Written formative assessment

A study of how students experience and understand written formative assessment of their written texts in 'English as a foreign language'.

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Abstract in Norwegian

Skriftlig vurdering av skriftlige tekstar har ein sterk tradisjon i skulane. Det er tidkrevjande for læraren, og viktig for elevane si utvikling. Vurdering har fått auka merksemd i dei siste tiåra, men relativt lite forsking har blitt gjennomført på ungdomsskulenivå, eller i Noreg i det heile teke.

Denne studien ser nærare på korleis 18 elevar på ungdomsskulenivå erfarer lærarens skriftlege vurdering av ei skriftleg heildagsprøve i engelskfaget. Elevane kjem frå fem ulike skular og eit kvalitativt intervju har vorte gjennomført med kvar enkelt av dei. Fokuset har vore på å finne ut kva aspekt ved vurderinga elevane kan ha problem med å forstå, i tillegg til å identifisere mulige fallgruver som lærarane bør unngå i framtidige tilbakemeldingar.

Hovudfunna er at elevane har problem med å forstå metaspråkelege ord og uttrykk, og at dette ofte fører til at dei ikkje forstår delar av vurderinga i det heile teke. I tillegg treng ofte elevane ei mir utfyllande forklaring av dei ulike emna som læraren har kommentert. Nokre av dei antatt vel etablerte uttrykka som lærarar brukar i vurderingar kan óg verke til å vere vanskelege for elevane å forstå. Det er å anbefale at lærarar revurderer bruken av etablerte uttrykk, eller at dei i det minste forsikrar seg om at elevane forstår dei.

Eit av måla med formativ vurdering er at elevane skal kunne ta i bruk tilbakemeldingane i vurderinga for å forbetre framtidig tekstproduksjon. Funna i denne studien indikerer at lærar gjev elevar råd og tips som ligg utanfor deira 'proksimale utviklingssone'.

Funna peikar vidare på fenomena 'kognitiv overbelasting' og maktforholdet som ligg mellom lærar og elev: Elevar bør få tilbakemelding på eit begrensa antall emne for å unngå ei kjensle av motløyse. Lærarar bør også vere merksame på at det ikkje alltid er så lett for elevar å diskutere vurderinga dei har fått med læraren, ettersom det er læraren som også skal bedømme teksten.

Motivasjonen for å denne studien er at lærarar skal ta oppfordringa om å ta ein ekstra gjennomgang av eigen praksis ved skriftleg vurdering av elevtekstar, og at dei ved å gjere det kan forbetre vurderingane dei gjev slik at elevane får ei auka forståing og læring.

Abstract in English

Written assessment of written text has a strong tradition in schools. It is time consuming for the teachers, and important for students in order to develop their skills. Assessment has been given increased attention in the last decades, but relatively little research has been carried out at lower secondary level, or in Norway in particular.

This study takes a closer look at how 23 students at lower secondary schools experience their teachers' written assessments of a written mock exam in English as a foreign language. The students attend five different schools and qualitative interviews have been carried out with each of them. The focus has been on finding out what aspects of the assessments that the students struggle to understand, in addition to detecting possible pitfalls for teachers to avoid in their future assessments.

The main findings are that students have problems understanding metalingustic words and phrases, and that this often leads to a total lack of understanding of the various comments of the assessments. In addition, students often need a more detailed explanation on the different issues that teachers point out in the assessments. Also, the meanings of some of the assumedly established expression used in assessments are not necessarily understood by the students. It is advisable that teachers reconsider the use of much used expression, or at least ensure themselves that their students understand them.

While one of the aims of formative assessment is that students are going to be able to make use of it to improve their future work, the current thesis have found indications that teachers give advice and suggestions that are outside the students' 'zone of proximal development' (ZPD). The findings also raise awareness to the issues of 'cognitive overload' and power relations between teachers and students: Students should get feedback to a limited and feasible amount of topics to prevent discouragement. Teachers should also be aware that it might not be as easy for a student to discuss the assessment with the teacher, and that the teachers' roles as the one who judges their performance might affect the relationship.

Hopefully, the findings of this thesis will encourage other teachers to take a second look at the written assessments they hand their students, seeking to improve them in order to enhance the student's understanding and learning.

Table of Contents

8

List of abbreviations

CEFR Common European Framework of Reference for Languages

CLT   Communicative Language Teaching

CA   Communicative Approach

EFL   English as a Foreign Language

L1   First Language (mother tongue)

L2   Second Language

LK06   National Curriculum for Knowledge Promotion from 2006

SLT   Sociocultural Learning Theory

ZPD   Zone of Proximal Development

1   Introduction

1.1   Aims and motivation

This thesis aims to find out more about how students at lower secondary schools in Norway experience written assessment on written assignments in the subject 'English as a foreign language' (EFL). The thesis investigates if the students understand the assessment and the feedback they receive from their teachers. The students have been interviewed about the single and specific comments, in order to raise awareness to students' perception of the message behind each comment. In short, this study seeks to uncover what types of comments students do not understand and possibly also why they do not understand them. In addition, an identification of possible pitfalls for the teachers to avoid when writing their assessments are sought to be identified. It is also my hope that the thesis will increase teachers' understanding of the students' ability to understand the feedback and assessment given by the teachers.

1.2   Why assessment?

I am a teacher working at a lower secondary school, where I teach 'English as a foreign language', and I have been doing so for the past eight years. The choice of topic for this thesis has derived from some of my frustrations on assessing my students' assignments. Sometimes it feels like a waste of time to write a thorough assessment of a text, and teachers often question if the students will actually make use of it. In 2012, during my studies for a Master's degree in English at The University of Bergen, I carried out a small pilot study. In this study I interviewed some of my own students about my assessment and feedback to their written texts in 'English as a foreign subject'. In the pilot study I detected the following pitfalls:

- **Not understanding the grammatical principles** .Even though a student is able to correct a mistake pointed out by the teacher, the student might not necessarily have understood the grammatical element and the principles of it. The student is likely to make the same mistake again.

- **Student does not understand my comment**. It is very difficult to express a lot of information in a little comment in the margin of the text, and surprisingly often, we fail in making sense to the students.

- **Too much use of metalanguage.** When giving feedback to written work it is often natural for the teacher to make use of metalanguage to describe the different aspects of the text and especially the grammatical competence of the student.

- **Cognitive overload**. Their ability to take in all the feedback is sometimes limited, consequently making it important to keep their ability to distinguish and make use of the feedback in mind.

Seeing the results from the pilot study only increased my interest to look at how written assessments are experienced by other students at this level.

1.3 Research questions

Regarding written formative assessment of a written text for students at lower secondary level in 'English as a foreign language' the research questions for this thesis are:

- When students struggle to, or do not understand a comment in their assessment, what is causing this lack of understanding?

- In order to make sure that the students understand the feedback of the assessment, is it possible to identify pitfalls that teachers should seek to avoid in their assessment, and if so, what are they?

1.4 Previous research and research gap

It is not hard to find research carried out on written assessment, and on students' experiences with it. Common for most of the research available is that the students participating in the research are students at university level. I have searched for studies that investigate how students at lower secondary school experience assessment, but realized that such studies were hard to come about. If one in addition limits the hunt for research to Norway and its neighbouring countries, since traditions in schools are quite similar in these countries, the amount of research carried out is very small. An elaboration of relevant research can be found

in section 2.7). Didactical theses on assessment at lower secondary level in Norway are very limited. Budimlic (2012) looks at what teachers comment on when they assess text in the students' L2, while Røieng looks at the students' experience with assessment of text in their L1(2010). I have not been able to find any research on written assessment in English as a second language, and in general it seems to me like assessments at lower secondary level in Norway is very limited. In addition, Sandvik (2010) claims that teachers' understanding of assessment is very important in order to develop in this area. I believe that this justifies the need to look closer at assessment in English at lower secondary level in Norway.

1.5   The structure of the thesis

The thesis has five chapters. This chapter is followed by chapter two, 'Theoretical Background'. The theory chapter presents relevant theory on assessment, communicative language teaching and sociocultural theory. In addition are rules, regulation and guidelines that regard assessment described.

The third chapter is called ' Material and methods' and it describes the way that the material has been collected and analysed, and comments upon what choices have been made and why. In addition the chapter comments upon how reliability and validity has been enforced throughout the process.

Chapter four is named 'Results and analysis', and in this chapter the material is analysed and findings and possible tendencies are described. The analysis is divided into two. The first part focuses on the parts of assessment that students seem to have trouble understanding. The second part seeks to uncover possible pitfalls that teachers should try to avoid when assessing texts.

The last chapter, 'Conclusion', sums up the main findings. It also describes the implications that this study might have.

2 Theoretical background

In this chapter I will present the theoretical background relevant for this thesis. The first sections of this chapter (2.1-2.6) will give a general introduction to assessment, including different approaches and rules and regulations on the matter. The second section (2.6) will provide theory on written formative assessment, with particular relevance to the analysis presented in chapter 3. Section 2.6 starts by presenting theory on aspects of assessment that is relevant to the students' experience of teachers' comments. Section 2.6 then continues by presenting other research relevant to written formal assessment, also this with particular relevance to the analysis presented in chapter 3.

2.1 Defining assessment and feedback

Assessment and feedback are terms that tend to be used intertwined, although there is a significant difference between the two. While feedback can be a part of an assessment, feedback alone is not assessment, but a part of assessment. The following description of assessment by Wiggins serves to show how feedback is a part of assessment: 'Educative assessment requires a known set of measurable goals, standards and criteria that make the goals real and specific (via models and specifications), descriptive feedback against those standards, honest yet tactful evaluation, and useful guidance.' (Wiggins 2004:1) Feedback is *one* of the parts that together with others, functions as the assessment.

'Altering the gap' is an expression with reference to Sadler (1989), who claims that something cannot be called feedback unless it is possible for the student to use it to close the gap between the current level work of the student and the aims and required level that is expected of the student. Sadler's description is a coining of Ramaprasad's (1983) definition of the term feedback, saying that feedback is information about the gap between the actual level and the reference level of a system parameter which is used to alter the gap in some way.

2.1.1 Formative and summative assessment

The two main forms of assessment are summative and formative assessment. In general, *formative assessment* takes place during a process, moving towards a more final result. It gives the student feedback about their work in order for them to act upon this and use it to

improve future learning and work. The final result, in many cases the end of term assessment, might often get a mark, this being what we refer to as *summative assessment.* *(*The CEFL, 2001:86*).* Summative assessment states a degree of achievements, preferably in accordance with some set criteria, such as the competence aims of the 'The National curriculum for Knowledge Promotion.'

This thesis investigates written formative feedback as a part of written formative assessment, and therefore, the following paragraphs will focus on the history and background of formative assessment. Formative assessment has originated from Scriven's (1967) terms 'formative and summative evaluation', and many different definitions of the term 'formative assessment' have been formulated after that. Most of them define *formative assessment* as a form of assessment which is used in a process of development. Its aim is to make the students aware of where they are in the process of learning; what is good, what is the goal and what needs to be improved, and preferably also advice on how to improve. (Black & Wiliam (1998), Cowie & Bell (1999), Dobson, Eggen and Smith (2009). Wiliam (2011) points out that there is a difference in how some regard formative assessment. Wiliam emphasises that formative assessment should be regarded as a process, not a tool: 'Indeed, it appears that the term formative assessment is now more often used to refer to a particular kind of assessment instrument than a process by which instruction might be employed'. (Wiliam, 2009:38) This view of formative assessment is a view that focused more on assessment as something that enhances learning, as opposed to assessment that said something about the quality of a piece of work. This kind of assessment came in the late 1980s and early 1990s, and was called 'assessment for learning'. (Gardner, 2006:2) More than 'formative assessment', 'assessment for learning' stresses that the purpose of the assessment is to enhance the learning. The two terms mean more or less the same, and the nuances between them are small. Still, Gardner argues for the use of 'assessment for learning' because this term focuses on assessment for learning, and not assessment of learning. (Gardner, 2006:3)

2.2 Communicative Language Teaching

Communicative Language Teaching (CLT) is language teaching with a communicative approach (CA), which according to the British Council is 'based on the idea that learning language successfully comes through having to communicate real meaning. When learners are involved in real communication, their natural strategies for language acquisition will be used,

and this will allow them to learn to use the language'. CLT gradually developed around the middle of the 1900s, when linguists started to questions the teaching approaches that were commonly used at that time. Dysthe (2001:34) writes that in the 70s and 80s it became 'impossible to ignore the cultural contexts if one were to understand how people developed, acted and learned.'

Inspired by structural-behavioural theories, both the Situational Language Teaching (SLT) and the Audio-Lingual method focused on the drilling of patterns and accuracy, and were much used. The SLT had an oral approach where language teaching started by oral use of language before proceeding to written language. One of the key features of the SLT approach was that new elements of language were introduced and practised situationally. The language teaching focused on practising basic structures of language in meaningful situation-based activities, and was a widely accepted language teaching approach in its time.(Richards and Rodgers 2001) The language teaching was predictable in the sense that when students were practising language, they practised how to speak in specific situations, where the context was given prior to the exercise.

The Audio-lingual Method developed from the end of the 1950's, when 'the U.S government acknowledged the need for a more intensive effort to teach foreign languages in order to prevent Americans from being isolated from scientific advances made in other countries'. (Richards and Rodgers, 2001:53). Russia had launched the first satellite in 1957, and the Americans needed to keep up with the scientific development that Russia had demonstrated. Influenced by behaviouralist psychology, the Audi-Lingual Method developed. It was coined by Professor Nelson Brooks in the early 1960's. Audio-lingualists focused on the spoken language, and wanted to diminish the focus on literature and grammar. Dialogues and drills were the preferred methods of use in the classroom. The Audio-Lingual method was based on behavioural psychology, and the idea was that if one learned to master sets of appropriate stimulus-response chains, one would also master the language. The method was practised in the classroom by having the students repeat a set sentence from the teacher, and practising this by repeating them with different words. These words were most often given as set samples for the students to put into the original sentence, or pattern. The positive reinforcement was supposed to be repeated so many times, that the students would eventually pronounce (and speak) them spontaneously. The explanations of the grammatical rules behind the patterns were not emphasized until after the students had learned the patterns, seeing that

the students were then 'thought to have acquired a perception of the analogies involved'. (Richards and Rodgers 2001:57) Criticism towards this method came in the end of the 1960s, and a desire to put more emphasis on spontaneous and individually formed language presented itself.

Before this, when defining language *competence*, linguists had relied on definitions that focused mostly on the above mentioned abstract grammatical knowledge, promoted by the American linguist Noam Chomsky. The definition was now broadened by the American sociolinguist Dell Hymes, who incorporated communication and culture into the term *competence.* As he saw it, in addition to knowledge about the grammatical functions of a language, there was a need to incorporate teaching of the use of these grammatical functions. Being able to use language correctly in different communicative situations was underlined in Hymes' theory. By adding this, Hymes added a sociolinguistic aspect to the purely linguistic aspect that up until then had defined the term competence. Hymes's theory has been described as a theory that 'offers a much more comprehensive view than Chomsky's view of competence, which deals primarily with abstract grammatical knowledge'. *(*Richards and Rogers, 2001:159*)* This approach to language teaching was expressed by Hymes in the early 70s, and his coining of the term 'communicative competence' has made him 'the father of communicative competence'.

Further on, in the 1980s, Canale and Swain defined three elements of communicative competence: (Canale and Swain, 1980)

- Grammatical competence: about words, rules and sentence structures. The knowledge of lexical items and rules of morphology, syntax, lexis and phonology. This is important in order to be able express oneself accurately and in accordance with the speaker's intended meaning of the utterance.

- Sociolinguistic competence: appropriateness. The knowledge of sociocultural rules and rules of discourse. 'Knowledge of these rules will be crucial in interpreting utterances for social meaning, particularly when there is a low level of transparency between the literal meaning of an utterance and the speaker's intention'. (Canale and Swain, 1980:30)

18

- Strategic competence: appropriate use of communication strategies. Knowledge of communication strategies are related to grammatical competence and sociolinguistic competence. Communication strategies of this kind are both verbal and non-verbal, and are needed in situations where there for several reasons might be breakdown in communications.

Canale (1983) revised their model, adding a fourth competence:

- Discourse competence: the ability to make a larger stretch of text or speech cohesive. The knowledge about how to make use of the language in a broad extent, such as how to write long texts and to make the different parts of that texts function together in a way that makes sense to the readers.

A fifth and sixth competence was added by van Ek (1986):

- Sociocultural competence: having knowledge about the differences between cultures, and knowledge about the norms that are rooted in the cultures.

- Social competence: The wish to function in other cultures in terms of communication, and having a will to do so

These six competences together are meant to describe what lies in the term 'communicative competence'. There are other ways of organizing and labelling the term, and it should be pointed out that 'The Common European Framework of References' (2001) has a somewhat different way of defining 'communicative competence':

- Linguistic competences: lexical, semantic, phonological and orthographic competence.

- Sociolinguistic competence: 'the knowledge and skills required to deal with the social dimension of language use [...]: linguistic markers of social relations; politeness conventions; expressions of folk-wisdom; register differences; and dialect and accents.' (CEFR:118)

- Pragmatic competences: 'concerned with the user/learner's knowledge of the principles according to which messages are:

  a) Organised, structured and arranged ('discourse competence')

b) Used to perform communicative functions ('functional competence')

c) Sequenced according to interactional and transactional schemata ('design competence')' (CEFR: 123)

In general, the goal of language teaching by using CLT approaches is to develop a communicative competence, where individual sentences carry meaning and express the message that the speaker intended (Howatt, 1984). In CLT approaches lies a particular focus on developing the functional and communicative potential of language. The teaching method of EFL in schools today should, if one follows and supports the LK06, have a communicative language teaching approach.

Due to the enormous increase in digital communication, use of internet and also travelling, it is more important than ever that the teaching of language focuses on a student's ability to communicate in relations to different contexts and cultures. Skulstad (2009) points out that the introduction of new technologies has led to a shift in the view of language, something which has brought up a need to redefine 'communicative competences'. Before, language was something that was accessible in either written or spoken form, but technology has made language multimodal: 'Taking a multimodal view of language means to acknowledge the fact that multiple semiotic resources (written words, sound-tracks, visuals, video-clips etc.) combine and interact to make meaning. (Skulstad 2009:258). Students of foreign languages subsequently need to learn how to master the many multimodal genres that exist today, and how to make use of the many meaning making resources that are available to them. Skulstad stresses the importance of including the development of digital competence into the term 'communicative competence', and also the importance of helping learners to develop critical skills, both for choosing from and producing their own multimodal texts.

Even though communicative approaches to language are widely accepted, it should be stressed that there are critical voices to aspects of some of the approaches : 'Whilst the communicative approach brought many benefits in the areas of methodology, its failure to integrate grammar in a coherent way led to the widespread but quite false 'grammar vs. communication dichotomy'. (Newby, 2008: 2)

2.3 The Common European Framework of References for Language

During the recent years the teaching of EFL has been linked more closely to the international definitions of language skills that are expressed in the Common European Framework of References for Language (CEFR). The CEFR is a framework of reference for the teaching, learning and assessment of foreign languages, developed by the Council of Europe. It offers a toolkit where you can make use of what is relevant to you. Amongst this includes a description of six different proficiency levels of foreign languages, a scaled description of different language competences, in addition to analysis of communicative contexts, themes, tasks and purposes. However, the purpose of the CEFR is not to provide practitioners of language with a correct manual for them to obey. It seeks to encourage all practitioners of language to ask questions about practising language on several levels. The Council is 'concerned to improve the quality of communication among Europeans of different language and cultural backgrounds. This is because better communication leads to freer mobility and more direct contact, which in turn leads to better understanding and closer co-operation'.

The material that the CEFR offers has become widely used throughout Europe in addition to some countries outside Europe as well. When the Norwegian Directorate for Education and Training formed the LK06, they relied heavily upon the content of the CEFR. The same goes for most of the textbooks and other material developed for the teaching of English as a foreign language in Norwegian schools.

When it comes to assessment, the CEFR intends to function as 'a point of reference for its users, not a practical assessment tool.' (CEFR 2001:178)The CEFR is particularly concerned with two questions regarding assessment: 'What is assessed?' and 'How is the performance interpreted?' (The CEFR 2001:178). The CEFR outlines three ways in which the Framework can be used in order to deal with these two questions, in addition to also exploring how comparison can be made:

1. For the specification of content of tests and examinations : *what is assessed*

2. For stating the criteria to determine the attainments of a learning objective: *how performance is interpreted*

3. For describing the levels of proficiency in existing tests and examinations thus enabling comparisons to be made across different systems of qualifications: *how comparisons can be made.* (CEFR 2001:178)

The CEFR also writes about the different types of assessment, and seeks to help its users to develop an assessment procedure which is feasible. Again, it is important to stress that the CEFR provides the practitioners of language with tools that they can find helpful when working with assessment, but that it is up to the individual practitioners to choose from the suggestions and guidelines of the framework.

2.4 Sociocultural learning theory

Sociocultural theories (SCT) originated from Lev Vygotsky and other psychologists and theorists in the middle of the 1900s. This perspective on learning theory differs from the foregoing theories by placing the actions of the individuals into a broader social and cultural context. SCT emphasises interaction between individuals, and how important the social context is when it comes to learning. Learning is seen as an ongoing process, which takes place all the time. (Säljö, 2010) This interaction affects the individuals participating in it, and develops their communication and their ability to deal with physical artefacts as well. According to Lantolf (2000) 'sociocultural theory holds that specifically human forms of mental activity arise in the interactions we enter into with members of our culture and with the specific experiences we have with the artefacts produced by our ancestors and by our contemporaries'. SCT focuses on the relationship between the mental and the social, as opposed to looking at the mental and the social in isolation from each other. By replacing physical objects with linguistic expressions or symbols, language is seen as mediated. 'The core argument of SCT is that the human mind is mediated and that 'higher forms of human activity are mediated'. (Lantolf, 2000:133) According to Säljö (2000) 'sociocultural resources are created through communication, and this is also how they are passed on. This way of thinking is one of the basic ideas of a sociocultural perspective.' (Säljö 2000:22, my translation). Other basic ideas in sociocultural learning are the ideas of Vygotsky and Bruner, who will receive further elaboration in the following subsection.

2.4.1 Vygotsky and Bruner

The Russian psychologist Lev Vygotsky sees human development as something that happens in a social environment, and that the social environment plays a significant part in developing an individual. Vygotsky claimed that 'individual development came as a result of many different principles of development and that various principles can come into play at different periods in life.' (Imsen 1998:155) One of the main points of Vygotsky's theories is that intellectual development and thinking develop from social activity. When a child is able to do something by itself, it has developed from being able to do something together with someone else, before it is able to do it on its own. (Imsen 1998) His view contrasts with some of the most well-known principles of cognitive development that was established before him. Many of the leading theories on cognitive development prior to Vygotsky saw the development of individual cognition as a matter of restoring a cognitive balance by individual development according to certain principles, such as those of Piaget. According to him children developed from a state of mind where they were only capable of seeing and experiencing things from their own perspective, to later on being able to seeing things from a different perspective outside themselves.

Vygotsky's theory on the zone of proximal development (ZPD) is an especially relevant theory in adherence to feedback. He defines the ZPD as 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers'. (Vygotsky, 1978:86). These two levels distinguish between what the individual is able to do on his/her own, and what he/she is able to do with guidance and support. The gap between these levels is called the ZPD and the skills that the students need in order to be able to change this zone into something they are able to do on their own. Imsen (1998) stresses that what is in this zone is something that the students shares with the teacher.

Figure 2-1: Vygotsky's model on ZPD (Burry, 2014)

This theory is relevant in the sense that it may be used to point at how teachers should compose the feedback. The feedback must advise the students on how to improve their text in a way that makes the feedback function as a device for the students in developing their writing. If the feedback is written according to Vygotsky's principle of ZPD teachers should not expect students to be able to implement the content of the feedback on their own. This underlines the importance of composing the feedback in such a way that the students are able to make use of it, but also to keep in mind that there is a distinction between what the student should be able to do alone and what the student should be able to do in cooperation with the teacher, or another adult offering guidance.

