, and maybe also the parents. The teacher educates the pupils about text-types, e.g., how to write an article: headline, introduction, main text, author. They also write other text-types: book reviews, letter to the editor, recipes, inquiries about food, strips ... They write drafts and get feedback from the teacher and their classmates. They get a lot of scaffolding. Also a focus on correctness: spelling, punctuation ... and on form for different text-types. Rewrite.
Brev till tant Agda som inte vill börja använda LED-lampa. Ska vara argument för LED-lampor och miljön. Läraren säger: "Tänk på hur ni skriver till Agda, kan ej skriva samma som skriver till kompisar".	7j) The pupils write a letter to "Aunt Agda" who does not want to use LED lights. The letter must contain arguments for LED lights and the environment, and the teacher says: "Think about how you write to Aunt Agda, you cannot use the same writing as you do to friends".
Skrivuppgift Geografi: Läs- och skrivkunnighet. Det finns olika förklaringar till varför läskunnigheten är	8c) Writing assignment Geography: Literacy. There are various explanations for why literacy is low in some countries.

<p>låg i vissa länder. Din uppgift är att resonera om hur minskad fattigdom i världen kan leda till att fler lär sig läsa och skriva? Använd begreppen i rutan när du skriver din text. [Hälsa Lärare Barnarbete Skolor] Tips! När du skriver är det bra att ge flera exempel eller att beskriva något i flera led. (från bifogad skrivuppgift från lektion i so)</p>	<p>Your task is to reason about how reducing poverty in the world can lead to more people learning to read and write? Use the terms in the box when writing your text. [Health, Teachers, Childcare, Schools] Tip: When writing, it is good to give several examples or to describe something in several stages.</p>
<p>Svar till kommunen som reaktion på artikel som publicerats angående skolmaten. Man ansåg att det fanns felaktigheter i texten. Läraren går runt, pratar mycket om argumentation, struktur på text, men budskap det viktigaste! Mottagare tydlig: 'Man ska faktiskt kunna läsa och förstå även om man inte är insatt – vad kommer läsaren att tänka, hålla sig till fakta! En journalist följde upp.</p>	<p>8d) The pupils argue against what they find incorrect in the article, the teacher talks about argumentation, structure, correctness – even though the content is most important, and to think about the reader: “The reader must be able to read and understand even though he does not know everything about the case – what will the reader think? Keep the text to facts!” Afterwards a journalist wrote a follow-up article.</p>

Note. Only examples from Studies 1 and 3 are presented in Swedish. In Study 2 excerpts were never published in English.

Appendix 6 Posts with > 20 ♥

Facebook Material with More than 20 Likes, Study 2

Likes	Id-number	Material	Discourse
108	192	post	genre
81	361	blog	genre
72	238	document	genre
63	232	blog	process
56	216	link	
49	180	digital school material	think and learn
44	201	post	think and learn
42	325	document	skills
35	391	blog	creativity
34	542	blog	creativity
30	158	picture	skills
29	400	missing	
26	224	missing	
26	331	missing	
26	580	blog	skills social practices (genre)
25	563	blog	skills genre
24	557	blog	skills
21	189	link	genre

Note: School year and subject are filled in when identified in the material. (Swedish = either Swedish as L1 or Swedish as L2 or both).

Appendix 7 Schoolbook Analysis

Discourse Analysis of Schoolbooks, Study 2

School years	Swedish as L1	Dominating discourses	Swedish as L2	Dominating discourses
1–3	9 books 1 online resource	Skills (n=7) Creativity (n=1) Process (n=1) Genre (n=1)	4 books	Skills (n=4) Genre (n=3)
1–6	2 books	Skills (n=1) Process (n=2)	1 book	Skills (n=1)
7–9	3 books	Skills (n=1) Creativity (n=1) Process (n=2)	3 books	Skills (n=1) Process (n=1) Genre (n=3)
1–9	1 book	Creativity (n=1)		

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