In close connection to the theories of Vygotsky are the theories of Bruner, an American who has been said to have been inspired by Russian psychologists. He invented the term 'scaffolding', which 'refers to the steps taken to reduce the degrees of freedom in carrying out some task so that the child can concentrate on the difficult skill she is in the process of acquiring' (Bruner, 1978:19) Scaffolding is to give a child guided assistance when developing skills. The terms 'scaffolding' and ZPD are very similar, and 'Bruner would likely agree with Vygotsky that language serves to mediate between environmental stimuli and the individual's response' (McLeod, 2012). Both theories state that children need support when developing skills, and in accordance with the competence level the child is at. Bruner's notion of 'scaffolding' and Vygotsky's ZPD are therefore to be regarded as theories with great similarities, and by many these two terms are used interchangeably.

2.5   Assessment practices in Norway.

The subsections 2.5.1 and 2.5.2 will present information on how the Norwegian School system is organized when it comes to assessment and criteria for assessment for students at lower secondary level.

2.5.1 The National curriculum for Knowledge Promotion from 2006

When assessing students' work today, the two main documents to form the guidelines are The National curriculum for Knowledge Promotion from 2006 (Hereafter referred to as LK06), and for this thesis especially, the section that describes the Competence Aims for year 8, 9 and 10. These aims are divided into three sections: 'Language Learning', 'Communication'

and 'Culture, society and literature'. (LK06) Another important document used in the process of assessing students is 'The guidelines for assessment of exams 2012' (The Norwegian Directorate for Education and Training, 2012). Assessment in lower secondary schools in Norway is formative, up until the setting of the final grade in year 10 for each subject, which is regarded as summative. Students will in addition to the final grades in each subject have one written and one oral exam when graduating from lower secondary school. The written exam will be Norwegian, Mathematics or English. The final oral exam will be Norwegian, Mathematics, English, Science, Religious Educations or social Studies. The assessments of these exams are also summative. The summative assessment of the grades for each subject is set based on the competence aims in LK06. The assessment of the final exams also follows the LK06 and the competence aims for the subject in question, in addition to the above mentioned 'guidelines for assessments of exams'. This means that the competence aims from LK06 are used both for the formative and summative assessment in lower secondary schools, but the purposes of the different types of assessments differ. While formative assessments give feedback on where the student is at in the process of learning with regards to reaching the competence aims of LK06, the summative assessments state the results of the learning and give no feedback for the student about future learning. Seeing that the LK06 expresses the aim of the students' learning in different competence aims, and also sets the grades in the subjects and exams according to the students' ability to achieve these competence aims, the assessment in lower secondary schools can also be labelled as *criterion-references.* This means that the students are assessed in terms of what they achieve individually in the subject, the opposite being an assessment related to how their peers perform, *norm-references.* (CEFR: 184) Norwegian students' competences in the different subjects are assessed in terms of grading from year 8 and onwards. The system of grades goes from 1-6, where 2 is the grade required in order to pass a subject. 6 is the highest grade possible to achieve.

2.5.2 Assessment enhancing learning

Additionally, there has since 2010 been an increased focus on assessment that enhances learning. The Ministry of Education and Research published official guidelines for assessment, seeking to establish a culture and standard within assessment that focuses on learning. Four principles of assessment that will seek to increase students' learning were stated:

- Students must be aware of what they are going to learn and what is expected from them.

- Students should get feedback that informs them about the quality of their work or performance.

- Students should be advised on how to improve.

- Students should be involved in their own learning, by self-assessment of their own work and development.

There are heaps of available literature intended for teachers, written to make sure that the assessment of the students' work is fair and in terms with the rules and regulations that they at all times are obliged to follow. The LK06 and the 'Knowledge promotion' are the two main regulations of today. In addition to these obliged guidelines, the CEFR is central when it comes to guiding and advising teachers in carrying out assessment. There are also other publications which take a closer look at assessment and advice teachers on the matter of assessing students. The following section of this chapter will be devoted to more specific theory on how to carry out assessment, more especially focusing on written formative assessment and feedback.

2.6   Written formative assessment

The following subsection outlines some of the theory on written assessment, focusing on what kind of comments that are often distinguished between, in addition to theory on the effectiveness of assessment.

2.6.1 What types of comments do teachers give?

Brown and Glover's coding schemes have been used by many teachers when they revise their own assessment, leading to awareness about what teachers actually comment upon and how they do it. The studies of Brown & Glover (2006) look into 'the way formative assessment and feedback are presented' (Brown& Glover 2006, abstract: 1) they provide 'insight into possible changes in the nature of, and approach to written feedback to students. Have made a classification of teachers' comments' (Brown and Glover 2006:1) They code different

categories of comments, both regarding type and depth (Brown and Glover 2006:4) the different types of comments are:

- Feeding forwards (to future work)

- Contents-related.

- Encouraging future learning.

- Motivating (Praise and encouragement)

- De-motivating (negative terms and critical judgment that focus on student rather than on student's work: e.g. careless, take more time).

Brown and Glover underline the fact that it is difficult to place the various comments into the categories, because it will be subjective if a comment is e.g. motivating or not. Therefore the categories are 'pointers to potentially problematic areas within feedback provision rather than precise diagnoses. (Brown and Glover 2006:3)

The comments are thereafter given a second code that describes to what extent the teacher informs the student about his/her mistake:

- An indication of problem. Makes the student aware that there is something wrong, but does not say what is wrong. The student is left to figure this out on his/her own.

- A correction of problem. Indicates the mistakes and also corrects it (e.g. correct spelling) or give links to where the student can find the correct answer (e.g. regarding content)

- A correction, together with an explanation. The mistake or weakness is pointed out, the correction is given, but the teacher also explains why this was a weakness and why things should be changed. This point should also contain an indication that this is something that must be present in the student's future work)

Brown and Glover found that motivating and explanatory comments are more usable to students than other types of comments. This is because it makes it clear to the student what needs to be addressed in future writing, and it also shows the students what is required from them.

2.6.2 The effectiveness of feedback

 In the following section theory that affects the effectiveness of feedback will be presented. Though there is a high number of factors that can possibly affect the effectiveness, this section will only present those factors that will be commented upon in the analysis in chapter 3. This does not mean that the factors mentioned in **Error! Reference source not found.** are more important than those which are left out, but they are solely chosen due to their specific relevance to the findings in the material of this thesis.

The effectiveness of feedback has been shed light on by Gibbs and Simpson (2004), where they characterize feedback as effective if 'students act on it to improve their future work and learning'. (Walker 2009: on Gibbs and Simpson (2004)) They further on suggest some qualities that feedback should have in order for students to be able to use it in their future work, saying that the feedback

      1) is frequent, timely and detailed enough.

      2) can be linked to the purpose of the assessment task and criteria;

      3) is understandable, given the students' level of sophistication;

      4) focuses on learning rather than marks by relating explicitly to future work and tasks.

The criteria above focus on formative assessment, and are suggested in order to help the students improve during a process of learning. Quality No. 3 in the above mentioned list, the issue of supplying students with formative assessment that is actually understandable to the students, has proved to be a highly relevant point. Some might say that it is unnecessary to say that the feedback must be understandable. Still, research has shown that the fact that students do not understand the feedback they are given happens quite frequently. (See 2.7.1) in addition to saying that feedback should be understandable, it stresses that it should be understandable in relation to the student's level of sophistication. This means that the individual abilities of the students should be accounted for when forming the feedback, and that it's their individual level that decides whether or not something is understandable or not. If something is not understandable, it is also hard to act upon.

2.6.3 Metalanguage and metalinguistic awareness

Common for most of the definitions on 'metalanguage' is that they all describe it as a way to talk about language. Ellis (2012) describes 'metalanguage' as 'the language about the language' or similarly, as 'the language used to talk about language' (Ellis 2012:131) this description is quite wide, but metalanguage can range from advanced technical terms to basic terms like 'verbs'. In connection with 'metalanguage' comes the term 'metalinguistic awareness'. Ellis (2012) points at 'metalinguistic awareness', and says that metalanguage implies 'metalinguistic awareness on the part of the user'. 'Metalingustic awareness' is also discussed by Bialystok (2009), who describes the distinction between metalinguistic knowledge and metalinguistic awareness. Bialystok underlines a person's ability to make use of the metalinguistic knowledge in order to be able to describe the aspects of the language. When a person is able to use their knowledge about the language to describe the language, we can say that they have metalinguistic awareness.

Understanding a metalinguistic explanation is one thing, implementing it and making use of it is another. My experience is that teachers often correct the same mistakes over and over again, and that it sometimes does not seem like the students are able to bring what they learn from feedback and implementing it in their next work. This makes the knowledge gained through feedback explicit, not implicit. A study carried out by Shintani and Ellis (2013) found evidence that metalinguistic explanations lead to an improvement in grammatical corrections done shortly after the feedback was given. However, as short as one week later, many students were not able to carry out the same grammatical correctness.

2.6.4 Teacher-students relations

The relationship between teacher and student should, in an ideal world, not affect the assessment of a student's work. The student should receive an objective and fair assessment, regardless of how this relationship might be. It is my opinion, that teachers get accused of favouring some students, while others say that they will never get a good grade from that teacher because the teacher does not like him/her. Even though teachers should opt for a certain degree of objectivity, it is important to remember the distinction between assessment and feedback. (See section 2.1 in defining assessment and feedback) While setting a grade is labelled more as assessment, giving feedback has another purpose. In addition to assess what the student has learned and maybe also set a grade, feedback should give the students

information about the current state of quality of their work according to the competence aims (See section 2.5.1on the National Curriculum for Knowledge Promotion of 2006) in addition to advice the student on how to improve future work. Adapted education has a strong tradition in the Norwegian School, and the practice of this adaptation is quite extended compared to other countries, underlining the comprehensiveness of the Norwegian School system. (Imsen, 2006) The principle of 'adapted education' then obliges the teacher to adapt the feedback to the individual student. As such, neutral feedback is not desirable. You need to know a student to a certain extent to give feedback according to the principles of adapted education.

How can the relationship between teacher and student affect feedback? This will be touched upon in chapter 4.2.2 on 'The division of power in the feedback situation'. Hartberg, Dobson and Gran (2012) point out that Foucault is relevant in this context, because of his notion of how power can influence the relationship between people. Power exists in the sense of something that one of the parts in a relationship has that the other does not have, or at least to a considerably lower extent. In relations to pedagogy, Foucault (1999) suggests that this something that someone beholds more of than others, does not refer to specific entities of possession. It rather refers to attributes such as experience, knowledge or skills. In this sense, power is something that exists in the relationship between two individuals. In addition, the relationship between two individuals will also affect other individuals present in the same situation, like in a classroom.

2.6.5 Praise

Previous studies of the use of praise show that praise is often not as explanatory as one might wish for. In "Sugaring the Pill - praise and criticism in written feedback", Hyland and Hyland look into written feedback to ESL students. They found that 'for the most, praise was less specific than criticism and frequently more cursory than developmental'. (Hyland and Hyland 2001:196)

While it of course can be nice to hear that you are doing something right, the purpose of written feedback to a written text is mainly to help the students improve their writing. Deidre and Burke suggest that encouraging a student might be more effective in another setting. 'Praise has its place the classroom, but students do not see it as a valuable form of feedback' (Deidre and Burke (2010:49) on Sadler (1989) and Hattie (2001). In addition to not being able to use praise that is not explained, there is also evidence that students might not find them

30

trustworthy. Løkensgard Hoel (2008) points out that because praise is often not specific or thoroughly explained, students sometimes question the verity of the praise. (Løkensgard Hoel, 2008)

2.6.6 Assessment written by hand or digitally

Can you remember struggling to understand your teacher's handwriting, and sometimes giving up when trying to understand words or even sentences? You are not alone. A number of previous studies have found that handwritten feedback can be difficult for students to read, due to poor writing. (Chang 2012:10 on Denton, 2008; Ferguson, 2011; Price et al., 2010) Studies have shown that a majority of students prefer electronic feedback for its accessibility, timeliness, and legibility. The majority of those who prefer handwritten feedback do so because they perceive this type of feedback as more personal. (Chang 2012:1) The multimodality that developed the last decades has led to a development in different forms of feedback. If we go back in time, only for two decades, handwritten feedback was the leading form for teachers to give feedback to students. Now, handwriting is much less used. Most computer programs for text writing have tools for inserting comments in the margin, and for tracing and showing alterations done in a document. The assessment is sent back to the students electronically, as opposed to handing back a paper in person. Some teachers make use of screen casting, where the students receive a video with a screen cast of their text and an added recording with a spoken response to their text. Screen casting might be more personal, yet still it has the benefits of availability that written electronic feedback has. The pros and cons are many, and not all of them will be mentioned here. A common feature of electronic feedback is that it is easier for the teacher to give more feedback, resulting in a more detailed assessment. Seeing that so many studies state that the students want more specific comments and feedback that goes straight to the point, it is relevant to discuss if handwritten or digital feedback will affect the students' perception and understanding of the assessment given.

2.7 Relevant research

This section presents relevant research done on written formative assessment and feedback. I present the research that I find relevant to the research question of this thesis, hoping that no significant research that ought to have been mentioned here has had failed to reach my

awareness. The research presented deals in particular with students' experience of teacher's comments, but with different angles and focus.

Research on formative assessment has increased the past decades, having been an area that has undergone relatively little research in the past. Relevant studies have tended to focus on the assessment that the teacher *gives,* and less on the assessment received by the student, or the students' perception of it. A common feature for a lot of the research and literature on formative assessment of written work, is that a lot of it is conducted with students at a higher level of education than lower secondary schools, which is the level the students in my study are at. A few studies on upper-secondary school level have been found, but most studies I have come across have been with students at a higher level, either high schools or universities. My impression is that the feedback and assessment that is dealt with is then, obviously, linked to a reference level that is quite high. The students that are part of the studies are then also quite mature and have an ability to express themselves quite well, and also an ability to reflect a lot upon the process. Seeing that I work at a lower-secondary school, I believe that it is fair to claim that some of the aspects that are shed light on in the research mentioned above are harder to deal with for students at my school. They are aged 12-15, and have often little experience with feedback and assessment of this kind. Their experience with writing full sized and genre specific texts will be limited and they do not have the ability and maturity to reflect, be critical, understand and use the assessment to the same extent as one can expect from older students. Still, the results of this research are relevant, but it is useful to bear in mind that the students participating in a lot of the relevant studies are older than those participating in this study.

2.7.1 Research outside Scandinavia

The majority of research on written assessment and feedback has been carried out outside Norway, and outside Scandinavia. Melanie Weaver (2006), Kate Chanock (2000) and Mirabelle Walker (2006) have carried out research on written feedback to students, and the results of their findings have been interesting and relevant for this thesis.

Weaver (2006) and Chanock (2000) both found that students often fail to understand teachers' comments. Weaver uncovered four elements of feedback that were considered unhelpful by the students when it comes to improving learning: 'comments were too general or vague, lacked guidance focused on the negative or were unrelated to assessment criteria.' (Weaver

2006:379) Weaver (2006) found in her study that none of the comments that the students did not understand was explanatory. This implies that it is unlikely that the students will fail to understand a comment as long as the comment explains the issue that it points out. Additionally, Weaver (2006) points out that her research raises the question of *why* so many comments are unlikely to be usable. One of her suggestions is that the teachers just do not know that their comments are unlikely to be usable. When carrying out my pilot study on the same subject, I was surprised to see how many comments the students failed to understand. As Weaver suggests, I just did not know.

Chanock (2000) studied a group of undergraduate students, and looked at their understanding of variations of the comment 'an essay has too much description or narration, and not enough analysis.'(Chanock 2000:96) This comment is much used amongst teachers when giving written feedback on students' essays. Close to 100 students participated, and it was found that close to 50% of the students did not have a thorough understanding of the term 'analysis'. It was also found that many students 'would appreciate much more detailed comments on their essays explaining what they ought to have done' (Chanock 2000:103) Even though Chanock only looks at one specific comment, she manages to point out how difficult it can be for students to understand a comment that most teachers might take for granted that they understand. Chanock's project 'has looked at one comment in particular, but any marker will be aware of others that she or he uses frequently. (Chanock 2000:103)

Mirabelle Walker carried out a study in 2006 on comments in formative assessment. She analysed 106 marked assignments and a total of more than 3000 comments were categorized. She investigated the comments and classified them in different ways. The comments were categorized into six different types of comments, depending on what the comment was about. The study used the coding scheme of Brown and Glover (2006) dividing the comments into categories of both width and depth. (See 2.6.1 for an elaboration of Brown and Glover's coding system) Students were then interviewed about their understanding, and the usability of the comments, trying to see if there was a pattern between what kinds of comments that were the most useful to students. After interviewing the students she analyzed their responses and identified themes. These themes were cross referred with the different categories. She could then see which categories of comments the students found useful or not. The main findings showed that more than a quarter of the comments made by teachers were not found to be usable to the students, because they had reported a lack of understanding of the comments or

that they needed a better explanation of the details in order to understand the comments. Most of the problems were with content comments. In short, Walker's findings are consistent to many of the findings of both Weaver (2006) and Chanock (2000), but is taken further and shows that the problem lies principally with comments about the content of the answer and that the problem is unlikely to occur if the comment includes a correction supported by an explanation' (Walker 2009:3)

It should be underlined that the three studies mentioned here are carried out with students at university level, and that the findings in these studies cannot be compared to the findings in my thesis without taking into consideration the fact that the students participating are at different levels.

2.7.2 Research within Scandinavia.

The amount of research on written feedback carried out in Scandinavia is very limited, and it has been challenging to find relevant research. Some PhDs and Master Thesis have been published. As opposed to much of the research from outside Scandinavia, there has been carried out research on students at lower levels, such as lower and upper secondary school level.

Annette Crohnhom-Cederberg's PhD on how students at upper secondary experience their teachers' written feedback, is a study which is quite similar in content to that of Walker.

The main findings presented are that:

- The feedback given to the students is, to a large extent, negative.

- The feedback is mostly normative and point out the flaws of the student's text, rather than pointing out positive elements or pointing at future development.

- Local text levels are given more attention and feedback than global text levels.

- The response is given to completed and finished tasks, and is therefore not part of a writing process.

- The teachers are interested in the product, not the process.

It is interesting to see how Krohnholm-Cederberg's findings differ from some of the findings in other and similar research. While Walker (2009) mostly finds the teachers to be positive and encouraging to the students, Krohnholm-Cederberg paints another picture, claiming that a large amount of the feedback to the students is negative. Walker rated 0, 5 % of the teachers' comments as de-motivating, while 32, 3 % was rated as motivating. Kronholm-Cederberg does not use specific numbers, but the overall impression is that a great deal of the comments are negative. Any explanations for these different findings have not been spotted by me, and the variations on methods and material between the different studies makes it hard to compare them.

On lower secondary level, there are in particular three studies of relevance to this thesis.

Damir Budimlic wrote a Master thesis in English didactics in 2012. The thesis describes what kind of feedback teachers give in written formative feedback to students at upper secondary level. The text the students receive feedback to is written in their L2. Budimlic says that the ideal feedback should answer the following questions: 'Where is the pupil going? How is he or she going?, Where to next? .The answers to these questions are feed up, feed back and feed forward.'(Budimlic 2012:81) The findings indicate that the teachers tend to feed back and feed forward, while feed up seems to be almost absent. Budimlic's analysis is partly inspired by Krohnholm-Cederberg, and both of them analyse the students' text at the different text levels. Budimlic found that 'teachers pay a lot of attention to response at the local level and that they should also include more elements at the global level such as context and genre'. (Budimlic 2012:81) These findings are consistent with some of the Krohnholm-Cederberg's findings on the same matter.

Monica Røieng wrote a Master Thesis in Norwegian didactics in 2010 where she investigates how students at lower secondary level experience formative assessment and the use of the teacher's comments to a text written in the students' L1. She also looks at the student's perception of the comments' usability for future work. The study shows that the students value the teachers' comments, and in particular the comments that are specific and closely related to the text. In addition, the study also shows that comments that are either solely negative or exaggeratedly positive are regarded to be of little effect when it comes to motivation and usefulness.

Lise Vikan Sandvik (2011) has conducted research on the relationship between the teachers' assessment and the students' writing in L2. The research focuses on assessment as a tool to enhance learning and develop the students' writing skills. Both the students' perspective and the teachers' perspectives are looked at, but the teachers' assessment competence is what seems to be of particular importance for the students' learning process. The findings point at the fact that 'the teacher's understanding of assessment is crucial in order to develop and change the assessment culture' (Sandvik 2011:229, My translation) The results of Vikan Sandvik's study also show that 'as long as formative assessment is seen as a tool designed to follow the progression in a learning process, and when the information that is extracted from the assessment is used to develop good teaching and to meet the students' needs, assessment is both functional and constructive' (Sandvik 2011:229, My translation) Sandvik's, study is relevant to my study because it shows how important teachers' awareness and competence on assessment, and that it effects the learning outcome of students. I see it as a validation that my study of how students understand teachers' feedback is important. I hope that the aspects of formative assessment and feedback that my study sheds light on, will increase teachers' knowledge and awareness of feedback and assessment.

I regard all of the studies mentioned in this chapter to be of relevance to my study, because they in several ways point at important aspects of giving and receiving formative assessment and feedback. All of the studies have contributed to increase my understanding of the complexity on the matter. Budimlic expressed something that might be obvious, but still easy to forget: 'assessment is much more complicated than teachers like to think. Teachers consider assessment as an internalized part of their work and they do this work quite routinely and spontaneously'. (Budimlic 2012:81). I find all the above mentioned studies to show just how challenging assessment and feedback can be.

3   Material and methods

This chapter explains the methodological choices and approach for gathering and analysing the material of this thesis. The chapter explains how the data is collected, how and why selections have been made. The research material of this study consists of 21 research interviews, 18 of them with students and 4 of them with teachers. In addition to the interviews, 18 texts, written by the students. The teachers' assessment of, and feedback to these texts also make up the material of this thesis. This chapter starts by a short introduction to methods in general, followed by a more thorough description of the various parts of the material and the process of obtaining and analyzing the data.

3.1   Methods

Research is a 'process of steps used to collect and analyse information to increase our understanding of a topic or issue.' (Creswell, 2014:17) The researcher seeks to choose the method that is the most suitable for the research. The steps that must be taken in order to increase our understanding and hopefully give us an answer to our research question, all make up the methodology of the research in question. In order to match the methods to the research questions, the research questions are reiterated here:

- What possible pitfalls can be identified in written formative assessment of a written text for students at lower secondary level in 'English as a foreign language'?

- When students at lower secondary school do not understand a comment in the feedback they receive, what is causing this lack of understanding?

Qualitative methods are used when the research question is open-ended, more in the direction of *how*, rather than *how much*. Qualitative methods are preferred when exploring a phenomenon where one does not know the variables. 'The purpose statement and the research questions are stated so that you can best learn from the participants. '(Creswell 2014:31)

The number of respondents in a qualitative study will be much lower than in a quantitative study, but the understanding of each respondent's opinion or experience will be deeper. A qualitative study does not try to generalize, like a quantitative study often will. My desire to get a better understanding of how students understand the feedback they are given and to

share this insight with a wider public, steered me in the direction of qualitative studies, as did the number of candidates.

As mentioned in the theory chapter, previous research within the field was difficult to find, meaning that it would be difficult to compare my research material to other researchers' material. I was also very unsure that I would find material for a master thesis like this. For long, this concerned me a great deal, and even had me thinking that I should change my research topic, thinking it was a drawback to my research. However, according to Creswell (2014) the link between qualitative studies and former research within the same field might not always be very vivid. The literature related to the researcher's thesis will not be spot on, simply because the specific research problem has unknown variables which might not have been pointed out by researchers from before. I knew very little about the possible outcome of the interviews, something that according to Creswell supported my choice of methods. He states that research that requires a qualitative method will most often "*rely more on the views of participants in the study and less on the direction identified in the literature by the researcher.*" (Creswell, 2014:31)

It is easy to portray qualitative and quantitative methods as direct opposites, but it does not have to be either or. In both methods, similar steps of the research process are followed. In addition, both methods can have similar approaches, like interviews and observations. Normally, a study will end up leaning more towards 'one approach or the other, and knowing the characteristics associated with each type of research enables a researcher to assess whether a particular study favours either quantitative or qualitative research.' (Creswell, 2014:33). In order to choose between the different approaches to methods, Creswell (2014) recommends that the researcher sticks to three rules of thumb: The method must match the research question, fit the audience for the research report and should also relate to your personal experience and training. (Creswell, 2014:33-34) I will use qualitative methods for my research, interviewing the students and teachers one by one. This fits well with the recommendations from Creswell:

- **Matching methods to the research question**: The aim of this thesis is to understand why/why not some teachers' comments are understood by students, and to get a wider understanding of the students' perception of the received feedback. All though it would be interesting to find out to what extent comments are misunderstood, the main focus is on why. To get honest and correct insight into people's experience of both

intentions (teachers) and perceptions (students) of the written assessment of written work is crucial in order to get deep enough into the respondents' understanding of the feedback. The method of interviewing the students was therefore chosen. More specifically, I chose to do one-on-one interviews, to ensure the candidates the possibility to express themselves about their personal experience with the specific texts. A general discussion about feedback e.g. in a group was considered to be too general, and provide with too little specific and personal information.

- **Fit the audience for the research report**: The main audience of this thesis is persons involved in teaching and education, with an interest in the field of feedback. The likelihood is that most of the readers are teachers. They will have experience in giving feedback, and an interest in learning more about giving feedback might have occurred. Therefore, I see it as important to really get in depth with the students' perception of the feedback. I believe that the audience of this report will find it useful to get access to this, to get behind numbers and statistics and into the individuals. Most teachers don't have time to do this, and I believe that some will therefore find it useful to get access to information of this kind.

- **Relate to your personal experience and training**: In autumn 2013, I carried out a pilot study in relation to the research question of this thesis. I interviewed some of my own students on their perception of my written feedback on one of their texts. The focus and aim of that study sprung from my own wish to find out more about how they really felt about my feedback.

In addition to the bullet points of Creswell, there are a number of other reasons as to why the qualitative interview is the preferred and chosen method for this thesis.

"A qualitative interview seeks qualitative knowledge expressed in normal language and it aims at getting a description from the respondent, through words rather than numbers." (Kvaale and Brinkmann, 2009:48. My translation)

I have interviewed the teachers that have assessed the texts and the students that have written them. The main aim of this thesis is to investigate the students' understanding of the teachers' feedback to their written texts, therefore the emphasis is on them. Still, I have chosen to interview the teachers that assessed the texts, in order to check if there is any significant

information about the way the particular texts were assessed, or if I should take any particular considerations to the students during the interviews. I expected that some of the students would feel a bit intimidated being interviewed by an unknown researcher.

Further on, I arranged for face to face interviews because I wanted to give room for the teachers and students to express themselves freely and for me as a researcher to get a broader insight into their perception of the communication on the assessment. Every perception and experience of an assessment is personal and depends on many personal factors. I believe that personal experiences and perceptions on a matter are hard to express in a questionnaire, and this added to my reasons for choosing a qualitative in-depth interview with each of the candidates.

Even though this study favours qualitative research, it has elements of quantitative methods. When analysing the different comments of the feedback, the material occasionally requires listing how many times a phenomenon occurred or comparing the frequency of a phenomenon to the different competence levels of the students. Still, I regard this quantitative aspect to be relatively small and that the study as a whole can be labelled qualitative.

3.2 Material

In the following subchapters the material of the thesis will be presented.

3.2.1 The candidates.

The teachers and students are all from the area in the western part of Norway. The geographical limitations are set due to practical reasons, both regarding time and expenses. In addition to the master thesis, juggling an 80-100 % job position and three young children had to be taken into consideration. The initial plan was to interview five students and one teacher from each school, and to have a total of five schools, making the number of respondents 25 students and 5 teachers. This number was set due to practical issues in carrying out the study. Actually finding the candidates, proved to be difficult. The initial plan was also to only involve teachers and students from grade 10. This was both with regards to collecting a coherent material, but also because the 10th grade students are the most experienced learners in lower secondary school. They have sat through several mock exams, and have received

feedback on written work multiple times. In the end, 13 out of 18 students were 10th grade students, while the remaining 5 were 9th grade students.

First, a letter was sent to all schools considered fit the criteria mentioned above. This was followed up by calling the head masters of each school some time after. They all said that they would check with the English department at their school. Except for two schools, it required extensive follow ups by email and phone calls from my side, in order to get an answer. In some cases, I never got an answer. In the end, I had four different schools and a total of 18 students and four teachers participating. One school decided not to participate two days before the interviews were going to take place, and at another school there were two students who fell sick on the day of the interviews. This was too short before the summer holidays to find time to come back for a second round, so I had to leave them out.

When asking the teachers to participate I found it important to make sure that they did not get too much information about my project. They got information that gave them an insight into the topic, but they should not know exactly what I was looking for. They might feel that I was checking up on their way of assessing texts, which was not my point at all. My concern was that if I told them that I was going to study the students' understanding of the teachers' comment, they would put more work into their assessment than they normally do. This would affect the reliability of this thesis. (See attached letter of information for teachers, attachment 7.2) The same went for the students. They received limited information about the study before accepting to be a part of it. (See attached letter of information for students 7.3.) The texts I receive should be as authentic as possible.

3.2.2 The texts

A class set of texts were collected from all the teachers/schools involved, with all students anonymized. All of the texts were from the students' last mock exams. A mock exam in Norwegian lower secondary school will most often consist of two parts. Part A will be one or two short tasks related to an attached compendium which the students have been given two days prior to the exam. Part B requires the students to choose one of several tasks given, and give an answer to this by writing one text that is considerably larger than the answers in Part A. In these mock exams students are expected to implement a lot of what they have been taught so the teacher can get an impression of what they have learned from the ongoing teaching, as well as previously received feedback.

From each class set, five texts were chosen. They were chosen in regard to the following criteria:

- **Grade**: A selection of texts representing the different competence levels was aimed for. The thought behind this was to gain insight and see if it is possible to say something about the relationship between the students' understanding of the feedback and their grades. It was difficult to get texts that covered the entire range of possible grades. 13 of the 18 texts were graded 4, 4/5 or 5. Four texts were graded higher and 3 texts lower. This is not an unusual spread of grades within a group of this size, so I decided that it was acceptable. After all, this thesis will only describe tendencies, not generalizations.

- **Sex**: A 50/50 division between sexes was aimed for. This proved to be difficult to obtain. Out of the 18 students involved in this study, only 5 of them were male. This was mostly because male students were unwilling to participate in the study. Finding candidates that fulfilled my criteria and that also were willing to participate proved to be difficult. All four teachers in this study reported back to me that some of the students who I asked to participate, did not want to. And all of those who were asked and rejected my proposal were boys.

- **Amount of feedback**: The different texts had a great variety in the amount of feedback that was given. If a text had received very few comments, I found it not to provide enough information to be useful in this thesis. This was both with regards to the small amount of comments from the teacher, as well as practical factors such as time spent for the researcher in travelling and interviewing these students, as opposed to the possibilities of useful outcome. Therefore, only text containing a certain, but not fixed amount of feedback was chosen. If the texts only had a handful of comments or a very short general comment at the end, it was not considered to contribute enough to be part further analysis. This also affected the first criterion, representing different competence levels. Some of the texts which had been graded as a 6, could not be chosen because they had received very little feedback or assessment at all.

3.2.3 The assessment of the texts

The texts have been assessed in different ways by all four teachers, making it challenging to compare results. However, this thesis aims at understanding whether or not the students understand the assessment given to them. Whether or not there is a link between the form of the assessment and the students' understanding of it could be an interesting feature of the assessment that deserves a closer look. The various forms of assessment might therefore be a strength to this thesis, rather than an impediment. Below follows a short description of how the different teachers have assessed their texts.

Teacher 1 made no comments in the text itself, but gave the student a summary at the end. This summary had a description of the text as a whole, followed by 2-5 bullet points. The bullet points were also quite general in their descriptions, and were in most cases not linked to specific examples in the texts. The assessment was written digitally. On the next page is an excerpt from Teacher 1's assessment.

Karakter: 5

Kommentarer:

Du har en lang fortelling med lite skrivefeil og grei flyt. Du har en flott innledning, og veldig gode resultater på oversettelsen av dansestykket og substantivbøyningen.

Dette kan du jobbe litt mer med:

1. All dialog bør starte på ny linje.

    "Like this?" Asked Rita.

    "Yes, exactly like this," Tommy answered.

2. Jeg er litt usikker på hva som var hovedkonflikten i fortellingen din. Først var hun i et teater, så fikk vi høre om en venninnes problem med mannen, etterfulgt av hennes jobbsøking. Så løste alt seg plutselig, men vi vet ikke hvordan, hvorfor, eller hvilke betydning det har. Jeg ville fokusert på ett problem, og utforsket det litt nærmere. Beskrevet hennes møte med situasjonen, hennes følelser og tanker og hvordan hun tilnærmer seg problemet, for så å løse det etterpå. Problemet blir typisk verre før det blir bedre, også. Det var en grei fortelling, men den mangler litt dybde.

3. Du må jobbe litt med å bøye verb i fortid. Du mangler for eksempel en del -ed endinger på verb. Det er veldig viktig at hvis du velger å skrive fortellingen i fortid (som er vanligst), at hele fortellingen blir det.
    Eksempel: *The next day I opened my post box.* Selv om dette skjer neste dag, så er det likevel en "forteller" som forteller leseren om noe som har hendt tidligere. Ikke la "next day" lure deg til å ikke bøye verbet i fortid.

44

Teacher 2 used a combination of corrections throughout the text, by deleting and adding e.g. endings, words or expressions. An excerpt showing Teacher 2's different ways of assessing follows here.

-My dreamed best friend-

If I ~~would~~ ^{should} choose someone in the magazine to be my best friend who will be there for me when I need it. And when I call him he will take a phone, when I cry he will be there for me and when I ~~came~~ ^{am in} trouble he will help me to get out from this. This would be Nelson Mandela. He was in ~~the~~ jail ~~in~~ ^{for} 27 years and he never ~~give~~ ^{gave} up. He wasn't scared to say ~~he's~~ ^{his} own opinion. Mandela's story is the story of struggle for justice and freedom for all the

In addition there was a sum up at the end. The sum up was divided in two parts; contents and grammar. The assessment was written digitally. Example from one of the sum ups is showed below.

Kommentar til task 3:

Innhald: *Teksten din er kort men innhaldet er bra. Eg synes du gir gode grunngjevingar for kvifor Mandela ville være ein god venn. Du har med ein god del frå historia til Mandela som du kunne klart deg utan, men alt i alt eit kort og bra svar.*
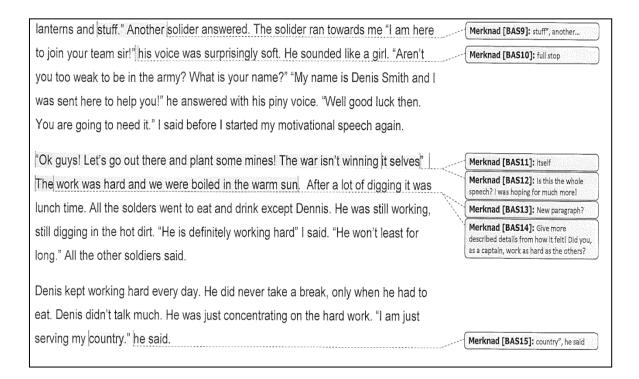
Grammatikk: *Du viser at du kan nytte deg av nokre av tekstbindarane, men det blir litt for skjeldan. Pass på tid av verb og preposisjonar. Prøv deg også på fleire avanserte setningar.*

Teacher 3 used a combination of comments and corrections throughout the text. In addition there were comments to each of the tasks at the end, finished by a description of the work in general. The general description was given in the form of two-three bullet points. The grade was given at the bottom line of the feedback. The assessment was written digitally, as seen in the excerpt below.

lanterns and stuff." Another solider answered. The solider ran towards me "I am here   Merknad [BAS9]: stuff", another...

to join your team sir!" his voice was surprisingly soft. He sounded like a girl. "Aren't   Merknad [BAS10]: full stop

you too weak to be in the army? What is your name?" "My name is Denis Smith and I

was sent here to help you!" he answered with his piny voice. "Well good luck then.

You are going to need it." I said before I started my motivational speech again.

"Ok guys! Let's go out there and plant some mines! The war isn't winning it selves"   Merknad [BAS11]: itself

The work was hard and we were boiled in the warm sun. After a lot of digging it was   Merknad [BAS12]: Is this the whole speech? I was hoping for much more!

lunch time. All the solders went to eat and drink except Dennis. He was still working,   Merknad [BAS13]: New paragraph?

still digging in the hot dirt. "He is definitely working hard" I said. "He won't least for   Merknad [BAS14]: Give more described details from how it felt! Did you, as a captain, work as hard as the others?

long." All the other soldiers said.

Denis kept working hard every day. He did never take a break, only when he had to

eat. Denis didn't talk much. He was just concentrating on the hard work. "I am just

serving my country." he said.   Merknad [BAS15]: country", he said

Teacher 4 used a combination of comments and corrections throughout the text in addition to a sum up at the end. The sum up was divided into structure, contents and language. The assessment also consisted of a form where structure, content and language were graded by ticking off in boxes of 1, 2, 3&4, 5&6. The final grade was given at the bottom line of the feedback. The assessment was written by hand. Examples of written comments and form:

Task 2:

I'm not that convinced this is a great ohefion to pour task. what is there seem to be ok, ul could you ho have rund/chosen

Carefully chosen words

I really like the way Jonas confessed that he likes the feeling of love in the beginning of the story. The way the author builds up the tension really amazes me. I like the way Jonas has to build up his courage to ask his parents the big question in the story. Many emotions are at play at that exact moment. The awkward silence really kills the question. And the way his parents tells him that 'love' is a meaningless word really makes the reader curious.

other "carefully chosen" words? I guess paragraph 2 begins on page 2.

Even so: Note that you really write well!

1

D. Vurderingsskjema

VURDERINGSSKJEMA I ENGELSK FOR TASK 1, 2 og 3.

Elevnummer:		Karakter:			
Eksamenssvaret		1	2	3 og 4	5 og 6
Innhald:					X
Tekststruktur:					X
Språk:					X

47

3.2.4 The research interviews

All interviews were conducted during May and June 2014. They were carried out at the students' schools, during school lessons. The interviews took place in a separate room close to the classroom. The qualitative research interview is by Kvale (2001) described as a situation where two equal participants share information due to a common interest in a certain field, and that the researcher ensures a comfortable atmosphere that allows for the respondent to express his/her experiences. Sandvik (2011) points out an interesting contradicting view to this, drawing the attention to Dingwall (1997). He claims that there will always be some kind of pressure on the respondents when participating in a qualitative research interview. The respondents will tend to adjust to the researchers expectations and that the data that comes out of such an interview is obtained during an artificial social construction. This social construction is therefore a possible weakness of the qualitative interview according to Dingwall. I did my utmost to level out the possible differences in power that the participants might feel before the interviews started.

Prior to interviewing the students I introduced myself and my research project to the entire class. This was done in order to reduce the stress that the students could have before the interview, and also to ensure that they had some idea of what they were participating in. To them, I was a stranger, presented by their teacher as a researcher, a term that I believe some students at this age find intimidating. I found it to be important to try to reduce this possible 'fear' for the unknown researcher, in order to avoid that the students would try to please me, as Dingwall points out. They might also fear that I would tell their teacher about what they think of his/ her feedback? Ensuring them that I would not share the information from the interviews with the teacher was therefore important to stress prior to the interviews. They might also find it a bit scary that I have read their texts. After all, a self written text is quite personal and I believe that having a conversation about your texts with this unknown researcher might also be a bit scary to some students. Meeting me before conducting the actual interviews would hopefully have a relaxing effect on the students, and contribute to establishing the mutual relationship that was mentioned by Kvaale. It is important that the interviewees are as relaxed as possible, allowing them to express themselves freely and giving me insight into their personal experiences. Before the recording of the interviews started, each student was given a hand out of their own text, with the teacher's assessment. They were given time to read through it, in order to get a reminder of what was written.

It was important for me to remove as much of the possible tension and nervousness that the candidates might have before the interviews. Even though it was obvious that this applied for the students, I belived that some of teh teachers might also feel stressed before the interviews. I thought it to be just as important to reduce the stress for the teachers. Correcting a lot of texts in a short period of time and being under stress is something I believe all teachers struggle with in their jobs. I believe that almost all teachers would have wished for more time to assess their students. The feeling of haste is most often there, and whether or not we like it, it affects the quality of our work. At least I will state that it does. Hayes (2004) points out something important to bear in mind when looking at teachers' assessment: It is important to be aware that the conditions that the texts have been assessed under often are far from ideal. It was important for me to underline my awareness of this to the teachers and to let them know that we are at the same level, ensuring them that I was not there to 'get them', but to get more knowledge about assessment.

An interview guide was made before the interviews were conducted. The interviews were recorded on my personal I phone, using the standard program for audio taping that was incorporated in the phone. Recording the interviews enabled me to give the students my complete attention. Should I have been taking notes, important eye contact and personal interaction might have suffered from it, resulting in an interview of lower quality. The recording also made a complete and accurate transcription of the material possible, enhancing the reliability of the research.

The teacher interviews were not recorded. I regarded these interviews to be subordinate to the student interviews. This study is about how the students experience and understand the specific comments of their feedbacks. The interviews with the teachers were more in the form of a conversation about the students prior to interviewing them. I wanted to know if I should take any precautions, bearing in mind their young age. It was important for me not to ask any questions or act in any ways that could be uncomfortable to them. Not only was this important in connection to this study, but also with regards to future studies the students might be asked to participate in. If they had a positive experience participating in this study, they are more likely to accept a proposal to be part of other research projects in the future. The teacher interviews therefore did not go into detail about the different comments, and note taking was therefore rated sufficient enough for the purpose of the teacher interviews.

3.2.5 Transcribing the interviews.

The interviews were transcribed by me, using a small number of the basic transcription keys from Du Bois' system for transcription of discourse. Full stop signs and commas were used as normal to show sentence starts and stops of sentences.

Hold/micropause	..	< 150 milliseconds; brief silence, break in phonation
Pause/untimed	…	0.2 seconds or more (timed pause is preferred)
Laugther	@	one per pulse or particle of laughter

Table: Transcription keys applied from Du Bois' system.

After transcribing the interviews, a further study of the material may begin. The transcriptions were thoroughly read, multiple times. All possible pitfalls of assessment were marked, in order to be studied more in depth. Thereafter, a categorisation was attempted. Categorising the material is a common way of getting an overview of it all, making it easier to dig into the details later on. In the back of my mind I had the categories from my pilot study and soon found that some of the feedback from the students fitted into some of those categories. However, it was of crucial importance that I kept an open mind when going through the material. Allowing the new material for this thesis to speak for itself, without being coloured by the categories from the pilot, was a precondition of great importance. If I was not able to free myself from my previous experiences with studying this, it might prevent me from discovering new aspects in the material.

The initial plan was to categorize all feedback given, regardless of form. This proved to be difficult to carry out, because the teachers' ways of forming the feedback were so different. Small comments in the margin was one thing, but paragraphs of text regarding several aspects of syntax and orthography was difficult to split up into smaller units, and therefore also difficult to categorize. I became unsure whether or not this would give me an overview that was correct. The categorizing of the comments would be so intertwined that I was scared that the uncertainty of how to split them into categories might do more harm than good.

The size of the material was also one of the reasons for choosing not to categorize each comment. A qualitative study like this, with only 18 students and 18 texts to analyse

comments from, was not considered large enough to take an advanced system of categorisation in use. There are several systems of categorisation used by researchers before, such as Black and William (1998), Hyland (2001), Gibbs and Simpson (2004) and Krohnholm-Cederberg (2009). The majority of the research that have used such systems have categorised all comments in their material, and the material have been considerably larger and the research more quantitative than this. The students participating in the above mentioned studies have also been students at a higher level of competence, such as universities and colleges. They therefore receive feedback with comments covering a wider range of text levels than what feedbacks at lower secondary schools do. The feedback is therefore also more complex to analyse, and may benefit more from one of the more established systems of categorisation.

This study is inspired by Walker (2009) who analysed 3000 written comments on 106 assignments. She used Brown and Glover's (2006) scheme to categorise the comments, a scheme which analyses comments both in terms of categorise and thereafter into depth. The comments were first divided into six categories; content, skills development, motivating, de-motivating, mentioning future studies and reference to resource. Thereafter the comments were further categorised according to their depth. Common for Walker (2009) and the above mentioned studies are that most of these studies analyse the teachers' feedback quite extensively, enabling them to analyse the feedback in its entirety. One of the findings in Walker's study, namely that 27, 2 % of the comments were not understood by the students, played a significant part of inspiring me to take on this thesis. However, this thesis does not look at all the comments of the assessment. This thesis identifies which comments are not understood by the students, and it is these comments that are categorised and analysed. I have therefore chosen not to not use existing systems for categorising comments. Instead, I made my own categories for categorising the comments that the students did not understand. As I went along with transcribing the interviews, I attempted to name different categories and to put the comments that were not understood into them. Needless to say, these categories were altered and modified numeral times, before ending up with a categorisation that was satisfactory to me. This was put into a self-made table. A section of the table follows on the next page. (See attachment 7.4 for complete table)

School/Student	Grade	Error by teacher	Way of expressing	Metalanguage
S1S1	4+			
S1S2	5	X		
S1S3	4		x (flyt i arbeidet)	x (måloppnåelse)
S1S4	5 - 4		x (direkte skrivefeil)	
S1S5	3-			x (subjekt) (to be)
S2S2	5+		x(godt språk)	
S2S4	4 - 3		x(meir utfyllande, (feil val av ord)	x(preposisjonar,tekstbinding)
S2S5	5 - 4		x(munnlege variantar)	x(tekstbinding)

In addition to analyzing the comments that were not understood by the students (Part 1), this thesis also analyses some other aspects of the feedback. Part 2 of the analysis describes possible pitfalls that were found. Some of these pitfalls might only have occurred once during the material, but they were interesting because they were recognisable to me. I have seen the same, or similar pitfalls used in my own or co-workers' feedbacks. Due to my experience I regard them to be commonly used in feedbacks and I therefore state them to be present-day pitfalls that deserve attention amongst teachers at Norwegian lower secondary schools.

3.3 Reliability, validity and generalizing.

'Qualitative validity means that the researcher checks for accuracy of the findings by employing certain procedures, while qualitative reliability indicates that the researcher's approach is consistent across different researchers and different projects' (Gibbs (2007) in Creswell (2014).

The number of candidates in this thesis was set in relation to the intention of the thesis, which is to look more closely at a few examples and claiming that the information from those examples is possible to transfer to other similar examples. A common objection to the qualitative interviews as a research method is that the results are not possible to generalize, because the number of respondents is too low.' (Kvaale and Brinkmann, 2009:181. My translation) It should be stressed that the material in this thesis is by no means enough to generalize, and generalization is not a point in itself in this kind of thesis. One of the strengths of a qualitative study is in fact the particularity, rather than the generalizability (Greene and Caracelli: 1997). This thesis takes a thorough look at the relationship between a teacher's

written feedback and a student's understanding of it. This is well documented by a scanning of the students' texts into PDF files, including the teachers' comment and the connected and transcribed interviews with the students. Also, Gibbs (2007) stresses that the inquiry of a qualitative study is not to generalize beyond the material that is part of the study. The findings will only be a tendency within a smaller selection, and it will require further studies in order to be able to make any generalizations.

As mentioned in section 3.2.1 about the candidates, limited information was given to them prior to the interviews. The students had not yet been asked to participate in this study when they sat through the mock exam that was used. All of the teachers had also finished the feedback of the mock exams and handed it back to their students when they agreed to participate. It was not until after they had agreed that I suggested we use the last mock exam as research material. In this sense, I will claim that the students' written mock exams and the teachers' feedback to it could not have been influenced by the participation in this study.

One strategy that can be implemented in order to obtain validity is to 'spend prolonged time in the field' (Creswell 2014:202).According to Creswell, the in-depth knowledge that a researcher might have to the field of study adds credibility to the narrative account. I have worked as an English teacher at an upper secondary school for 8 years. During these years I have given feedback to more than 1000 mock exams or text of similar length. I believe that this experience has given me a substantial amount of knowledge and insight in the field of giving feedback to learners of English as a foreign language. I claim that this experience gives me valuable knowledge about the situation of giving feedback, which further on can be claimed to add to the validity of this thesis. The students' sometimes have an unclear way of expressing themselves, but their vocal intonation can be an important indicative to what they are really feeling. I am also familiar with their slang and body language. In addition, the teachers' language and ways of giving feedback are also something I can easily understand. While I by no means will state that this makes me understand everything, I will still claim that it makes me able to read between the lines to some extent. In this sense, I believe I have in-depth knowledge and firsthand experience within the field of assessing and giving feedback to students and teachers that are very similar to the candidates in this study.

According to Johannessen, Tufte and Kristoffersen, one of the prerequisites of understanding is a 'pre-understanding of the phenomenon that we are trying to understand'. (Johannessen, Tufte, and Kristoffersen 2010:364, my translation)

Achievement of reliability has been aspired by a thorough transcription of all interviews that were carried out. (See attachment 7.6 for all transcriptions).

3.4 Ethical concerns

Guidelines formed by the Government must always be followed when carrying out research. If the research includes personal data or recording/storage of audio/visual data, the research project must have an approval from the NSD before starting any work. The NSD is 'the Data Protection Official for Research for all the Norwegian universities, university colleges and several hospitals and research institutes.' I handed in a description of my planned research, including an interview guide. My research was then approved by the NSD. (See attachment 7.1)

Collecting the material of the thesis required thorough preparations and considerations. Qualitative research might be more personal than quantitative and Gibbs (2007) points out the importance of considering the ethical issues of such research methods: 'Because of its individual and personal nature, qualitative research raises a host of ethical issues. However, most of these should have been dealt with before data analysis starts. Nevertheless, it is important to ensure that anonymity is preserved (if the assurance has been given) and that the respondents know what will happen to the data they have provided.' *(*Gibbs 2007:8)

To ensure this, all the teachers and students that took part in the study also signed a form, where they were informed about the nature of the project, secured anonymity and that they have a right to withdraw from the project at any time, without having to give any reason for this. The students' legal guardian also signed the form, since all students participating were under the age of 18. When children are participating in research one need to be particularly cautious and always bear in mind that their rights are adequate, just as with adults participating. Especially, the child's and parents' rights to withdraw from project at any time must be respected. (Alver, 2001)

Throughout this thesis students, teachers and schools have been labelled and mentioned by numbers only.

3.5 Possible limitations

When preparing for the interviews I went through the student's text and the assessment and feedback from the teachers. Apart from comments and indications given to the students, some of the teachers had corrected many of the students' errors. In addition to pointing out that there was something wrong with e.g. spelling or conjugation, they have also presented the students with the solution. In order to minimize the amount of material, I decided to not focus on errors that the teachers had corrected in the students' texts. The idea behind this choice was that this would not provide enough information about the students' immediate understanding of the comments, because the teachers had already presented the student with the solution. In retrospect, I see that choosing to diminish the focus on these corrections might have lead to a loss of significant information. Even though the choice was made mostly in order reduce the material to a feasible size, it is not an obvious choice. To see if the students know why the teacher has corrected e.g. 'was' to 'were', would have been interesting to look at, and if future research on this subject will be carried out, I see these types of corrections as an aspect of assessment that deserves attention. The fact that the teacher has corrected a student's mistake cannot be used to state that the student understands the difference between the incorrect and the correct version.

Another choice in methods which was made because of the limitations was the choice not to interview the teachers after the interviews with the students. In some cases where the students did not understand their teacher's comments, the analysis would have benefited from such interviews. Information from the teachers about the students, the teaching in the classroom or other issues could have shed light on the different elements of feedback. As I see it, a second round of interviews with the teachers would have been amplifying to the analysis, making it possible to state the findings with more certainty.

4   Results and analysis

In the previous chapter I have presented relevant theory on written assessment and feedback to pupils at lower secondary schools in the subject 'English as a foreign language'. In this chapter I will analyze the material collected. This material consists of the students' texts, the teachers' written assessments and feedback to the texts and the interviews with students and teachers about this. The student's perception of the received feedback is allocated the main focus, while the teacher's interviews have served more of a clarifying role prior to the interviews. The main point of the analysis is to discover the nature of and reasons for why the students sometimes misunderstand or do not understand the feedback they receive. In addition, the analysis seeks to uncover possible pitfalls in order to raise awareness of those issues for future assessment.

The analysis will be divided into two parts. Part one focuses on what the students did not understand and aims to find out what might be causing or affecting the students' misunderstandings or sometimes even lack of understanding at all. Part two takes a closer look at some of the aspects of feedback that are possible pitfalls that teachers should raise their awareness to when framing their feedback to the students. Some of the pitfalls are obvious in the sense that students give a straight out comment like ' I don't understand this', while other pitfalls do not present themselves equally vivid in the material. These pitfalls may not necessarily be pointed out by the students, or even addressed directly in the interviews. However, the issues have come to the surface when going through the material. They are all chosen to be part of the analysis because they are recognisable to me from my experience as a teacher and from the findings in my pilot study. (See section 3.3.6 in Methods)

4.1   Comments in written feedback and problems understanding them

In this section findings and analysis of four different aspects of written assessment will be presented. The amount of aspects that could be discussed is higher, but the aspects selected have been chosen due to their frequencies, which were the highest ones.

4.1.1 Single words and the use of metalanguage.

The language about the language - In order for the students to be able to talk about the language and the texts they write, they need a vocabulary that enables them to express themselves about the different aspects of language.

Students are taught metalanguage in several school subjects, both in English and Norwegian. It is natural for the teacher to make use of metalanguage and giving feedback without the use of metalanguage might be hard to avoid. When giving a student advice on how they master structure, orthography and syntax in a written text, the need to use specific words and terms about the language presents itself. If assessment is to be given without the use of any metalanguage, many teachers will find it hard to express the feedback to the point. Understanding metalanguage is of importance to the students if they are going to understand the feedback and take part in a general discussion about the language of their written texts. Still, there is a question of to what extent the usage of metalanguage should be used, as the following analysis will show.

Three of the five teachers that participated in this study wrote the feedback in English, while the other two wrote it in Norwegian. Of the 18 students interviewed, 12 interviews uncovered that there were single words that the students did not understand. That students at lower secondary struggle with the meaning of some of the words in the feedback should not come as a great surprise to anyone. Of course, teachers should use a language which students understand, but on the other hand it can also be coincidental which students know the meaning of a word and not. Examples of ordinary words that caused problem were:

- vivid   (School 3, student 1 and 4)

- tension   (School 3, student 5)

- composed   (School 4, student 1)

- content   (School 4, student 1)

A particular reason why these words were not known to the students was not found. One can always discuss if a word is 'difficult' or 'advanced' for students at this level, and to what extent we should expect them to know the meaning of single words. On the contrary, it is impossible to give a list of words that all students should know at a certain level, and in that

sense it is hard to say that 'yes, the student should have known the meaning of this exact word'. I believe that some of the cases where students struggle to understand what teachers mean cannot be avoided. A perfect feedback will most likely never occur anywhere, and simple words that the students for one reason or another do not understand, will always occur. They will be present, and they will be individual to each student. Like invisible obstacles they will be present to some extent, and it is impossible for the teacher to avoid them all.

However, the analysis shows that out of the 12 students who have words they did not understand, 10 of them struggled with metalinguistic words, as opposed to more commonly used words. This section will continue by presenting an analysis of the material from these 10 students and their experiences with metalanguage. The analysis showed that many of them had more than one word that they did not understand, and the following metalinguistic words were problematic to one, or more, of the 10 students:

- prepositions

- punctuation

- structure

- syntax

- vocabulary

- quotation marks

- full stop

- contents

- linking word

Out of the ten students that experienced problems in understanding the metalanguage, eight received grade 4 or lower, and those students also had more than one metalinguistic word that they struggled with. Two of the ten only had one metalinguistic difficulty, and those students both got the mark 5-4. Out of the six students that received a clean 5 or higher there was only one incident of metalinguistic difficulties, and that was with the word 'syntax'. (School 4, student 5) 'Syntax' is a metalinguistic word I will consider quite advanced for 10th grade

students. In retrospect, the students who had the highest frequency of metalinguistic misunderstandings (or no understanding at all) were the students with the lowest grades. Is it then possible to state that students with grades above average, meaning 5 and 6, are less likely to experience metalinguistic difficulties? Or that the occurrence of such difficulties will be lower among those students? And are students with grades below average, meaning 1-3, more likely to have metalinguistic difficulties, possibly also to a larger extent? With awareness of the limitations in the size of my material, I will at least state that the material strongly indicates that this can be the case. Some might argue that one should not be surprised by the fact that students receiving grades below average are less capable of understanding metalanguage. After all, their abilities in the subject are lower. Trying to understand why this occurs more often with these students has had me thinking that it is not about the students' ability to understand, but more about the teachers' ability to adapt. Or - lack of ability to adapt. It should be needless to say that the amount of metalanguage used in feedback to students with grades below average, should be considerably lower than in the feedback to students with higher grades. It is desirable that all assessment is given in accordance with the students' proximal zone of development (ZPD), as presented by Vygotsky (1978). (See also section 2.4.1in the chapter of theortical background). Using too much or too advanced metalanguage, might lead to feedback outside a student's ZPD. The analysis also indicates that this might be a problem that occurs more often for students with grades below average.

Going further into the material and the different cases of metalinguistic problems, one expression that caused problems was 'linking word'. In four of these 10 cases, linking word or the Norwegian term '*tekstbinding*' caused problems. Two of the four were written in English and used 'linking word', while the other feedbacks were written in Norwegian and used the term ' *tekstbinding*'. Before continuing about this expression, a clarification of the Norwegian term *'tekstbinding'* is in order. '*Tekstbinding'* could be translated into 'transitions', or transition words. However, linking words will carry much of the same meaning, and I believe that is the most suitable translation of the word '*tekstbinding'* in these cases. '*Transitions*' is too complicated and unknown to 10th grade ESL learners, while 'linking words' is easier for the students to understand. Seeing that linking word also was the term used by the teachers who wrote the feedback in English, '*tekstbinding*' has been translated into linking words in the excerpts below.

Below follow four excerpts from the four interviews where the case of 'linking words' became an issue.

ME: Yes, and then he wants you to try for some more linking words. What do you think he means by that?

S2S4: I don't know...maybe that I should try to get the text to be a bit more together, so that it is not bits and pieces everywhere. That I write things and then I start something else, all of a sudden.

ME: Yes, are you thinking about the contents then?

S2S4: Yes, that might be.

ME: Yees… Are there any words you're thinking of that are…? Because what I really wonder is what you're thinking about 'try for more linking words'. What does he want you to do when you are going to try to use more linking words?

S2S4: I don't know.

ME: But what do you think?

S2S4: That the texts are kind of more into the theme.. that I don't..if I write one thing and then start another in the middle of the texts, that doesn't have anything to do with it, the theme.

ME: Mhm..

In this part of the interview the student is asked if he knows what his teacher wants him to do when he writes 'try to use more linking words'. The student replies by a simple 'I don't know'. I believe that even though he says 'I don't know', that doesn't mean that he does not have any thoughts on what it *could* mean. He might be afraid to answer in case the answer is incorrect. So, I questioned him further, asking for him to say something about what he thought it might mean. His answer tells me that he seems to believe that linking word is connected to the theme of the text, meaning that he believes the feedback to be about thematic coherence. Linking words are more related to the issue of cohesion, and I assume that the teacher's intention when writing about linking words is that the student should link the

sentences together by using single words. He answers 'that the texts are kind of more into the theme'. Further on he reveals that he thinks 'linking words' is about sticking to what the text is about, rather than writing about different issues that are not in connection to what the text as a whole is supposed to be about. E.g. he says 'If I write one thing and then start another in the middle of the texts, that doesn't have anything to do with it'. By 'thing' I believe he means introducing new subjects, and that he must make sure that he doesn't do that. My overall impression is that he believes that 'the use of linking words' is about sticking to the theme throughout the text, coherence, and that he should avoid introducing new subjects that are not closely related to the theme. While the teacher, as I interpret it, wants him to use linking words, small words to connect each sentence together, to raise the level of cohesiveness.

School No. 2, student No. 5 (Feedback given in Norwegian, my translation)

ME:	'You are very good at writing correct English and you use linking words where it is suitable.'
S2S5:	Yes. That means that..ehm. Yes, what does that mean?
ME:	If we start with 'very good at writing correct English', that one is ok.
S2S5:	Yes, it's my best mock exam ever.
ME:	Yes, that's really great! Then he writes 'you use linking words where it is suitable'. What do you think he means by that?
S2S5:	I don't know, paragraphs?
ME:	Yes?
S2S5:	Mhm..
Me:	Because it is that expression 'linking word'.
S2S5:	So that the text doesn't get too long right. But, I am not quite sure(..)Yes.
ME:	Suitable, do you know what that means?
S2S5:	Where it fits.
Me:	Ok. Moving on to the comments on assignment 3.

This student just does not know the meaning of 'linking word'. He suggests paragraphs, but soon admits that he is 'not quite sure'. He also says that the use of linking words is 'so that the text doesn't get too long'. Connecting this to what he said in the beginning about paragraphs, I guess that he believes that if he uses paragraphs the text doesn't get too long, because the paragraphs splits the texts up into smaller parts. He knows what 'suitable' means, so the possible confusion of not knowing this word can be ruled out. This example simply shows that the student believes that 'linking word' means paragraphs.

School No. 3, student No. 1 (Feedback given in English)

ME:	Yes. And then she has commented here 'lack of linking word'. What do you think she means by that? It's allowed to say if you don't know what is meant by it of course, that's ok(...)lack of(…)linking word. Do you know what a linking word is or what she?
S1:	No.
ME:	No. If there is lack of anything, what does that mean?
S1:	Too little.
ME:	Yes. So too little linking words, right? That is words that are used to connect two sentences together.
S1:	Yes.
Me:	To link something together. It's probably it. At least that is what I believe she has meant by writing it.

The student answers a simple 'no' to the question of whether or not he knows what 'linking word' means. The student knows the expression 'lack off', so the possible confusion of not knowing that expression can be ruled out. In the interview I explain to the student what the expression means. I would like to add that the student at this point had a body language that, to me, clearly showed he had no idea about what it meant. He shrugged his shoulders, and did not seem to make any attempts at giving the expression a second thought. My conclusion quickly became that this student did not know, and he knew that he did not know. Therefore, he did not want to attempt an explanation, because he knew it would be wrong.

School No. 3, student No. 4_ (Feedback given in English)

ME: Full stop and linking word. We have discussed full stop. Linking word, what do you?

S3S4:   That I am not supposed to split a word into two, but rather bind them together.

ME: Mhm...If you have a look, you have received it in connection with a comma.

S3S4:   Yes, so instead of a comma I could have linked it together or dropped it or...something like that.

ME: Mhm. ehm..If we take a sentence here like e.g. 'It was a risky trip for all of us,' comma 'there were nearly 60 black people that travelled at the same time'. What could you have?

S3S4:   I could have taken away the comma

ME: Mm, and what would you replace it with?

S3S4:   Mm.. @ good question. No, I…

ME: And alternatively, if you didn't use a full stop you could have used a…

S3S4:   Dash or something like that? Isn't it? A linking word? A linkword?@a word that links the sentence together, binds it together I suppose it is.

ME: Yes..

This student suggests that linking word has to do with the use of dashes, contra splitting a word into two. 'That I am not supposed to split a word into two, but rather bind them together'. In the interview I tried to help her, by looking at one explicit sentence, trying to get her to see how she could have used a linking word instead of just a comma. She doesn't quite get there, even though she starts to reflect upon the meaning of the word after a while:' Dash or something like that? Isn't it? A linking word? A linkword?@a word that links the sentence together, binds it together I suppose it is.' It seems clear to me that this student did not have a very good idea of what 'linking word' means, nor did she understand it when I helped her a bit on her way. She was on to it at the end, saying that it is 'a word that links the sentence together', but she did not manage to put it into use in the explicit example from her text.

These four incidents with the term 'linking word' reveal four different misunderstandings or lack of understanding of the term. The students received the grades 4/3, 5/4, 4 and 4, so there is no indication that their level of competence plays a significant part. They are all around the average level. The fact that some students failed to understand the feedback about linking words when it was given to them in English, might not be a major issue in itself. What it is interesting to see is that some of the students that got the feedback in Norwegian also failed to understand the term. If it had only been the students that received the feedback in their L2 that did not understand the term, it could indicate that it is not recommended to give the students feedback in L2 because it is too complicated for some. Seeing that both feedback given in the students' L1 and L2 caused problems, it was not the choice of giving feedback in L1 or L2 that affected the students' lack of understanding. It is the term, the metalinguistic phrase, which caused the misunderstandings. They are not familiar with the concept 'linking words', and therefore they do not understand this part of the feedback. This might be an indication that teachers should limit the use of metalanguage in order to assure that students actually understand the content of their written feedback.

It should be stressed that material of this thesis does not provide insight into what has been taught in the classrooms prior to the assessment. Whether or not there is coherence between the vocabulary used in the teaching and the feedback is therefore not possible to say anything about.

In general, the use of metalanguage was up until 2013 described in the 'The National curriculum for Knowledge Promotion from 2006, LK06.' The competence aims of 'English as a Foreign Language' are described in 'The National Curriculum for knowledge Promotion', which divides them into four different categories: 'Language learning', 'oral communication', 'written communication' and 'culture, society and literature'. One of the competence aims for grade 8-10 described the use of metalanguage: 'The student should be able to use basic terminology to describe grammar and text structure. (The LK06) In the revised edition which came in 2013, this competence aim was removed. I contacted The Ministry of Education and Research via email and asked them why this had been done. They replied that the message in a consultative statement from schools and The Ministry of Education and Research was that this competence aim was very demanding for the students. They recommended to rather focus on the students' ability to put their knowledge about grammar in use, than being able to *describe* their grammatical knowledge. They also said that the Ministry regards this

competence to fit better into the category of 'written communication'. Today, this competence is described under 'written communication': 'The students should be able to use central patterns for orthography, conjunctions, sentence- and text structure when producing texts.' This competence aim focuses, as the Ministry explained in the email, on the use of the language, not the ability to talk about it. Metalanguage is clearly not as vivid in the competence aims in the 2013 edition as it was before.

The material of this thesis shows that when teachers use metalinguistic language in their feedback, students often find it hard to understand the feedback. In fact, they often don't understand it at all. 'Metalinguistic language' was the category that had the highest frequency of all the pitfalls that was detected in the material. It is therefore interesting to see that the perception of the use of metalinguistic language that was stated in the consultative statement, corresponds well with my findings. Further on, it is important that this change in the Knowledge Promotion is implemented by teachers in their feedback, meaning that the use of metalanguage should be reduced. Firstly, because it is no longer an explicit part of the competence aims. Secondly, and most important, because it interferes with the students' understanding of the feedback. And feedback which is not understood will be of little, if no, help to the students. While the material of this thesis is not large enough to determine any facts, I will at least state that it identifies metalanguage as one of the severe obstacles for many ESL students when it comes to understanding feedback and assessment. The teachers should be cautious with the use of metalanguage in feedback, especially with young learners.

Another reason for raising awareness about the use of metalanguage in feedback is the findings in the quite recent studies done by Shintani and Ellis (2013) (See section 2.6.3 on Metalanguage and metalinguisic awareness), which signals that metalinguistic explanations does not necessarily improve the students' implicit knowledge, and does not have a durable effect on students' genuine knowledge of language, and that extensive use of such explanations might not be recommended.

4.1.2 The teacher's way of expressing

While the previous section of the analysis dealt with single words that were not understood, the following section will focus on larger units of language. The present study will shed light on both sentences and expressions that the students struggled with.

When a teacher gives written feedback to a student, he or she will most likely feel the need to give the student a lot of information. For many reasons, the amount of feedback should be limited. (See 'Cognitive overload' section 4.2.1.) It is very difficult to express a lot of information in a little comment in the margin of the text. Messages like these are '*intended to convey a great deal in a few words*' (Walker, 2009:2). The above mentioned research points at the importance of teachers' way of expressing themselves. Teachers want students to make use of their comments, something which is impossible if they do not understand them.

In addition to the use of metalanguage, the teachers' way of expressing themselves was what caused most misunderstandings or lack of understanding comments. Incidents that have been labelled and put in this category are expressions and sentences that the student just did not understand. No single words have been put into this category. Expressions and comments from the material that caused problems for the students are listed below. The expressions that are written in Norwegian have been translated by me, and my translation is put in parenthesis to the right. An elaboration with a more thorough description of the different expressions and the assumed meaning of them is presented in the beginning of the following subchapters.

- Direkte skrivefeil   (Direct writing error)

- Flyt i arbeidet   (Workflow)

- Godt språk   (Good language)

- Meir utfyllande   (Elaboration needed)

- Feil val av ord   (Wrong choice of words)

- Munnlege variantar   (Oral variants)

- Text that describe changes

- How to precisely write sentences including quotes.

- What would these changes continue for the nation Norway in the future?

- Is that so?

- Meaning would be great.

- This is not an answer to any task.

It should be stressed that I have not interviewed the teachers about these comments, and it is therefore not possible to know what the intended message behind the comment was. Some of these expressions are expressions that I recognize from my own feedback, and I have also heard similar expressions used orally by colleagues and others. The following analysis will therefore be divided into two subsections. The first subsection will be limited to the expressions that I consider to be the most commonly used by teachers: workflow, direct spelling errors, wrong choice of words and good language. The second subsection will deal with examples of ways of expressing that were not understood, but the examples are not regarded by me as commonly used. They are single, specific examples.

4.1.3 Commonly used expressions

This section presents expressions that students struggled to understand. It is my impression and experience that these expressions are much used amongst teachers at lower secondary schools. .

Workflow

My assumption of the meaning of this expression is that it refers to the coherence and cohesion of a text. If a student has good workflow, it means that it is a logical text where the different pieces of text function well together, and builds together into a cohesive unit. Using the terms 'workflow' is to me an indication that words are flowing quite naturally, and that the text has a drive forwards, bringing the reader along.

At school 1, student 3 struggled with a comment from the teacher on workflow:

'Your work flows well and you have written a lot.' Below is an excerpt from the interview.

ME:	Eh, let us just start at the top, with your comments. It says here that your work flows well and that you have written a lot. What do you think he means by 'your work flows well'?
S3:	ehhmm(..) that I(...) I'm not quite sure. That it's kind of like, he doesn't, I'm(..) no, I don't really understand.
ME:	No, that's (..) But what do you think it is, you don't have to be sure. If you(..)
S3:	Ehm, that I sort of know something, that I sort of can write it down(..) without (..) that it flows in a way.
ME:	Yes? that it comes down
S3:	Yes.
ME:	On the paper?
S3:	Yes.
	(My translation)

The student does not seem to understand what the teacher means by this expression. When asked about the meaning of the expression, the student responds by using phrases like 'not quite sure, kind of like, sort of, in a way'. The fact that the student does not finish his sentences also indicates uncertainty. In this case, it should be pointed out that the expression is used in relation to praise. The student does not understand what he is being praised for. If the reason for the praise is not understood, it is impossible for the student to implement the element of praise in future work. (See also section 2.6.5 for more on 'Praise') In this case, a more thorough explanation of what lies in 'your work flows well' would be beneficiary to the student.

Wrong choice of words

Student 4 at school 2 got a comment in his feedback saying 'Your sentences are a bit simple, with wrong choice of words.' Below is an excerpt from the interview.

ME: What do you think he means by saying that your sentences are simple?

S2S4: That I use the simplest words I know to create a sentence. When I know other more difficult words which can describe the same, but in another and a bit more complicated way?

ME: Mhm.. and that you have the wrong choice of words, what do you think about that? What is it that's wrong with your choices, you think he means?

S2S4: Mm (..) I don't know. Sometimes there are words in the text that's not supposed to be there at all, kind off.

ME: Mhm.

(My translation)

The student does not seem sure about what the teacher means by 'wrong choice of words'. He says that 'there are words in the text that's not supposed to be there'. I believe that he means that he sometimes could just leave some words out. What he does not seem to consider is that he sometimes should have chosen another word than the one he has chosen. Some teachers might also use this expression when students go wrong when writing words that are close in pronunciation, but far apart in meaning and spelling. I continuously correct students at lower secondary for mixing up words like buy/bye, thought/taught, write/right, guy/gay,

where/were. If this is what the teacher refers to, I would suggest to rather use the word 'spelling' when pointing this out. It is a more precise word, which points more directly to what the problem might be.

The comment 'Wrong choice of words' might be used in general by many teachers to indicate that students should use another preposition or just a more suitable word, e.g. 'lake' instead of 'water', 'pot' instead of 'kettle' and so on. Unless the teacher is very specific about why the choice of words is incorrect, it might be hard for the student to find out himself. Once again, the lack of being specific might be what is causing trouble for the students when they try to understand what the teachers are trying to give them feedback on.

Direkte skrivefeil (Direct writing errors)

This term is commonly used amongst teachers according to my experience. I use it myself and so does my colleagues. The word 'direct' is not necessarily used in connection to it, but the term 'skrivefeil'/writing error (My translation) I would say is widely used. It is my assumption that this is used to comment on mistakes related to spellings and conjugations, errors in writing that are easily spotted.

Student 4 at school 1 had difficulties with this term, see excerpt below.

ME:	'Few direct writing errors'. What do you think he means by 'direct writing errors'?
S2S4:	Eh (...) words (..) maybe 8…) eh. I don't know. Maybe that the writing errors are small (...) there were examples from the text, but that (...) ehh (...) for instance punctuation and stuff (..) I'm really a bit unsure.
ME:	Mhm (..) Is it (..) what kind of writing errors is it that can't be direct?
S2S4:	Ehm (..)maybe words. Maybe when people talk to you and things like that?
ME:	Yes?
S2S4:	Maybe (..) I'm a bit unsure.
ME:	Yes, you're unsure about that.

(My translation)

As with the previous example, I believe that the student just does not understand this expression. This is supported by the continuous breaks when trying to explain the expression

and of course by the student saying that he is unsure. I believe that he is not just unsure, he does not understand. The expression might be too unclear for the students to understand what the teacher is actually referring to. What is a writing error? An error in writing is an expression wide enough to cover a vast number of aspects of a written text. The use of the word 'direct' might be an attempt to narrow it down, but it seems like this is not enough to make the student understand. In the interview he is also asked 'what kind of writing errors is it that can't be direct?' in order to help him in the right direction. He does not have an answer, and says that he is 'a bit unsure'. And I must say, I am not sure I know the answer myself. Is 'writing error' most commonly used to point out a mistake in spelling? Instead of using the expression 'writing error' I suggest that the teachers opt for more specific expressions, or that they elaborate further what the students need to address their attention to.

Ok/godt språk - ok/all right/good language

It is my impression that this term is widely used. It is an expression I know that I have used myself, and it is an expression that I've noticed that a lot of other teachers use as well. Also when discussing students' competence levels between colleagues orally, I would say this is a commonly used expression of high frequency.

Student 2 at school 2 gave the following answer when asked about the meaning of this:

ME:	What do you think he means by saying you have a good language?
S2:	Mm(..) maybe that I write things in the right way and things like that? That I (..) no(..) what to say.
ME:	Yes.
S2:	I explain things correctly, in a way.
	(My translation)

I assume that when Student 2 says 'write things in the right way' she means correct orthography, such as spelling and conjugations. In addition, it seems like the student believes the teacher refers to the content, about how she explains things. Worth noticing is also the use of 'maybe' and the many pauses, which I will say is a strong indication of the student's uncertainty.

Student 4 at school 2 was also asked about the same expression. The teacher had written 'You have good arguments for why you like the text and your language is ok'. An excerpt from the interview on this follows below.

> ME: I am wondering about this word 'ok'. You've been given feedback that you have a language that is all right, and that you have commented on the different literary devices in a way that is all right. Do you feel that you understand what lies in the fact that things are all right?
>
> S2: It's all right, but I could have done better, sort of. I think that might be what he means. That he knows I could have done better.
>
> ME: Yes. Do you feel that if you were to write this once more, you know what you will do differently?
>
> S2: Njaaa (..) Used the dictionary more, because that is something I don't normally use. Read through the text while I write, not just write. Correct things that I think sounds wrong.
>
> (My translation)

The student uses words like *might* and expresses uncertainty by answering *njaaa*, before pausing. It is my impression that the student is not convinced as to what the teacher means by 'ok language'. Once again, it seems to be the lack of specific and explanatory comments that lead to students not understanding the comments.

Common for the four types of comments that have been presented here is, as I see it, that they are not specific enough. This goes especially for 'wrong choice of words' and good language'. They do not provide the students with information about what exactly has gone wrong/right and why this is a good/bad thing. When they write 'good language' - the students do not know what is good. When they write 'wrong choice of words' - the students do not know what is wrong about the word they chose. The students need a more thorough explanation. What consequences do this have for the students? If they do not understand the comments, it is hard for them to use the intended message from the teacher. If they should implement something they did well or avoid something they did wrong, they need to be told so - even though the teachers might feel as they are spoon feeding the students. They often need it.

72

When the intended message of the feedback comment is not understood, it is unlikely to have any effect on the student's learning outcome. Chanock (2000) writes in her paper about comments which are used frequently by teachers in their feedbacks. 'If they are much used and apparently little heeded, it is probably worthwhile trying to articulate a brief but fairly specific explanation of the particular problem or requirement.' This quote describes how teachers should be specific when pointing out problems or errors in students' texts.

4.1.4 Other expressions

The following section will look at expressions from the material that the students struggled to understand. While the previous expressions in the section above were considered to be much used, the expressions in this section are single expressions that I cannot claim are commonly used by teachers.

Student No. 4 at school No.4 has several comments from teacher which he does not understand. Below are examples with the corresponding excerpts from the interviews.

ME: If we start at the top here, it says in parenthesis, no in the margin. What has he written there?

S4S4:   Oh, that so?

ME: Oh, is that so he writes. What do you think he means by that?

S4S4: Noooo (...)

ME: Why do you think he has written it? There are some, there is a line here.

S4S4: There yes, that's probably it.

ME: Yes. But do you understand what he is trying to tell you with it?

S4S4: No, not quite, really.

> ME: No. And just to have said it, I don't know either. I haven't talked to him about it, so it's not like I'm sitting here knowing what you should answer.
>
> (My translation)

The student does not seem to understand neither what the comment 'Oh is that so' points at, nor what the teacher means by it. At the same page, the teacher sums up the two tasks that make up Part A of the mock exam. For Task 1 the feedback simply consist of 'Not a very good answer to the text', in addition to the comment ' note errors'.

In the interview the student expresses that he has not understood the task properly and that he therefore has not provided an answer that fulfilled the criteria. Further on in this feedback, the student gets several other comments that advice him to investigate a linguistic element on his own. For instance, note the comments 'You need to have a look at spell./gram.'

Why did Student 4 not understand these comments? One suggestion is that the comments fail in providing an explanation of the problem, likewise to many of the comments in section 4.1.3.The same goes for the comment 'Not so sure this is great' , it does not say anything about why the teacher does not think it is great. The comments in the box above both state the fact that something is not good and that there are errors. But what is the student going to do about it? How is he e.g. going to act upon the comment 'note errors'? Is he able to find this out by himself?

This student got the grade 2-3 (out of 6), which means that his abilities in the subject are low. He can 'note the errors', but he is probably not capable of fixing them or figuring out how to correct his errors himself. The teacher's message to the student might be beyond his proximal zone of development. (ZPD). Admitting that one is unable of doing something is not always easy. Maybe the teacher failed in adapting his feedback to the student's competence level? Adjusting the task to the student's level of competence is important in order to make the student motivated for acting upon the feedback. Vygotsky's theory on ZPD, goes straight to the point of what I suspect Student 2 might have felt as a problem. To 'note the errors' was outside his ZPD. This could lead to two things:

1) The student failing to find out and be left with a feeling of failure.

2) The student realizing before even starting that this is too difficult, preventing her from trying due to lack of motivation. In order for the student to understand the correct use of the ing-form, it might have been easier if this had been tried for *in cooperation* with the teacher, not alone. Vygotsky distinguishes clearly between what the student is able to achieve individually and what he is able to achieve together with someone and the proximal zone is a zone that "the child does not have individually and by itself, it is a zone that it shares with the teacher' (Imsen, 1998, p.159-160.My translation).

These examples are from one teacher alone, and are in themselves not enough to conclude in any way. Still, they serve as examples of how important it is to adapt the feedback to the individual students. If teachers fail to do so, the risk that the student does not get the message increases. And if the message does not come across - then what is the feedback worth? Very little, I believe.

4.1.5 Explaining grammar

To explain grammatical elements and to correct students on their use of them is difficult. Grammar is something many students might have a somewhat negative attitude towards. With this in mind, I believe that it is of crucial importance that teachers try their utmost to make corrections on grammatical elements in such a way that they are easily understood by the students. The following examples of feedback related to grammar will deal with the expression 'to be' and punctuation signs.

To be

A grammatical element that has had me and my colleagues lose a bit of our sanity from time to time, as this seems to be an element that needs corrections time and time again. But why? Teachers ask themselves why it is so hard for many of the students to use this correctly, but maybe the question should be why we are not able to explain it to them in such a way that they actually understand? Following is one example from the material on the use of 'to be'. The excerpt below is from the feedback to Student 5 at School 1.

> 2. Bruk "to be" bak subjekt. Am/is/are/was/were. Subjekt er personen eller tingen som setningen handler om.
>
> *Eksempel 1*: "I <u>am</u> running behind the tree". Du kan ikke fjerne "am". I dette tilfellet er "I" subjektet.
>
> *Eksempel 2*: "The chair <u>was</u> nice". Setningen handler om stolen, og denne er derfor subjektet. Subjektet trenger "to be" bak, i dette tilfellet "was".

This was discussed with the student, as shown in the following translated excerpt from the interview:

> ME: And then he wants you to use "to be" behind the subject. Meaning 'am/is/are/was/were'.
>
> S1S5: I didn't quite understand that.
>
> ME: No. He exemplifies it: 'I am running behind a tree. You cannot remove "am" . For instance you cannot write "I running behind the tree".
>
> S1S5: No, I understood that.

ME: Yes. But what word is 'to be' (...) do you think?

S1S5: Å vere? (Norwegian meaning of to be)

ME: Yes. So, use to be behind the subject. And then there are these words here, why do you think he has written them? Am/is/are/was/were.

S1S5: Maybe I should use them? Am/is/are, remind them?

ME: Mhm..

S1S5: It could be it..

ME: Mhm. Where does he want you to use them, you think?

S1S5: Not I running behind the tree, I am running. Put it in front, not just write the sentence, make sure to put it in.

ME: Mhm. Example 2 : The chair was nice". 'The sentence is about the chair and this is the subject. ' What is it that is the subject?

S1S5: was

ME: 'The sentence is about the chair, and this is therefore the subject'.

S1S5: (...)

ME: Ehm (...) So then it is chair which is the subject of the sentence, that is what it is about.

S1S5: Yes.

ME: And then there is something, that he wants you to put in, as he writes, 'behind the subject'. What is that?

S1S5: was, maybe?

ME: Yes, he has put in was behind the subject. Ehm(..) and then it says ' the subject needs *to be* behind it, in this case *was*. Ehm, I don't know *(..)* Could it be that 'to be', that all of these words here (pointing at am/is/was/were), they are different forms of *to be*. In a way. Meaning, when you take *to be* and conjugate it, depending on who is the subject of the sentence, they become different. Eh (..) could that be what makes you unsure about it?

S1S5: Njaa (..) I think so. Or, when he writes *to be* I don't really understand what he means.

ME: No, you don't understand (..) you kind of don't understand that *to be* could be all of these words?

S1S5: No, only what he is saying , be behind the subject.. (check recording, unclear)

Me: Ok, that's ok.

At the end of the interview the students is asked if there is anything that was particularly easy or difficult to understand.

S1S5: Not No.2, I didn't really understand that.

ME: No.

S1S5: It was a bit too much at once, am/is and stuff.

Me: Yes.

S1S5: So I became a bit like...confused.

ME: Ok, that's no problem!

(My translation)

What seems to be the crucial point of this incident, is that the student does not see the relation between the infinite 'to be'' and the different tenses and conjugations of this verb. The explanation therefore gets too complicated, because the student does not understand that 'to be' is the base of so many other words. If the teacher had explained it without the use of 'to be', the students might have understood it better. The language and choice of words in the feedback was just too complicated for the student. 'To be' is not a metalinguistic phrase, but I will at least refer to it as an advanced phrase for students at lower secondary school. I have experienced many students that get the conjugations of verbs and the various tenses right, without knowing that the infinite 'to be' conjugated in the different tenses become well known verbs like was/were and is/are. The students' lack of understanding this link has lead to a great deal of frustration many times, possible not only to me. Maybe teachers should focus less on 'to be' and more on just getting the verb tenses correct? This would also be more in accordance with the changes in the LK06 done in 2013. (See section 4.1.1) Focusing on actually getting the grammatical elements correctly is more important than being able to speak about it.

78

Punctuation signs

Getting the punctuation signs correct is often about small nuances. Should there be a comma, should the sentence be split into two? Where should the quotation marks be, and so on. Many students have issues with getting their language correct that are far bigger than getting their punctuation correct. It can be hard to explain this in writing to students, because the nuances are so small, and even more so, they are not so noticeable when you read something silently. I often encourage my students to read out loud what they have written, because it makes it easier to hear where something went wrong in the punctuation. My experience is that many of them do not find punctuation so important. They might be right in the sense that it does not necessarily has to be on top of the list of things to correct, but when the students reach a certain level it becomes more important.

This section deals with one example of feedback on punctuation signs. Student 1 at School 3 has an incorrect use of punctuation signs in connection with the use of quotation marks. When an utterance by someone is a part of a larger sentence, the student uses a period after the utterance, instead of comma. The teacher has commented upon this at two occasions, as shown below.

lanterns and stuff." Another solider answered. The solider ran towards me "I am here	Merknad [BAS9]: stuff", another…
eat. Denis didn't talk much. He was just concentrating on the hard work. "I am just serving my country." he said.	Merknad [BAS15]: country", he said

The teacher has provided the student with the correct version in the right hand margin. When the student is asked about the first example he manages to see the difference between what he has written and what the teacher wants him to write. When asked about the second correction the student was asked specifically about his understanding of the feedback.

ME:	And then she has commented on one of those. Which looks a little like the one we have up here right? (Pointing at the first example)
S3S1:	Yes.
ME:	Why should it, do you know why it should be a comma here, or?
S3S1:	No.
	(My translation)

This example shows how a student can identify the difference between the correct and incorrect use of a grammatical element. However, he does not know why there should be a comma instead of a period. The teacher's feedback does not provide him with an explanation. This raises interesting questions about the teacher's intentions: Does she expect the student to look this up in the grammar books? Does she believe that this is something the student will understand by looking at the corrections she has made? Can the student be expected to manage to implement the correct usage in his future writing? Is this within the student's PZD? Do students at this age have a maturity level high enough for teachers to expect them to investigate grammatical rules on their own? If one also take into consideration that this text was graded 3-, it is tempting to answer an immediate no to many of the questions above.

When discussing the use of metalanguage (See section 4.1.1.) it was implied that students who receive grades below average are likely to experience more difficulties with metalinguistic words than others. I believe that teachers must be careful to expect students at lower secondary level to initiate an individual exploration of grammatical challenges pointed out by the teacher. Regardless of what level they are at, this requires quite a lot from the students, and as I see it students with grades below average are less likely to initiate solving grammatical challenges on their own.

Even though the material of this thesis is by no means large enough to state facts, I find it interesting to see that problems with understanding grammatical explanations mostly occurred with students who got grade 4 or lower. This can indicate that teachers should be particularly cautious when they comment upon grammatical elements, bearing in mind that this is a particularly tricky field to master in the subject of 'English as a Second Language.'

Comparing this to the findings on metalanguage, there is a possible link. If we go back to the teacher's explanation of the use of 'to be' above, we see that the teacher uses metalinguistic word to explain the correct use of 'to be'. He uses 'subject' and talks about the placement of the subject in accordance to 'to be'. Explaining grammatical elements by using metalinguistic words is quite common I suppose. However, these two categories 'explaining grammar' and 'using metalanguage' seem to coincide. The students who struggle with metalanguage have grades below average, as do the students who struggle to understand the teachers' grammatical explanations. This implies that students at this level (grade 4 or lower) need feedback which is more in accordance with their competence level. It seems like the use of metalanguage is what can be the underlying reason for some of the other types of problems

80

students experience in understanding feedback. And also, that it is the students with a competence level below average that are most likely to struggle with this.

4.1.6 Praise

'For every negative thing you write, write three positive ones ' is an expression I have heard many times, stressing the importance of avoiding too much negative feedback. This section takes a closer look at some elements of praise in the material and how the students understand them.

Student 1 at school 3 was praised for one of his sentences, as seen in the excerpt from the feedback below.

The next day a truck came and arrested Lawrence. I don't know what happened later. Rumours tell that she was arrested for being a spy. Others say she was sent to a psychiatric hospital. Anyway one thing is for sure. She was a damn good solider, one of my best actually.

Merknad [BAS23]: I really like your very last sentence!

This was discussed with the student and below follows an excerpt from the interview.

ME: And then she writes here: I really like your very last sentence. What does that mean?

S3S1: Probably something about it

ME: Yes, but what is she thinking about that last sentence then?

S3S1: (...)

ME: Does she think it's good?

S3S1: Yes.

ME: Yes! She does, doesn't she? She likes it really well. She thinks it's a good sentence. Do you see why it's a good sentence?

S3S1: huh?

ME: Do you have any idea why that sentence is good? (..) Does it differ from the rest in any way? She has chosen one sentence that she has commented on and think is really good.

S3S1: (...)

ME: Why do you think it's good?

S3S1: (...)

ME: Have you thought about it?

S3S1: Nooo

ME: But when you look at it now?

S3S1: (...)

ME: No, that one wasn't so easy maybe?

(My translation)

To me, it seems clear that the student does not understand what the teacher likes about this sentence. She gets several questions about it, and is given time to answer. As I see it, the problem with this comment from the teacher is that it does not tell the students what is good about the sentence. This is supported by Race (2001:69) that suggest that 'it is better to praise exactly what was very good or excellent in a little more detail, rather than take the short cut of just using the adjectives themselves'. When it comes to effective feedback, Burke and Pieterick (2010:50) write that 'It is important to be able to tell students exactly what is going well and what has gone wrong in their assignments. (..) praise comments like 'I enjoyed reading your paper' do little help to the student think about what they did to make the text enjoyable to the reader'. In comparison to the feedback given to Student 1 above, Burke and Pieterick exemplify something almost identical to the comment from Teacher 1 in the excerpt above. The feedback does not give Student 1 any information about what is good about the sentence, and neither does the student seem to understand. In fact, student 1 had no suggestions at all for what it could be that makes the teacher like this particular sentence. Further on, Burke and Pieterick (2010:50) also claim that teachers must 'be aware of the fact that criticism and praise are evaluative comments that judge the quality of students' work and that show students what the tutor values.' The comment above does not state what the teacher

values about it. A comment which does not state the reason for the praise that they give equals a comment which the student cannot learn from, nor understand.

Even though this is just one example, I can recognize this types of praise from other feedbacks I have seen in my years as a teacher, and know that I have also given praise without reasoning for it myself. When time is short and the pile of texts to be assessed is tall, it is easy to forget that praise is not necessarily useful, especially if it is not thoroughly explained. I believe it is fair to say that teachers should opt for a more conscious approach to giving praise. The praise should be well reasoned in order for the students to fully understand what is being praised. If a student is given praise for something specific, I state that the chance that the student will opt for an iteration of the positive element in their future writing increases, as opposed to giving praise which is not reasoned for. Also, teachers might consider giving praise in another context than in writing, if possible. Encouraging students can just as well be done during lessons or in feedback conversations.

In more general terms, the examples above show that a lot of the feedback is not understood because teachers do not explain enough or do not go into detail about why something is not good/bad. In section 2.7.2 on 'The effectiveness of feedback is one of the qualities that feedback should have in order to be effective 'is frequent, timely and detailed enough'. *(*Gibbs and Simpson, 2004) Being detailed enough seems to be what is lacking in a lot of the feedback in this material. It is just as important for students to understand what they are being praised for, as what they are doing wrong. Improving one's writing is not just about avoiding mistakes, but just as much about developing what is good.

4.2 Possible pitfalls

This section presents pitfalls that were uncovered in the material. The pitfalls are not related to single comments that are categorized, as in section 4.1. They have come to the surface partly due to experience from the pilot study, as well as personal experience from the assessment of hundreds of texts from students at this level. Some of the pitfalls were in the back of my mind when carrying out the interviews and they presented themselves in the material of the thesis, as they had done in the pilot study. This made me see them as relevant issues to raise awareness to, and the pitfalls will be commented upon in this chapter.

4.2.1 Cognitive overload

The question of how many topics, or how many of the errors, one should correct when giving assessing a text, has been an issue that has caused an ongoing debate. Should an assessment cover all aspects of a text and all the competence aims of the LK06? This could be a way of assuring that I give them feedback on all topics they should get feedback on. On the other hand, giving them feedback on everything might end up in what the CEFRL refers to as a *cognitive overload*:

'Whatever approach is being adopted, any practical assessment system needs to reduce the number of possible categories to a feasible number. Received wisdom is that more than 4 or 5 categories starts to cause overload and that 7 categories is psychologically an upper limit.' *(*The CEFR, 2001:193*)*

I particularly find this to be an issue of importance regarding the weaker learners, like that of Student 2 from School No. 4. One the next page is an excerpt from the assessment that illustrates this issue.

They were best friends for years but one day it all change. There started a new girl in the class. She was the hottest girl they have ever seen. When the clock rings. They go outside and they go to the girl and say: Hi my name is Brock and these are may to two best friends Danny and Peter what is your name, Britney, she said. So, Britney why did you move here? My mum got a job on the factory. Oh that's nice. Where do you come from? I am really from Liverpool, but moving here to London was really scary. Met any nice people in this town? No not really, Moved her yesterday and we aren't finished unpacking. It rings in again now they have class.

The school was over now, Brock, Danny and Peter did go to pizza house there they are every Friday, Peter says: what you guys think about the new girl? Brock says: I like her, I mean I really like her, she is the most beatifuel girl I ever seen in my whole life I think am maybe in love with her. Danny says: Love? How can you be in love with her, you guys talked like 5 min. Brock it is just someting with her. Peter: what is it with her? You just wan`t to sleep with her. Brock says: Yes am really wan't to sleep with her to. Danny: that never going to happen.

It is Monday and they are back to school and then Britney come over to Peter and says I like you. You wan`t to go on a date. Peter says: Sure when where? Pizza house 8 a clock be there nice dressed.

Their ability to take in all the feedback is sometimes limited, so I think it is very important to keep their ability to make use of the feedback in mind. This is also pointed out in Budimlic (2012) who amongst other issues, comments upon the interpersonal aspects of feedback.' Some teachers remarked that there is clearly a difference in providing comments to high achievers and low achievers. Thus, they focus their comments narrowly, often limiting the corrections to three problem areas'. (Budimlic, 2012:78) This utterance from Budimlic also corresponds with the above mentioned advice from the CEFR to 'reduce the number of possible categories to a feasible number.' (The CEFL, 2001:193)

This is important, not only with regard to the students' ability to take it all in, but also with regards to their motivation and encouragement. Students with a low level of competence

might be overwhelmed by the amount of error corrections by the teacher who gets lost in the temptation of going crazy with the red pen, leaving them with far too much to cope with.

Maybe Student 2 is left with far too much to cope with? Some object to this, pointing at the possibility for mistakes to fossilize. (Hyland and Hyland, 2006:81 on Higgs and Clifford, 1982 Lalande 1982) I do not fear this fossilization, as I believe that it is important not to bite over more than a student can chew. One should keep the individual student's competence level in mind when choosing how many issues to comment upon in the assessment.

As seen above, the question of how many topics to assess might be a weighing between the fear that the student's mistakes will fossilize and the desire to help them improve all the elements that need to be improved. This weighing will be affected by the teacher's personal belief in what is the correct thing to do for the individual students. The above excerpt from the teacher's feedback contains a lot of ticks and crosses. The excerpt from student's text above is less than one page long and contains corrections as regards eleven topics:

- Past tense form of verbs

- Sentence structure

- Punctuation signs

- Quotation marks

- Translating Norwegian expressions into correct English expressions

- Choice of words

- The definite article

- Words missing in sentence

- Choosing the correct tense

- Expressing time correctly

- Conjugation of adjectives

From personal experience I know how easy it is to make these marks as you read through a student's text. Still, even though each little correction might be small to the teacher, the sum of it all might end up covering a vast amount of topics. This is much easier to do by hand than by computer. But how do we expect the student to take in the feedback, if it contains 11 different issues? All of which are commented upon by small corrections, lines, tick and crosses, without explanations. Where shall he begin? How will he feel when he sees the feedback? As I see it, the likeliness that he will feel discouraged by just looking at it is considerably large. Even though this is just one teacher at one school, I find it reasonable to believe that this might be transferrable enough to justify a second look.

The other teachers who participated, and who wrote the feedback digitally, commented on a considerably lower number of issues. Could this imply that cognitive overload is more likely to take place if the feedback is written by hand? Race (2004) points at an interesting disadvantage of providing the feedback handwritten rather than digitally written. He says that one of the disadvantaged is that 'it becomes too tempting to degenerate into shorthand - ticks and crosses - rather than to express positive and critical comments.' (Race 2004:5) If you see that a student should have put a comma instead of a quotation mark, it will take you longer to cross out the stop sign and insert that comment digitally then it will take you to do at hand. Therefore, it is my assertion that cognitive overload is more likely to occur if the teacher assesses by hand than by computer. Still, the main reason for pointing at this possible pitfall is to raise teachers' awareness to the amount of topics they touch upon when they give feedback in general. The question of writing by hand or computer will be further addressed in section 4.2.3.

4.2.2 The division of power in the feedback situation

When interviewing the teacher at school No.1, he made me aware of the fact that he had given student No. 2 a feedback that was incorrect. His feedback was a general description of the student's mock exam, in addition to two bullet points with directions for future improvements for the student. In one of the bullet points he wrote:

'You have to work with the conjugation of verbs in the past tense. For instance you lack some -ed endings at some of the verbs. It is very important that if you choose to write the story in the past tense (which is the most common), the whole story should be in the past tense.' (My translation)

Before I started the interview with the student the teacher told me that he had realized that the student had in fact written the verbs correctly according to the tense it was written in. He had misunderstood and believed that the student intended to write in the past tense, while she had in fact written it in the present tense. In the interview with the student I brought this up, in order to make her aware that she had written it correctly.

ME: He has also commented here that you need to work on conjugating the verbs correctly in the past tense. And he has also said that.. He writes that you are lacking some endings in the past tense, but then he has told me that he has mistaken the tense for another tense. So then I am thinking that we don't have to go that much into it. But can you remember when you read the comment after your mock exam, that you reacted to it, in any way?

S1S2: 'Mmm.. I remember thinking 'Oh, did I do that?' Because I couldn't remember what tense I had used. You forget so fast, the details at least. But I remember that I, a little bit 'oh, that was quite a lot of mistakes'.

ME: Yes, that you had.

S1S2: Yes, because I usually don't have that many mistakes. I had been given..

Me: Yes, you had been given a 5 at this right, so it is a strong text.

S1S2: Yes, I have earlier received a 6 as well, so I can make it if I want to.

ME: Yes.

S1S2: So I was a bit surprised when there were so many things he wanted me to correct.

ME: But then there was one less thing at least, right?

S1S2: Yes.

(My translation)

The conversation shows that the mistake done by the teacher is not discovered by the student, even though she seems to be a bit puzzled by the "mistake" that the teacher has pointed out. She does not seem to question the correctness of his feedback. After all, should she? Students expect teachers to tell right from wrong when correcting and giving feedback. Even though teachers should make sure that mistakes such as this do not occur, they are only humans, and they do make mistakes.

This incident and the conversation above can be used to point at the fact that the students assume that teachers are correct in all their feedback, and that they have trust in this. Is this a positive attitude to feedback? Of course, one might say. Of course a student should expect the feedback to be correct. On the other hand, should students be expected or taught to have a more critical approach to the feedback they receive? What is it that affects the students' attitude towards the teachers' feedback? In 'Feedback i skolen' ('Feedback in schools', my translation) by Hartberg, Dobson and Gran (2012) it is described how the division of power between teacher and student is present when it comes to giving and receiving feedback. . 'Feedback is founded in a relationship between teacher and student that is asymmetrical. It is about power' (Hartberg, Dobson and Gran, 2012:56, my translation,). Hartberg, Dobson and Gran describe two different types of powers, identified by Foucault. The more traditional one of them is the belief that power is about someone beholding something that the other one does not, e.g. knowledge, skills or experience. And this is exactly why I believe that students seldom question the feedback they receive. In addition, teachers are the ones who know how the core curriculum of a subject should be carried out. Regarding an English mock exam, the teacher is the one who knows about the preferred structure of a text, the use of grammatical elements and basic syntax in use. My impression is that the students' general assumption is that the teacher knows everything, and is going to teach them about it, including correcting them when they do wrong. The teacher is the one who judges their performance and grades it. In other words, the teacher beholds the power, because he is the one who also beholds the knowledge, skills and experience and the right to judge. The students also have knowledge, skills and experience, but not to the same extent. Therefore, the balance of power in this relationship is not equal.

Kronholm-Cederberg (2005) also points at the possible challenges on this issue, underlining that the students often write to show the teachers that they can write, and that their texts are a response to the teachers request for a text. 'The school-context in itself and the teacher's roles of being the one who orders, in addition to being a recipient and judge, make it hard to not take the instrumental side of school-writing into context' (Kronholm-Cederberg 2005:53)

Further on, Hartberg, Dobson and Gran also describe the relationship between the student and the teacher as another, and more complex, form of power. Power in the sense of something that cannot be directly linked to one person, but something that is present in the net of relations that is weaved between the participants. (Hartberg, Dobson and Gran on Foucault

(1999) 'To be the speaker gives more influence than the opposite, to be a listener or silent(..) how these relations are carried out will affect the relationship of the power between teacher and student'(Hartberg, Dobson and Gran 2012:57, my translation)

The form of the feedback in this case is a written one, but I still consider the teacher as the speaker. The feedback is in writing, and handed back to the student, who can then contact the teacher if she/he has any questions. I will state that the feedback is carried out in such a way that it underlines the relationship of the teacher as the speaker, and the student as a listener, or receiver. It can be difficult for the student to immediately contact the teacher if she/he has any questions to the teacher. The feedback might be handed back in the classroom, where the student might be competing for the teacher's attention with 25 other students. Contacting the teacher in between lessons or in the next lesson, when the teacher might have something else planned for the class, might not be easy for a student, especially not students at this age. They are at stage in their life where they are often struggling to 'find themselves', they are unsure of themselves. To take the responsibility and follow up on their feedback by contacting the teacher might be too much to expect? In this case, the student was quite advanced and the mock exam was given the grade 5. A selection of the above conversation shows that this student appears to be quite self-confident and generally receives good grades in English as a subject.

> S1S2: Yes, because I usually don't have that many mistakes. I had been given..
>
> Me: Yes, you had been given a 5 at this right, so it is a strong text.
>
> S1S2: Yes, I have earlier received a 6 as well, so I can make it if I want to.
>
> (My translation)

Still, the student did not question the teacher's feedback, nor did she ask him any questions in the time after the feedback was handed back to her. I will by no means exaggerate what can be learned from this specific incident, but I believe it is fair to state that it at least can function as a reminder of important issues; it is important that teachers establish an environment that makes it easy for the students to discuss the feedback they have received. In addition, teachers must be aware that there most likely will be an asymmetrical division of powers between them and their students. How this relationship of power is divided can affect the students' threshold for contacting the teacher. Also, the age of students at lower secondary schools,

90

might sometimes require that they are handled with a bit of kid gloves, as opposed to more grown up students.

4.2.3 Feedback written by hand

If people are asked to make a list of whose handwriting they have had most trouble understanding, I guess teachers will be safely placed among most people's top three. If feedback is written by hand, it is probably not a surprise that some of the comments will be misapprehended due to the actual handwriting itself. Chang (2012)

Out of the four teachers that participated in this study, only one of them wrote the feedback by hand. The other ones wrote it digitally. The material of handwritten feedback only consists of feedback from one teacher. Needless to say, the material can only show possible tendencies. In the feedback given by this teacher the following words were not understood by students due to the teacher's handwriting:

- errors

- punctuation

- gram (Short for grammar, my comment.)

- s

- past tense

- contents (x 2)

- account

It is interesting to see that except from 'errors, 's' and 'account', these words are metalinguistic. My belief is that these words are unfamiliar to the students, and that they therefore cannot recognize them. Frequently used words that are part of the students' everyday language will be easy for them to recognize, even though the handwriting might be poor. They will have a visual memory of well known words, and therefore they are likely to understand them, even though the very writing of the words might be poorly executed.

Just as with grammatical explanations and single words that are not understood, metalinguistics seem to be involved in many of the cases where students struggle to understand the feedback from their teacher, and seemingly it also be one of the factors contributing to misunderstanding handwriting.

Also, writing the feedback by hand might cause a floodgate of corrections and cognitive overload, simply because it is very easy to fill the feedback with ticks and crosses. (See section 2.6.6)

5   Conclusion

This study has aimed to find out how students experience their teachers' written assessments of written texts, focusing on what the students struggle to understand. The study has also aimed to identify possible pitfalls, in order to raise teachers' awareness on the matter. In this chapter the findings of the current study will be summarized with reference to the research questions.

5.1   What the students struggle to understand

Research question reiterated: When students struggle to, or do not understand a comment in their assessment, what is causing this lack of understanding?

Former studies of students' understanding and experience with assessment have shown that it can be a challenge for students to actually understand the different comments from teachers. (Weaver (2006), Chanock (2000), Krohnholm-Cederberg (2009). The mentioned studies are carried out with students at upper secondary and university level. The current study confirms that also students at lower secondary level have troubles understanding what the teachers mean when they assess their texts.

The use of metalanguage seems to be one of the aspects that are causing a lot of troubles for some of the students. There is an imbalance between the level of metalanguage that the teachers use and the metalanguage that are familiar to the students. According to the LK06, students were expected to be able to use metalanguage to some extent, but in the revised edition from 2013 this competence aim was removed. It might seem as though the teachers might still be assessing with the LK06 2006 edition in mind, which justifies some use of metalanguage. The findings support the removal of this competence aim, and imply that the use of metalanguage does not benefit the assessments, or the students' understanding of it.

In addition, it seems like some expressions that are regarded to be much used by teachers, are not very well understood by students. In many cases, the students did not understand them at all or they were unsure if they knew what the teacher intended to say. There were also other comments that care not regarded to be of common use, that were hard for the students to understand. Explanations of grammar were also found difficult to understand by some students. Seemingly, the most prevailing reason for not understanding comments is that the

comments from the teachers are unreasoned or unspecific. They lack an explanation of why, something which makes it hard for the students to act upon the comments. Furthermore, this affects the students' usability of the assessments. Needless to say that, it is hard for students to make use of the assessment if they do not understand parts of the contents of it.

5.2   Identification of possible pitfalls

Research question reiterated: In order to make sure that the students understand the feedback of the assessment, is it possible to identify pitfalls that teachers should seek to avoid in their assessments, and if so, what are they?

The material of current study detected several possible pitfalls. One of the major ones was that teachers' advice or comment on issues outside the students' ZPD, something that may result in student's not taking any action on their assessments because they are simply not able to. Another important pitfall detected was cognitive overload, which might lead to discouraged students feeling overwhelmed by the amount of issues they should opt to improve. In addition to this, it is also pointed out that teachers are advised to be aware of the power relations that might be present between them and their students, and that this might affect to what extent the students will initiate a discussion with the teacher about their assessment. This is an important issue for teachers to raise awareness to. Should teachers fail to make the assessment understandable or plunge into some of the pitfalls (and they will!), it is even more important that the students feel that they can discuss this with their teacher. Therefore, a balanced relationship of power, or at least awareness that there might be an imbalance, is important to bear in mind.

5.3   Implications

Summing up the findings and answers to the research question, the hope is that the findings of this study can give some assessments implications to teachers who are interested in improving their assessments. The main implication is that assessments should consist of more thorough explanation than some teachers tend to give, using a vocabulary that the students are comfortable with. Students are likely to benefit more from assessment that explains, using language that is easy enough for the students to understand the explanations.

Also, teachers might find it useful to take a second look at their own assessment, e.g. by interviewing some of their students on their understanding of the assessment. Finding out if some of the pitfalls detected in this study are present in their assessments, or if there might be others to avoid, is hopefully of interest.

5.4 Future studies

If further research is to be carried out after this thesis, a suggestion can be to carry out a similar study, but also to add a second interview with the teachers. In this interview the student's reaction to the assessment could be discussed with the teachers, in order to get information that might gain an even better understanding of why students fail to understand teachers' comments.

When going through the material there were several other issues that I would have liked to investigate further, but which I had to leave out due to the limitations in size that a master thesis has. Some of these were:

- Why do students with high grades receive less feedback than others? Some of the students with grades 5 and 6 were not included in this thesis, because the teacher has given them very little feedback to their work. Is there a misconception that students who are good enough to achieve grade 6 on written work do not have any elements they could improve on? Might it be because teachers fail in challenging them when creating the tasks, making them too easy for them to develop from where they are?

- Some of the comments that the student struggled with became more understandable to them when we sat down and went through their mock exam together. Comments like 'Oh, I understand it now that you say it like that, I just did not see it when I read through it myself' were uttered several times. It would be interesting to look more closely at the feedback situation; are the students left to deal with the feedback by themselves or do teachers go through it together with the students? What would the students benefit from and why? To what extent do students have to deal with feedback alone, even though the feedback might be labelled as ' what the student can do if guided' (ZPD).

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7   Attachments

7.1 Approval from NSD.

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES

(NSD)

Aud Solbjørg Skulstad
Institutt for fremmedspråk Universitetet i Bergen
Sydnesplassen 7
5007 BERGEN

Vår dato: 15.11.2013	Vår ref: 36266 / 2 / KH	Deres dato:	Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 11.11.2013. Meldingen gjelder prosjektet:

36266	*Formative assessment of written texts*
Behandlingsansvarlig	*Universitetet i Bergen, ved institusjonens øverste leder*
Daglig ansvarlig	*Aud Solbjørg Skulstad*
Student	*Birthe Bjørstad*

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstiller kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/meldeplikt/skjema.html. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, http://pvo.nsd.no/prosjekt.

Personvernombudet vil ved prosjektets avslutning, 15.05.2015, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Vigdis Namtvedt Kvalheim

Kjersti Haugstvedt

Kontaktperson: Kjersti Haugstvedt tlf: 55 58 29 53
Vedlegg: Prosjektvurdering
Kopi: Birthe Bjørstad birthe.bjorstad@gmail.com
Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

7.2 Invitations and approval letters to participate in project – schools.

(2 pages)

Forespørsel om deltaking i forskningsprosjektet

"Elevars oppleving av skriftleg formativ vurdering av skriftlege tekstar i engelskfaget"

Bakgrunn og formål

Eg skal gjennomføre ei undersøking i tilknyting til mitt mastergradstudie hjå Universitetet i Bergen, Institutt for framandspråk. Dette er eit erfaringsbasert og fagdidaktisk mastergradstudie som eg tek i tillegg å arbeida som engelsklærar på Meland ungdomsskule. Formålet med studien er å sjå nærare på korleis elevar erfarer skriftlege tilbakemeldingar og vurderingar av eigenproduserte skriftlege tekstar, som den tradisjonelle «skulestilen» eller heildagsprøva.

Eg tek kontakt med dykk ettersom de er ein skule som har relativt nær geografisk tilknyting til meg og min arbeidsstad.

Kva inneber deltakinga i prosjektet?

Det vil verta fokus på eleven si forståing av læraren si tilbakemelding og vurdering av teksten. Data vil verta registrert på lydopptakar og det vil verte teke kopi av elevteksten.

Deltakinga i studien vil krevje at ein lærar og fem elevar gjev meg tilgang til ein ferdig vurdert tekst, der vurderinga er gjeven skriftleg. Teksten må vera produsert av eleven i løpet av skuleåret 2013/2014.

Det er ønskjeleg at det er lærarar frå 10.trinn eller 9.trinn som deltek, men dette er ikkje noko krav. 8.trinn kan også delta.

Deltakinga vil krevje at læraren stiller opp på eit intervju med underteikna, der elevteksten vil verta diskutert. Dei fem elevane vil også måtte stille på eit intervju kvar, i tilknyting til den aktuelle teksten. Intervjua vil verta gjennomførte i løpet av våren 2014. Elevane sine føresette vil verta informerte om prosjektet og må godkjenne at eleven deltek. Desse godkjenningane vil verte innhenta etter at underteikna har oppretta kontakt med læraren som ynskjer å delta.

Kva skjer med informasjonen?

Alle personopplysningar vil verte behandla konfidensielt. Det vil kun vere underteikna, samt rettleiar ved UiB som har tilgang til informasjonen. Underteikna vil transkribere intervjuet og anonymisere eleven og skulen i transkripsjonen. Lydfila vil deretter verte destruert. Eg treng ein kopi av elevteksten og den kopien eg får med meg frå skulen kan anonymiserast i form av overstryking av eleven/skulen sitt namn.

Det vil ikkje verta mogleg å identifisere skulen eller elevane i den endelege og offentlege publikasjonen. Prosjektet skal etter planen avsluttast 15.05.2015.

Frivillig deltaking
Det er frivillig å delta i studien, og læraren eller elevane kan når som helst trekke sitt samtykke utan å oppgje nokon grunn. Dersom nokon trekk seg, vil alle opplysningar verta anonymiserte.

Dersom ein eller fleire av lærarane i engelsk ynskjer å delta eller har spørsmål til studiet, ta kontakt med student eller rettleiar under:

- Student:
Birthe Kråkenes Bjørstad, Orresteinen 33, 5916 Isdalstø.
Epost: birthe.bjorstad@gmail.com
Tlf: 97 97 12 15

- Rettleiar v/UiB
Aud Solbjørg Skulstad, Sydnesplassen 7, 5020 Bergen.
Epost: aud.skulstad@if.uib.no
Tlf: 55 58 48 35

Studien er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS.

Med venleg helsing

_____

Birthe Kråkenes Bjørstad

<u>Samtykke til deltaking i studien frå lærar ved skulen.</u>

Eg har motteke informasjon om studien, og er villig til å delta:

(Namn på lærar, dato)

☐ *Eg samtykker til å delta i intervju*
☐ *Eg samtykker til å gje frå meg kopi av inntil fem ferdig skriftleg vurderte elevtekstar, under føresetnad av at elevane og deira føresette på førehand har godkjent dette.*

7.3 Invitation and approval letters of participation in project – students.

(2 pages)

Forespørsel og innhenting av samtykke til deltaking i forskningsprosjektet

"Skriftleg formativ vurdering av elvar sine skriftlege tekstar i faget Engelsk som andrespråk. "

Bakgrunn og formål

Eg skal skal gjennomføre ei undersøking i tilknytning til sitt mastergradstudium hjå Universitetet i Bergen, avdeling for framandspråk. Dette er eit erfaringsbasert og fagdidaktisk mastergradstudium, og eg har arbeidd som engelsklærar i grunnskulen i fleire år. Formålet med undersøkinga mi er å sjå nærare på korleis elevar erfarer skriftlege tilbakemeldingar og vurderingar av eigenproduserte skriftlege tekstar, som den tradisjonelle «skulestilen» eller heildagsprøva.

Grunnen til at de får dette brevet er at eg ber om samtykke til at _____ (elevens namn) deltek i prosjektet, og ber om eleven og dei føresette sitt samtykke til dette.

Kva inneber det å delta i undersøkinga?

Deltaking i undersøkinga vil kreve at eleven gjev meg tilgang til ein ferdig vurdert tekst, der vurderinga er gjeve skriftleg av læraren i faget engelsk. Teksten må vera produsert av eleven i løpet av skuleåret 2013/2014. Deltakinga vil også kreve at læraren stiller opp på eit intervju med underteikna, der elevteksten vil verta diskutert. Det vil bli teke lydopptak av intervjuet.

Vidare krevst det også at eleven stiller på eit intervju, der teksten og eleven si oppleving av tilbakemeldinga/vurderinga av den vil verte diskutert. Intervjuet er anslått til å vare i ca. 30 minutt og vil verte gjennomført på skulen til eleven, og innanfor skuletida til eleven. Intervjuet vil finne stad i løpet av våren 2014. Det presiserast at deltaking i prosjektet ikkje har noko med eleven sin innsats i faget å gjera, og at den på ingen måte kan påverke karakteren i faget.

Kva skjer med informasjonen?

Alle personopplysningar vil verte behandla konfidensielt. Det vil kun vere underteikna, samt rettleiar ved UiB som har tilgang til informasjonen. Underteikna vil transkribere intervjuet og anonymisere eleven og skulen i transkripsjonen. Lydfila vil deretter verte destruert. Eg treng ein kopi av elevteksten og den kopien eg får med meg frå skulen kan anonymiserast i form av overstryking av eleven/skulen sitt namn.

Det vil ikkje verta mogleg å identifisere skulen eller elevane i den endelege og offentlege publikasjonen. Prosjektet skal etter planen avsluttast 15.05.2015.

Frivillig deltakelse

Det er frivillig å delta i undersøkinga, og læraren eller elevane kan når som helst trekke sitt samtykke utan å oppgje nokon grunn.

Dersom du ynskjer å delta i undersøkinga, vil eg sette stor pris på det, då eg er heilt avhengig av andre lærarar og elevar si frivillige deltaking for å få gjennomført dette prosjektet.

Om de har spørsmål er de hjarteleg velkomne til å ta kontakt med student eller rettleiar under:

Student:
Birthe Kråkenes Bjørstad, Orresteinen 33, 5916 Isdalstø.
Epost: birthe.bjorstad@gmail.com
Tlf: 97 97 12 15

Rettleiar v/UiB:
Aud Solbjørg Skulstad, Sydnesplassen 7, 5020 Bergen.
Epost: aud.skulstad@if.uib.no
Tlf: 55 58 48 35

Studiet er meldt til Personvernombudet for forskning, Norsk samfunnsvitenskapelig datatjeneste AS.

_____

Samtykke til deltaking i forskningsprosjekt frå elev og føresette ved skulen:

Vi har motteke informasjon om undersøkinga, og gjev vårt samtykke til deltaking i undersøkinga slik det er beskrive i dette brevet.

Elevens namn: _____

Elev:
☐ *Eg samtykker til å delta i intervju.*
☐ *Eg samtykker til å gje frå meg kopi av ein eigenprodusert tekst, vurdert og retta av lærar.*

(*Signatur frå elev, dato)*

Føresette:
☐ *Vi samtykker til at _____ deltek i intervju.*
☐ *Vi samtykker til eleven gjev frå seg kopi av ein eigenprodusert tekst, vurdert og retta av lærar.*

(*Signatur frå føresette, dato*

7.4 Self-made table for categorizing students' challenges with assessment

School/ Student	Grade	Error by teacher	Way of expressing	Metalanguage
S1S1	4+			
S1S2	5	x		
S1S3	4		x (flyt i arbeidet)	x (måloppnåelse)
S1S4	5 - 4		x (direkte skrivefeil)	
S1S5	3-			x (subjekt) (to be)
S2S2	5+		x(godt språk)	
S2S4	4 - 3		x(meir utfyllande, (feil val av ord)	x(preposisjonar,tekstbinding)
S2S5	5 - 4		x(munnlege variantar)	x(tekstbinding)
S3S1	4		x(text that describe changes, how to precisely write sentences including qoutes))	x(linking word, full stop, contradictory)
S3S2	5			
S3S3	5+			
S3S4	4			x(quotation marks, linking word)
S3S5	5			
S4S1	5 - 4		x(changes continue)	x(contents,)
S4S2	4			vocabulary
S4S3	5+			
S4S4	2 - 3		x(og, is that so?, meaning would be great, this is not an answer))	x(punctuation, contents, structure, syntax)
S4S5	6			x(syntax)

School/ Student	Grade	Simple words, expression	S needs help understanding	Grammar explanation
S1S1	4+			
S1S2	5			
S1S3	4			
S1S4	5 - 4		x	
S1S5	3-			x (to be)
S2S2	5+		x	
S2S4	4 - 3			
S2S5	5 - 4			
S3S1	4	x(vivid, point of view, likely to happen)	x(Jonas insecure, not text)	x(comma quotation)
S3S2	5			
S3S3	5+	x quotes		
S3S4	4	x(vivid)		x(carefully picture)
S3S5	5	x(tension,		
S4S1	5 - 4	x(composed, contents)		
S4S2	4		x	
S4S3	5+			,
S4S4	2 - 3	x(quotation marks unknown)	x (buyed, fighted,)	
S4S5	6			

School/ Student	Grade	Handwriting vs. PC	Praise	Correcting symbols
S1S1	4+			
S1S2	5			
S1S3	4			
S1S4	5 - 4			
S1S5	3-			
S2S2	5+			
S2S4	4 - 3	x		
S2S5	5 - 4			
S3S1	4		x	
S3S2	5			
S3S3	5+			
S3S4	4			
S3S5	5			
S4S1	5 - 4	x (contents/account.)		x(R, underlining)
S4S2	4	x(past tense, contents, +)		x(underlining
S4S3	5+	PZ, __?,		
S4S4	2 - 3	x(, errors, punctuation, gram, s)		x(norv/now, underlining and arrow)
S4S5	6			

7.5   Email from The Norwegian Ministry of Education

Svar på Spørsmål om kompetansemål i engelsk

post@utdanningsdirektoratet.no

on 09.09.2015 10:58

Til: Birthe Kråkenes Bjørstad <Birthe.Krakenes.Bjorstad@meland.kommune.no>;

Hei
Vi takker for henvendelse.

Høringsuttalelsene fra skoler og fra Kunnskapsdepartementet pekte på at kompetansemålet var svært krevende. Tilbakemeldingene bemerket at eleven skal **anvende** sine kunnskaper om grammatikk, og ikke beskrive dem. I tillegg mente skolene at kompetansemålet passet bedre inn under hovedområdet *skriftlig kommunikasjon*. I gjeldende læreplan ser det slik ut etter 10. trinn:

- skrive ulike typer tekster med struktur og sammenheng

- bruke sentrale mønstre for rettskriving, ordbøyning, setnings- og tekstbygging i produksjon av tekst

Bare ta kontakt om noe er uklart.

Mvh

Avdeling for læreplanutvikling

7.6 Transcription of interviews

In the following subsections the transcription of interviews is presented.

7.6.1 School 1 - Student 1

ME: Sånn, då er det elev nr.1 på skule nr.1. Du har i hovudsak fått to tilbakemeldingar på stilen din. Så den første her, den går på korleis du skriv ordet «with». Ehh.. (..) Også skriv han at dette er ekstremt viktig at du lærer deg, for no har du fått denne tilbakemeldinga i to år på det ordet, sant? Ehh... Også kjem han med ei forklaring her..: «*Th-lydar uttales med tungespissen mellom tennene, og du kan vite at det staves «with» ved å huske hvordan den uttales.*» ehmm... Forstår du..på en måte...forskjellen mellom dei to ordene? Eller, viss du skal ..viss du kjem til neste gong du skal skrive enten det ordet eller det ordet (pointing at *with* and *whit*) .. kan du bruke det som han har forklart deg då?

S1S1: Eeh...ja. (hesitating)

ME: Ja. Kan du forklare meg det han forklarte deg der? Altså..korleis kan du huske på at *with* skal vere med -th på slutten og ikkje tidlegare i ordet?

S1S1: Nei, det bare..lyden av ordet..tenker eg bare.

ME: Ja. Og kva er det med den der, den th-lyden, korleis kan du kjenne den i munnen din?

S1S1: He...akkurat *det* synst eg litt vanskelig, men eg kjenner igjen lyden.

ME Ehh..ja.. For viss du hugsar at det med -th, han har skrive -th her sant? , at alle th-lydane skal ha tunga bak her sånn.. With...*så* kan du hugse det, men trur du du klarer, altså, trur du du klarer å hugse det?

S1S1: Eh.Ja.

ME: Ja. Det er flott. Skal vi sjå, må bare ta en liten pause. (someone entering the room, and leaving). Den andre kommentaren som du har fått den går meir på sjangeren, på sjangertrekket novelle, sant? Og han har skrive at han synst den går over litt lang tid, og at vi gjerne vil vite litt meir om korleis ting opplevast og følast og sånn. Ehm, også har han skrive her: «*Forstår du?*»Her ha han gitt ei forklaring til deg, på korleis han synst du kan utvikle den sjangeren. Ehm, kva tykkjer du sjølv om den tilbakemeldinga? Kunne du f.eks, klarer du å oppsummere den? Dersom du skal fortelle til meg. Kva var det han ville at du skulle gjere?

S1S1: Nei, det er ikkje så veldig lett å hugsa akkurat.

ME: Nei. Men om du les litt på det no, eller, du kan jo berre sjå litt på det. Kva, viss du, kan du sei sånn litt med dine eigne ord, kva er det du må tenke på med novellesjangeren?

S1S1: Ja...det er det der med at det må komme over en kort tid. (...) og ja, at han vil oppleve litt mer om det.

ME: Ja. Korleis kan du få lesaren til å oppleve ein tekst? For han skriv at han vil oppleve det, ikkje berre bli fortalt det.

S1S1: Beskrive litt mer..beskrive hva som skjer og hva hun gjør og sånt.

ME: Ja. Ehm..Er det noko med den, er det noko du synst er vanskelig, eller litt sånn at du ikkje er heilt sikker på, eller noko som er uklar i den tilbakemeldinga du har fått?

S1S1: (Silent)

ME: Er du heilt.. den her med th-lyden for eksempel. Føler du deg sikker på at du kan vite forskjellen? Dersom du har med deg det arket på neste tentamen, vil du kunne bruke den tilbakemeldingen sånn at du er sikker på at du får det ordet riktig?

S1S1: Ja.

ME: Ja. (Silence) Då har eg eigentleg ikkje fleire spørsmål til deg. Kjempekjekt at du ville stille på!

7.6.2 School 1 - Student 2

ME: Sånn, då er det elev nr.2, skule nr.1. Vi skal snakke litt om dei to tilbakemeldingane du har fått. « All dialog bør starte på ny linje.» Også har han vist deg her, korleis han synst det bør vere. (Example of dialogue)

S1S2: Ja.

ME: Har du nokon spørsmål til det, eller synst du det er...?

S1S2: Nei.

ME: Nei. Du skjønnar korleis det skal vere?

S1S2: Ja.

ME: Ja. Også kommenterar han litt innhaldet i historia di. At han er usikker på kva som er hovudkonflikta. Han synst det var litt mange forskjellige ting. At ho var i teater, at ho hadde ei venninne som hadde problem med mannen, også var det jobbsøking også. Så skriv han at alt løste seg plutselig, men at vi veit ikkje korleis, kvifor eller kva betydning det har. Og at han ville ha fokusert på eitt problem og gått litt nærare inn på det. Kva tenkjer du om den tilbakemeldinga og det som han skriv her til deg?

S1S2: Det stemmer jo egentlig då, fordi at eg hadde litt hakk i margen..at eg skulle ha forbedret litt.

ME: Dersom du skulle ha skrive denne historia om att, er det nokon av dei tema som var tatt opp som du ville ha ..altså. Kva ville du ha gjort for å forbetra historia di då, dersom du tenkjer på det med innhaldet som han har kommentert her?

S1S2: Eg ville ha utdypet litt mer, men altså. Siden stilen skulle vere på maks så og så mye, og siden eg var, du vet jo.. Vi hadde en og en halv side, og eg skrev jo akkurat en og en halv side. Eg tror det var noen linjer med. Då ville eg tatt også kortet ned på noe, også litt mer på noe annet. For eksempel det med følelser, også.

ME: Ja. Ja, for de hadde ei maksbegrensing på kor lang den teksten skulle vere?

S1S2: Ja.

ME: Ja. Og den skulle vere en og en halv side?

S1S2: JA, viss eg husker riktig så.

Me: Ja. Datasider?

S1S2: Ja.

ME: Ja. Var det med 1,5 linjeavstand? Hugsar du det?

S1S2: Nei, det var 1,5 linjeavstand, en og en halv side.

ME: Ok. Korleis kan du fokusere meir på...? Korleis kan du, han skriv her at han vil at du skal utforske eit problem litt nærare.

S1S2: Han mener vel at eg skal ta å utdype litt mer om balletten som var.. Det kan hende det såg ut som det var to problemer. For eksempel sånn.. det må liksom vere eit hovudproblem.

ME: Ja. Så har han og kommentert her at du må jobbe med å bøye verb i fortid. Også har

113

han vel og sagt at... Han skriv at manglar ein del fortidsendingar, men så har han sagt at han har sett litt feil med kva tid den var skrive i. Så då tenker eg at det er ikkje så viktig å gå så mykje inn på det. Men kan du hugse om, når du las den kommentaren etter tentamenen din, at du reagerte på nokon måte? Eller om du...?

S1S2: Mmm...eg husker at eg tenkte «åja, gjorde eg det?» Fordi eg kunne ikkje huske i når tid eg hadde skrive. En glemmer så fort då, deltaljene då. Men eg husker at eg litt «åja, det var litt voldsomt med feil».

ME: Ja, at du hadde..

S1S2: Ja, for eg pleier ikkje ha så mye feil. Eg hadde jo fått...

ME: Ja, du hadde jo fått en 5 på den her sant, så det er jo ein sterk tekst.

S1S2: Ja, eg hadde jo komt opp i 6ere og, så eg kan jo klare det viss eg vil.

ME: Ja.

S1S2: Så eg ble litt overrasket over at det var *så* mange ting han ville eg skulle rette på.

ME: Men då var det jo en mindre då, sant?

S1S2: Ja.

ME: Så då var jo det greit.

S1S2: Mhm.

ME: Er det noko med tilbakemeldinga, altså når du har fått tilbakemeldinga på teksten din, er det noko du sit att og tenkjer at du er litt usikker på? Kva han meinte du skulle der eller..

S1S2: Eg merket at når eg fikk først den tilbakemeldingen at han var litt usikker på hva som var hovedkonflikten, så merket eg det at eg tenkte litt sånn: Okei, kva var det eg skreiv då. SÅ måtte eg liksom, lese om igjen det han hadde sagt eg måtte forandre på. Så eg merker at når eg får tilbak svar så må eg noen ganger lese om igjen, for var det *det* han mente eller var det *det* han mente. Noen ganger blir eg litt usikker.

ME: Ja. At du rett og slett ikkje hugsar kva det var..?

S1S2: Ja.

ME: Mhm.

S1S2: Men han begrunner jo bra då, kva som trengs forandring på.

ME: Han skriv her at «Du har ei lang fortelling med lite skrivefeil og grei flyt.» Kva tenkjer du ligg i begrepet flyt?

S1S2: Mmmm.. eg tenker egentlig på det han.. eg tenker på det at eg hopper ikkje, eg går sakte fram. Det er det eg forbinder med flyt.

ME: Ja. Så skriv han at du har ei flott innledning. Ja. Er det noko du har lyst å sei? Er det noko du tenkjer eg ikkje har spurt deg om eller sånn? Om tilbakemeldinga?

S1S2: Nei, eg kommer ikkje på noe.

ME: Nei. Då var det bare det vi skulle snakke om.

S1S2: Ja.

ME: Då skal eg bare slå av her.

114

7.6.3 School 1 - Student 3

ME: Sånn, då er det skule nr.1, elev nr.3. Eh, vi skal bare begynne på toppen vi, med kommentarane dine. Det står at du har flyt i arbeidet ditt og at du har skrive veldig mykje. Kva trur du han meinar med at du har flyt i arbeidet?

S1S3:   Ehm.. at eg...eg vet ikkje helt.

ME: At det liksom er sånn at, han ikkje, eg er..nei, eg skjønner ikkje helt.

ME: Nei, det er...Men kva trur du at det er, du treng jo ikkje vere heilt sikker? Viss du...

S1S3:   Ehm.. på en måte at eg kan noe liksom, at eg kan liksom bare skrive ned..uten at.. at det flyter liksom.

ME: Ja? At det kommer ned

S1S3:   Ja.

ME: Ned på papiret?

S1S3:   Ja.

ME: Ja. Også skriv han at du har *«skrevet veldig mye og at det er tydelig at du har forstått engelsken du har leste.»* Ehmm.... Så skriv han om ting som du kan jobbe meir med. Så skriv han *«du skriv veldig som du snakkar.»* Ehm, korleis..kva trur du han meiner med det?

S1S3:   Han mener når eg snakker engelsk då, så skriver eg sikkert sånn.

ME: mhm.

S1S3:   mhm.

ME: Ja. Tenkjer du...er det nokon forskjell mellom måten ein snakkar og skriv på?

S1S3:   Ja, en må jo...du må jo liksom skrive kordan det staves, men ikkje kordan det snakkes.

ME: Ja. Eh, så skriv han også at *«du er nødt til å bli litt mer obs på skrivefeil».* Er det greit å forstå kva han meinar med den, «å bli obs på»?

S1S3:   Å bli liksom... å bli mer sånn at eg..at eg legger merke til skrivefeil og sånt.

ME: Mhm. Også må du «bruke ordbok aktivt». Kva vil det seie då, å bruke ordbok aktivt?

S1S3:   At eg må...bruke ordboken når eg ikkje forstår korsen ordet skrives XXX. (unable to hear last word)

ME: Mhm. Også skriv han «Du må lære deg reglene for punktum og stor bokstav. Mangel på dette vil alltid forhindre høy måloppnåelse.» Kva...holdt på å sei, kva tenkjer du om det som han har skrive der?

S1S3:   Eg skjønner ikkje det der *«alltid forhindre høy måloppnåelse»*.

ME: Nei, at det er vanskeleg å forstå?

S1S3:   Ja.

ME: Mhm.. Kva trur du at han kan meine med det?

S1S3:   Ehh..at det forhindrer at eg får høyere karakterer, eller noe sånt?

ME: Mhm... Det trur eg stemmer, at det er det han meinar. Reglane for punktum og stor bokstav, er det slik at du synst dei er litt vanskelige å hugse og ..

S1S3:   Ja.

ME: sånn? Føle du at du kan de?

S1S3:   Ja.

ME: men at du glemmer de?

S1S3:   Ja.

ME: Er det sånn?

S1S3:   Eg kan de egentlig, men eg glemmer det.

ME: Ja. Ja, det var egentlig bare det. Det var de kommentarane han hadde. Då skal eg slå av her.

7.6.4 School 1 - Student 4

ME: Sånn, då er det elev nr.4 på skule nr.1. eh.. På oppsummeringskommentaren din her så har han skrive: *"Du gjorde det veldig bra med oversettelsen fra engelsk til norsk. Du har også skrevet en veldig lang og bra stil med få direkte skrivefeil."* ….Ehm.. Den her for eksempel: *"Du har skrive ein lang og bra stil."*.. Kva , på ein måte... Kva informasjon får du ut av det, eller kva tenkjer du at han meinar med det? *"Ein lang og bra stil."*

S1S4: Eh, eg tenkjer kanskje at kordan eg skriv er betre sidan i fjor. Siden eg forklarer mye bedre og sånn.

ME: Mhm. *"Få direkte skrivefeil."* Kva trur du han meinar med direkte skrivefeil?

S1S4: Eh...ord...kanskje… eh..Eg veit ikkje. Kanskje at skrivefeilene er små. (...) Det stod eksempel fra teksten, men det...eh..f.eks sånn tegnsetting og sånn.. Eg er litt usikker egentlig.

ME: Mhm.. er det...kva for nokre skrivefeil er det som ikkje kan vere direkte då?

S1S4: Ehh...kanskje ord. Kanskje når folk snakker til deg og sånn?

ME: Ja?

S1S4: Kanskje..Eg er litt usikker.

ME: Ja, du er usikker på det. Så skriv han at "*det er tydelig at du har lagt mye arbeid ned i denne prøven"*, også kjem det som han vil du skal jobbe litt meir med. Det eine er tegnsetting. her skriv han at" *du brukar ein del komma hvor de ikke hører hjemme. Prøv å skrive setningene uten komma først. Høres de riktige ut?Husk at a lle setninger må ha et tegn på slutten.Du mangler punktum en del steder, og du har skrevet dialog uten tegnsetting"*. Så kjem han med eit eksempel her. Ehm.. korleis..Er det greitt å forstå kva han meinar der, eller er det noko du?.. Eller, viss du skal forklare til meg kva han har eigentleg sagt til deg i det punktet der?

S1S4: Han mener at eg skriver veldig masse komma, og lite punktum. Og at eg skriver stor bokstav der det ikkje skal vere stor bokstav. Sånn, for at på vanlig måte så skriver eg litt spesielt egentlig.

ME: Ja. at det bare blander seg litt?

S1S4: Ja.

ME Ja, for no snakte du litt om det neste punktet sant. Han skriv *"Du skal ikke ha stor bokstav på vanlige substantiv i teksten."* Ehm...Kva er substantiv?

S1S4: Kva er substantivet? Det er noko du kan sette ei, et eller en foran.

ME: Mhm.

S1S4: En ting liksom.

ME: Ja. Så har han komt med nokre eksempel frå teksten. Ehh..eksempel på at du har brukt stor bokstav der du ikkje skal ha det, sant?

S1S4: Mhm...

ME: Er det noko du synst er vanskeleg å forstå med dei to punkta der?

S1S4: Ehh..nei.Først når eg leste så skjønte eg det ikkje, men eg skjønner det bedre no. Når eg leste gjennom det skikkelig så skjønte eg det.

ME: Ja.

S1S4: Eg pleier å få de samme feilen på norsktentamen også, på stil og sånnt.

ME: Ja, det er litt det samme som går igjen?

S1S4: Ja

ME: Ja. Er det av og til sånn at du må lese ting..eller, en tilbakemelding, fleire gangar eller?

S1S4: Ja, noen ganger kanskje, viss den er lang og sånn. Eg pleier som oftest å forstå det.

ME: Ja. Ja, men då har vi egentlig snakka om det som han hadde skrive til deg, så då..er vi ferdig.No skal eg slå av.

7.6.5 School 1 - Student 5

ME: Sånn, då er det skule nr.1 , elev nr. 5. Eh, ja. Vi skal begynne med dei kommentarane som han har skrive. Han har skrive at *"det er tydelig at du har forstått korleis ein lagar ein dialog. dette er veldig bra, men husk at du noen ganger må spesifisere hvem som sier hva. Du har også skrevet en god lengde."* Ehm, kva trur du han meinar med ei god lengde?

S1S5: At eg har skrevet langt nok, kanskje?

ME: Ja. *"God flyt?"*

S1S5: At det hører sammen, at det passer godt sammen liksom.

ME: Ja. *"Lite skrivefeil?"*

S1S5: At eg ikkje har skrevet så mange feil, at de fleste ordene er ganske bra.

ME Ja. Også skriv han jo og at du har tydelig forstått korleis du lagar ein god dialog, kva trur du eigentleg han meinar med den kommentaren?

S1S5: .. eg skjønte ikkje helt det der med dialog, men kanskje eg forstår kordan eg skriver..kanskje..viss de snakker sammen kanskje eg forstår kordan eg skriver kordan de snakker sammen?

ME: Ja, at du, at du klarer å få fram det?

S1S5: Ja.

ME: Også det her, at han vil at du skal spesifisere kven som seier kva.

S1S5: Kanskje eg skriver når en person snakker eller, eller eg må skrive litt mer kven. Når han snakker inn på når han snakker og ikkje bare skrive rett på. No snakker Bjørn, eller noe sånt.

ME Mhm. Også har han nokre tips her til kva du kan jobbe vidare med, og då kommenterer han at du..eh.. (…) skal bare sjekke at han gikk her. At *"du må jobbe med entalls- og fleirtallsbøying, av substantiv, på engelsk. F.eks "flere dyr er animals, ikkje animal. "* Kva..forstår du kva han meinar i den tilbakemeldinga her?

S1S5: Ja, eg skjønte der at eg skal bruke animals, og ikkje animal. Den der s-en. Passe på bøyningen, med s-ending.

ME Ja, kor tid er det s-endingen?

S1S5: Ja, den skjønte eg.

ME: Også vil han at du skal bruke *"to be bak subjekte*t." Altså *"Am/is/are/was/were."*

S1S5: Eg skjønte ikkje helt det.

ME: Nei. han kjem med litt eksempel då : *"Subjekt er personen eller tingen som setningen handler om. Eksempel 1: I am running behind the tree. Du kan ikkje fjerne "am".* Du kan ikkje skrive for eksempel " I running behind the tree".

S1S5: Nei, det skjønte eg.

ME Ja. Men ..kva slags ord er det som er "to be"?... trur du?

S1S5: Å vere?

ME   Ja. Altså, bruk to be bak subjektet. Og[så] kjem desse orda her, kvifor trur du han har skrive dei? Am/is/are/was/were.

S1S5: Kanskje eg skal bruke de? Am/is/are, minne de på?

ME: Mhm.

S1S5: Det kan vere det var det.

ME: Mhm. Kvar er det han vil at du skal bruke dei, trur du?

S1S5: Ikkje I running behing the tree, I am running. Sette det foran, ikkje bare skrive setningen, passe på å sette de inn.

ME: Mhm. *"Eksempel 2: "The chair was nice". Setningen handler om stolen, og denne er subjektet."* Kva er det som er subjektet då?

S1S5: was.

ME: *"Setningen handler om stolen, og <u>denne</u> er derfor subjektet."* (Forgot denne when I quoted the teacher the first time)

S1S5: (..)

ME: Ehm… Så då er det chair som er subjektet i den setningen, det er den det handler om.

S1S5: Ja.

ME: Ogå er det en ting då, som han vil du skal putte inn her, som han skriv, "*bak subjektet*". Og kva er det?

S1S5: was, kanskje?

ME: Ja, der har han putta inn was bak subjektet. Ehm.. ogå står det her: *"Subjektet trenger "to be" bak, i dette tilfellet "was"."* Eh..Eg veit ikkje eg… Kan det stemme at det at "to be", at alle disse ordene her (pointing at am/is/are/was/were) det er forskjellige former av "to be". På ein måte. Altså, når du tar "to be" og bøyer det, alt etter som kven som er subjektet i setninga, så blir dei forskjellige. Eh..kan det vere det som gjer at du er litt usikker på det?

S1S5: Nja..det tror eg. Eller, når han skriver "to be" så skjønner eg liksom ikkje helt kva han mener".

ME: Nei, du skjønner ikk...du skjønner på en måte ikkje heilt at "to be" er disse ordene?

S1S5: Nei, bare det han sider, vere bak subjektet, det synst eg..

ME: Ok, den er grei. Er det noko anna du vil sei om den tilbakemeldingen du har fått, er det noko du synst var spesielt lett og forstå, eller spesielt vanskelig?

S1S5: eg synst det var litt lett det som stod her, at eg må spesifisere kven som sier hva. Og det der med å passe på bøyningen med s.

ME: Ja.

S1S5: Og det med skrivefeilene og flyten. Men ikkje den toeren, det skjønte eg ikkje helt.

ME: Nei.

S1S5: Det var liksom litt mye på en gang, am/is og sånt.

ME: Ja.

S1S5: Då ble eg litt sånn..forvirra.

ME: ok. Det er heilt greitt. Sånn, det var det!

S1S5: Yes.

7.6.6 School 2 - Student 2

ME: Sånn, då er det skule nr. 2 og elev nr. 2

S2S2:   Ja.

ME: Ja, eg tenkte at vi eigentlig skal bare gå litt gjennom tentamene din sammen.

S2S2:   Ja.

ME: Du har jo eigentleg ikkje fått noko serleg med kommentarar undervegs,

S2S2:   Ja.

ME: Du har fått nokon...

S2S2:   Ja.

ME: der han har retta.

S2S2:   Sånn rettskriving og sånt?

ME: Ja. Nokon sånne der. Men der har han vel også skrive, på ein måte, kva som er det riktige.

S2S2:   Ja.

ME: Er det nokon av dei som er uklare, noko du la merke til no når du leste igjennom?

S2S2:   ehmm. Akkurat her ser eg jo at eg har skrive feil sjølv då..

ME: Ja. Han har jo skrive at det er have i staden for had, sant?

S2S2:   Ja.

ME: Det er jo sånt sett ikkje så mykje å lure på . Her og sant... at..

S2S2:   Eg ser jo de feilene mine no liksom. Eg veit ikkje kva som..slurvefeil eller.

ME: Ja, det er jo sånn som bare skjer litt undervegs, sant?

S2S2:   Ja.

ME: Men.. ehh.. eg går ut i frå at det er ganske tydlege for deg å forstå.. akkurat..når han har ordna heile feilen for deg, så ser du jo kva som var feil, sant?

S2S2:   Ja.

ME: Men om vi går litt meir inn på dei kommentarane som han kommer med, først på task 1 og 2. Her skriv han: Du viser at du forstår oppgåveteksten til del 1 og løyser dette på ein god måte. Du kjem med gode argument for kvifor du liker teksten og har eit godt språk.

S2S2:   Ja.

ME: Ja. Er det noko med den kommentaren, skjønnar du kva han meiner, er det?

S2S2:   Ja. Altså eg blei fornøyd med den då, siden han sier eg har gode argumenter og forklarer bra kvifor eg liker den. Så, den kommentaren var eg fornøyd med.

ME: Kva trur du han meinar med at du har eit godt språk? Kva ligg eigentleg i det?

S2S2:   Mm..kanskje at eg skriver ting på riktig måte og sånn? At eg.. nei... kva skal eg si?

122

ME: Ja.

S2S2: Eg forklarer ting riktig, på en måte.

ME: Ja.

S2S2: Kanskje?

ME: Ja, eg og tenkjer at det sikkert er litt det. Og samme her og., det han skriv i setninga før: *«Du løyser dette på ein god måte»* Kva..

S2S2: At eg svarer på oppgaven på en god måte.

ME: Ja.

S2S2: Tenker eg då.

ME: Ja. Også skriv han vidare: *« Eg er meir usikker på del 2, der eg trur du har misforstått oppgåva litt. Du skulle ha skrive om korleis forfattaren skapar spaning i teksten, noko du har gjort til ein viss grad, men du har nytta største delen av oppgåva til å fortelje frå teksten. Dette var ikkje ein del av oppgåva.»*

S2S2: Ja, eg har heller bare skrevet det ut fra teksten, heller prøvd å få med de spennende punktene som var der. Så eg har skrevet noen av de tingene eg synst var spennende, også har eg bare skrevet de og prøvd å forklare litt rundt de.

ME: Og kva er det han synst du heller skulle ha gjort då?

S2S2: Ja, nei... kva er kommentaren då?

ME: Berre les han ein gong til du. Du skulle...

S2S2: Eg skulle skriv om, då måtte jo eg..kommentert veldig mye då. Også bare, skrive kva..ehm..

ME: Sant, du skulle skrive om *korleis* forfattaren skapar spenning i teksten.

S2S2: Det har jo ikkje eg gjort. Eg har jo bare skrevet ting eg synst var spennende, på en måte.

ME: Ja.

S2S2: Har gjort det littegranne då, her..

ME: Ja, han skriv at du har gjort det litt.

S2S2: Ja, littegrann i alle fall, sånn som her når eg skriv «*Suzanne makes it interesting when*»

ME: Ja.

S2S2: Ja.

ME: Eh.. (..) Også skriv han om grammatikken din, *«Du viser god kontroll på det engelske språket»*

S2S2: Ja.

ME: Kva tenkjer du om den kommentaren?

S2S2: Nei, det er jo ganske bra det. Det viser at eg skriver bra og sånn.

ME: Ja.

S2S2:: Så skal vi sjå litt meir på den siste oppgaven, task 3. Der har du også fått nokre kommentarar undervegs, sant?

S2S2: Ja. Mhm.

ME: For eksempel, eg ser at ein del av kommentarane her er sånn at ...det skulle vert -ed ending.

S2S2: Ja.

ME: Og det er fortid. Eh..han har berre skrive på -ed. Du har skrive : «*I want to live myself*». Så seier han at det skal vere «*I wanted to live myself*».

S2S2: Ja, men det ser jo eg. Eg skjønner ikkje heilt kvifor eg skreiv det, eg pleier aldri å ha feil på sånne ting.

ME: Nei...for det var det eg lurte litt på, om du skjønner kvifor..

S2S2: jaja.

ME: han har skrive – ed.

S2S2: Eg skjønner ikkje kva som skjedd eigentleg.

ME: Nei. Nei, det skjedde jo eigentleg berre i det første avsnittet. Så skjedde det ikkje så mykje meir.

S2S2: Nei. Eg bommer litt på tiden av verb, synst han då.

ME: Ja, for då kjem vi til det som du har på kommentarane.

S2S2: Men det er jo bare de to då.

ME: Han skriv her: «*Du løyser oppgåva på ein flott måte, du viser eit godt ordforråd*» Kva trur du han legg i det?

S2S2: At eg brukar flere variasjonar på ord og sånt, ikkje så mange de samme ordene.

ME: Ja. «*men du kan fortsatt bli betre på tekstbinding.*» Kva vil det sei?

S2S2: Det er vel eit poeng det. At burde vere bedre på å bruke riktige bindingsord eller noe sånt kanskje?

ME: Mhm, det kan godt hende. Har du eksempel på kva du trur bindingsord er for noko? Altså..

S2S2: Eg veit ikkje eg... og?

ME: Ja. Det kan godt vere bare enkle bindingsord. Ogoså skriv han «*Du har mange avsnitt, men dei fleste av dei kunne med fordel ha vore lengre.*»

S2S2: Ja.

ME: Ja. (...) Viss vi ser på den.. Kva tenkjer du om det? Skjønnar du kva han meinar?

S2S2: Ja.

ME: Eller?

S2S2: Det blir nesten bare mest sider sant? Men han vil kanskje ha litt mer tekst. I steden for å bruke avsnitt hele tiden. Her ble det litt kort sant, akkurat den for eksempel.

ME: Mhm.. Ja. Det der «couple of years» avsnittet sant?

S2S2: Ja. Det ble litt kort.

ME: Ja. Så han skriv her at dei med fordel kunne ha vore lengre.

S2S2: Ja.

ME: Ja.

S2S2: Også at noen av de kanskje burde vert sammen.

ME: Ja, han skriv «kunne du ha knytta nokre av dei saman?»

S2S2: Ja.

ME: Ja. Kva tenkjer du at han meiner med å «*knytte dei sammen*»?

S2S2: Altså, viss noen av de høres lik ut, altså viss de handler om samme greien, så kunne eg tatt de sammen liksom.

ME: Mhm.

S2S2: Ja.

ME: Så skriv han til slutt : *«Språket ditt er veldig bra, men du bommar litt på tid av verb»*

S2S2: Ja, det var de der to.. (mumbling, unable to understand the last words)

ME: Og korleis er det du har bomma då?

S2S2: At eg har skrive at han vil, altså at han ville ha det, nei, han vil. Det betyr jo egentlig at han vil ha det. JA, det er fortid sant, men eg har skrive i notid.

ME: Ja, du har skrive i notid, men det skulle vere i fortid, sant?

S2S2: Ja.

ME: Ja. Men eg tenker at eg har no inntrykk av at du eigentleg .. at det ikkje var noko spesielt du eigentleg lurte på med tilbakemeldingane her. Det var greit å..er det noko du .. om du tenkjer igjennom no og tar et lite overblikk, er det noko du tenkjer at kva har han eigentleg meint med den kommentaren?

S2S2: Nei. Eg trur eg har forstått det ganske greit. Eg er no fornøgd, og eg trur eg har fått ein ganske god karakter også, om eg hugsar riktig.

ME: Ja, supert! Då skal vi avslutte her.

7.6.7 School 2 - Student 4

ME: Sånn, då er det skule nr.2, elev nr.4. Ehm, du har jo ei blanding her sånt, av kommentarar som han har retta også kommentarar på slutten der han har skrive litt tilbakemelding.

S2S4: Ja

ME: Sånn som når han, viss vi begynner med den første her, så har du skrive because there was, også har han sett strek over ein del ord, også står det andre over. Syns du det er greitt å skjønne kva han meiner?

S2S4: Ja, då meiner han at dei skal stå i staden for dei andre orda, så då skjønnar eg liksom kva han meinar med det.

ME: Ja. Og det er jo litt sånn som går igjen mange plassar sant. At han har foreslåt litt andre ord enn dei du har brukt. Det er vel stort sett den typen, den typen.

S2S4: Før så brukte han liksom tusj og tusjet vekk ting og sånt. Og då var det litt sånn, kva meinar han med det. Men det der er mykje betre.

ME: Ja, litt tydelegare?

S2S4: Ja.

ME: når det er på PC? Så får du kommentar her: *"Du viser at du har forstått oppgaveteksten og du løyser det på ein god måte"* Kva trur du han meinar med det?

S2S4: eg trur kanskje han mener at han, han vet at eg ikkje var serlig flink i engelsk. At eg på en måte har skjønt kva oppgåva er og kva eg skal svare på den. på en riktig måte.

ME: Ja, *"og du kjem med gode argument på kvifor du likar teksten og du har eit greitt språk. "* Kva meinar han, altså, greitt språk, kva trur du han legg i det?

S2S4: At eg bruker..Eg veit ikkje ..Eg veit ikkje heilt.

ME: Nei, for når du får den tilbakemeldinga, at språket ditt er greitt, korleis?

S2S4: Eg føler at han forstår det eg skriv liksom.

ME: Ja. Mhm.

S2S4: At han forstår det eg skriver liksom, han forstår kva eg meinar med argumenta i teksten eg skreiv.

ME: Mhm. Ja. I del 2 kommentarar du greitt dei ulike verkemidla, men du kunne ha skrive meir utfyllande.

S2S4: @

ME: Kva trur du han meinar med at du burde skrive meir utfyllande då, du skulle jo beskrive verkemidla til ein forfattar.

S2S4: Eg trur han kanskje meinte at eg burde svart på ein annan måte enn det eg pleier. @veit ikkje

ME: kva slags annan måte ser du for deg då?

S2S4: F.eks fleire fulle setningar i staden for mange korte.

ME: Mhm. Også lurer eg litt på det her ordet greitt. No har du fått tilbakemelding på at du har eit greitt språk og at har kommentert dei greitt dei ulik verkemidla. Føler du at du skjønnar kva som ligg i at ting er greitt?

S2S4: Det er greitt, men eg kunne gjort det bedre liksom. Eg trur det kanskje er det han meinar. At han veit at eg kunne gjort det bedre.

ME: Ja. Føler du at dersom du skulle ha skrive det opp att ein gong til, veit du kva du ville ha gjort annleis?

S2S4: Nja. Brukt mer ordbok, for det er noko eg ikkje pleier å gjere. Lest litt igjennom teksten mens eg skriver, ikkje bare skrive. Å rette på ting eg synst høyres heilt feil ut.

ME: Ja. "I gramatikken må du ha fokus på rettskriving og preposisjonar"

S2S4: Det er eg ikkje noko flink på.

ME: Nei, kva tenkjer du at rettskriving er for noko?

S2S4: Det er det han held på med her liksom, med dei endingane - s'ane og sånt.

ME: Mhm. Korleis ord blir skrive?

S2S4: Ja.

ME: Ja, kva er preposisjonar?

S2S4: @Ehh..Ja, det var og en ting @kva er preposisjonar?

ME: Er det eit ord som det er vanskelig å hugse kva er for noko?

S2S4: Ja, det er noko vi lærte om i norsken, noko eg ikkje kan hugse i så fall.

ME: "Setningane vert litt enkle, med feil val av ord." Kva trur du meinast med at setningane vert enkle?

S2S4: Eg eg brukar dei enklaste orda eg kan for å lage ei setning. Når eg kan liksom andre ord som kan beskrive akkurat det samme på ein annan måte, og litt vanskeligare på ein måte?

ME: Mhm. Og at du av og til har feil val av ord, kva tenkjer du om det? Kva er det som er feil med valga dine, trur du han meinar?

S2S4: Mm.. eg veit ikkje. Det er av og til ord i teksten som ikkje skal stå der i det heile teke, liksom.

ME: Mhm.

S2S4: F.eks som eg egentlig kunne tatt vekk.

ME: Ja.

S2S4: Også av og til så er det nokre ord som kunne stått der i staden for nokon andre.

ME: Ja, også vil han at du skal prøve deg på meir tekstbinding. Kva trur du han meinar med tekstbinding?

S2S4: Eg veit ikkje ...Kanskje at eg skulle få teksten til å bli litt sammenhengt sammen, at det ikkje er sånn hulter til bulter. At eg skriver en ting også begynner eg på noe annet, sånn plutselig.

ME: Ja, tenkjer du på innhaldet då?

S2S4: Ja, at det kan hende.

ME: Ja. .. Er det nokon ord du tenkjer på som, som er … ???? For eg lurer egentlig på kva du tenkjer om prøv deg på meir tekstbinding, skriv han. Kva vil han at du skal gjere når du skal prøve deg på meir tekstbinding?

S2S4: Eg veit ikkje..

ME: Kva trur du då?

S2S4: At tekstane er liksom meir med i temaet. ..At eg ikkje..viss ein skriv ein ting også begynner ein på ein annan midt i teksten, som ikkje har noko med det å gjere, det teamet.

ME: Mhm. Skal vi sjå..eg skal berre starte.. må dele opptaket i to her, sånn at.

ME: Sånn, då fortsetter vi med del 2 på elev nr. 4. Ja, så her får du oppsummeringskommentarane på tentamenen din. 'Good examples and, well structured and correct language.' Kva vil det seie?

S2S4: At det er gode eksempler, god strukturert og at det er nesten heilt feilfritt.

ME: Ja, kva vil det seie at noko er godt strukturert då, trur du?

S2S4: Eg trur at det er sammenheng i teksten, at det er bygget opp med sånn innleiing, hovuddel og avslutning. Litt sånn, at det har en struktur.

ME: Også står det her: 'You comment upon the text and the chosen words in a good way'.

S2S4: Eg kommenterer på en måte, eller, eg argumenterer. Tar utdrag fra teksten og snakker om de og...liksom, skriver det som passer.

ME: Ja. 'Maybe you could have tried to give more examples and to describe the text even more.

S2S4: Ja, meir adjektiv for eksempel, og få det meir fyldig på en måte.

ME: Ja. Også skriv ho: 'I know this wasn't an easy task to any of you'.

S2S4: Ja.

ME: Ja, den var vanskelig.

S2S4: Ja, den misforstod alle.

ME: Ja, eg har nettopp hatt samme oppgåve med mine elevar, så den var litt vanskelig, den var det. Også er det task 3: 'An interesting and vivid text'.

S2S4: Det var en interessant tekst, men vivid, den er eg litt usikker på.

ME: ok. ' You have answered the task ' correctly'', i hermeteikn, kva tenker du om det?

S2S4: Eg har på en måte gjort det grådig korrekt, men ikkje fått helt det hun var ute etter. Også..kutte ned hermetegnene mine kanskje, det er et hint?

ME: 'To improve your writing, describe even more and use the means/tools you know, to create tension for the reader'.

S2S4: Mhm. Beskrive mer, få mer adjektiv og få mer innlevelse.

ME: Ja, kva..means/tools, kva..Kva betyr det?

S2S4: Ehh..means..tools. Tools er jo verktøy.

ME: Mhm.

S2S4: Så ho hinter sikkert til målskjema, og bruke det som et verktøy, til hjelpemiddel for å få det til å bli bedre.

ME: 'In general in text pilot, do you listen to the text after writing?'.

S2S4: Nei, eg har dysleksi, så eg har sånn tekstpilot, så , men eg visste ikkje at du kunne høre på det, så det gjorde eg ikkje.

ME: Å nei, så du visste ikkje at du kunne høre på den etterpå.

S2S4: Nei, eg visste det, men ikkje kordan.

ME: Åja, sånn ja. Så då blei det ikkje til at du..

S2S4: Nei.

ME: Nei. 'When you use commas to combine sentences, you must remember to use linking words.Unless, use a full stop. Så der har ho jo forklart deg kva..

S2S4: Ja.

ME: Ja, det var dette vi snakka om i stad, linking words. Kva er oppgava til eit linking word då tenker du?

S2S4: Å binde to setningar sammen. Få det til å bli meir flyt, enn å bare kutte setningen i to.

ME: Ja. Kva synst du om å få tilbakemeldingen på engelsk da?

S2S4: Eg synst det er grådig greit, fordi at, det er jo engelsk vi har og då lærer du deg å få tilbakemelding på engelsk og ikkje bare på norsk.

ME: Ja, så du ville, dersom du kunne fått velge heilt fritt.

S2S4: Så ville eg hatt det på engelsk. Ja, så viss det er noko eg lurer på så kan eg huke tak i ho og spør kva det er ho meinar her. Ho ville ikkje blitt sur eller noko sånt @

ME: Nei, det får ikkje vi håpe. Men blir det gjort, trur du? Dersom ein lurer på eit ord i tilbakemeldingen?

S2S4: MM..eg pleier å se på disse her merkene først, også dersom eg ikkje skjønner de så ser eg på det som står her i teksten. Då er det mer forklarende. Og viss eg endå lurer på noko så kan eg spørre ho.

ME: Ja.

S2S4: Men eg pleier faktisk ikkje å lure på noko etter det.

ME: Nei, men det høres jo veldig bra ut. Sånn, då skal eg bare stoppe opptaket.

7.6.8 School 2 - Student 5

ME: Sånn, då er det skule nr.2 og elev nr. 5.

S2S5:   Ja.

ME: å trur eg vi egentlig bare begynner på begynnelsen. Du har jo fått en blanding av oppsummeringskommentarar på slutten og rettingar undervegs.

S2S5:   Ja.

ME: men du har ikkje fått så mange rettingar undervegs. Viss du ser her, så har han sett ein strek over about.

S2S5:   Ja, det var sikkert for mykje skildring, for mykje bruk av undøvendige ord.

ME: Ja, at det var bare. viss du skulle ha skrive opp att den setninga der, kva måtte du ha?

S2S5:   Eg måtte ha tatt det vekk, trur eg. Setninga gjev jo meining sjølv om ein ikkje har det med, sant.

ME: Ja, det trur eg er riktig. Også her og, så har han sett sett strek over inn, med to n'ar.

S2S5:   Ja, eg har bare skrive feil der. Ein for mykje.

ME: Ja, det var faktisk berre dei to du hadde fått undervegs der.

S2S5:   Mhm.

ME: Også skriv han her: "Kommentar: du viser at du forstår oppgaveteksten og løyser den på ein særs god måte."

S2S5:   Ja

ME: Det er jo ei flott tilbakemelding.

S2S5:   Jaja, eg kan ikkje klage på den.

ME: nei, du kan ikkje klage så mykje på den @ Kva trur du det vil sei at du, kva trur du eigentleg kommentaren betyr? Altså, du forstår oppgaveteksten.

S2S5:   Ja, kommentaren er jo på en måte kva du skal forbedre til neste gong. Du blir jo aldri, viss du trur at du er god så blir du ikkje god, lærar ikkje noko meir sant?

ME: nei.

S2S5:   Men viss du viser at du skal lære noko heile vegen. Og det han skriv der er det du må lære for å bli bedre, og då må du bruke de kommentarene sant, huske på de neste gang du skriver.

ME: Ja, og her har du fått ein kommentar på noko av det han synst som er bra, sant?

S2S5:   Mhm.

ME: Kva trur du egentlig det inneber at du løyser oppgåveteksten på ein god måte?

S2S5:   Nei, at eg svarer på oppgaven, holder meg til tema og viser gode eksempler på kvifor det er gode svar.

ME: Ja, så skriv han *"Dei er godt gjennomtenkte og reflekterte, sjølv om du motseier deg sjølv i andre avsnitt i del 1"*

S2S5:   @ja

ME: Så han meinar nok at du, at du er litt sånn ja.

S2S5: Det eg prøvde på der det var jo å få inn begge meningen av teksten, en kan jo alltid se på det på forkjellige måter. At en kan se på det på forkjellige måter inni en tekst, uten at det egentlig viser så mye som det gjør der. Då blir du veldig god til å skrive.

ME: Ja.

S2S5: Men eg jo ikkje en forfatter, eg har ikkje tenkt å bli det heller.

ME: @nei. Vidare skriv han om gramatikken din. "Du viser at du har ordforrådet til å skrive ein god reflekterande tekst."

S2S5: Ja.

ME: Kva er ordforrådet?

S2S5: Det er vel kva ord eg brukar, om et er veldig lette engelske ord eller meir avanserte engelske ord som ikkje alle forstår.

ME: Ja. Og når han seier at du har ordforrådet til å skrive ein god reflekterande tekst, kva er det eigentlee han seier om ordforrrådet ditt då?

S2S5: Nei, at det passer. At. Sånn som eg skriv no det fungerer til å skrive ein grei tekst.

ME: Ja. *"Rettskrivinga er særs god og du nyttar tekstbinding der dette er høveleg"*

S2S5: Ja. Det vil si at.. ehm. Ja, kva vil det si?

ME: viss vi begynne rmed "rettskrivinga di er særs god" , den er jo grei.

S2S5: Ja, min beste tentamen/ eksamen eg har hatt nokon gong.

ME: Ja, men så flott!Så skriv han "du nyttar tekstbinding der dette er høveleg" Kva trur du han meinar med det?

S2S5: Eh, veit ikkje eg, avsnitt?

ME: Ja?..

S2S5: Mhm

ME: For det er det ordet tekstbinding.

S2S5: Sånn at teksten ikkje blir for lang, sant. Men, eg er ikkje heilt sikker.. Jo.

ME: Ja. Du er ikkje heilt sikker på det ordet tekstbinding egentlig, sant?

S2S5: Nei.

ME: Høveleg, veit du kva det betyr?

S2S5: Nødvendig.

ME: Ja. Også går vi til kommentarane som du har fått på oppgåve 3. Der har du og fått nokre, ser han har strekt over her: If we create a scenario.

S2S5: Ja, det var unødvending, var berre for å få med eit par ord til.

ME: Så, er det litt sånn inn/in her og.

S2S5: Ja, eg surrer litt med den. Men eg ser jo den at.

ME: Også her har han skrive inn ekstra ord, sant?

S2S5: Ja, det er slurvefeil, rett og slett.

ME: Ja. Men det verkar som du, eg trur ikkje det er noko vanskelig å forstå kva han meinar med dei sant, han har skrive det så tydeleg.

S2S5:   Nei.

ME: Nei, så skriv han her, igjen så får du jo skryt for maneg ting sant. "Du har løyst oppgåva på ein bra måte, men eg saknar meir om ein del av punkta frå oppgåveteksten.

S2S5:   Ja, eg har vel egentlig tatt litt av fra, eg har ikkje holdt meg til tema.

ME: Ja. *"Du kunne med fordel ha nytta fleire avsnitt , for å gjere teksten meir oversiktleg og lettare å lese.*

S2S5:   Jaja, eg kunne jo det, men eg tenker det skal jo vere en litt lang oppgave, også eg har jo eitt her.

ME: Mhm.

S2S5:   Men om eg bytter om så ser den så tynn ut, og då måtte eg enten, ha skrive dobbelt så mye. Og då måtte eg ha sittet tre timar til, og det har eg ikkje tilmodighet til, og då hadde den blitt dårlig.

ME: Så då gjorde du det sånn?

S2S5:   Ja.

ME: Mhm. *"I tillegg er teksten litt for kort".*

S2S5:   Ja, det var som eg sa, eg blir rastløs veldig fort.

ME: Ja, så då. Ja, du har ikkje noko problem med. Eller, når han skriv at den er litt for kort så..

S2S5:   Njei, då får eg skrive han lengre en annen gong då. Kanskje?

ME: Ja. Så kommenterer han grammatikken din : "Du viser god kontroll på språket"

S2S5:   Mhm.

ME: Kva trur du han meinar med at du har god kontroll.

S2S5:   At eg vet kva eg skriv, at eg ikkje bare fjaser ut. Noe som, viss du oversetter noko til norsk så høres det helt teit ut. At eg vet kva eg skriv og kvifor eg skriv det.

ME: Ja. *"nyttar riktig tid av verba"*

S2S5:   Mm, ja. Det er vel for å få teksten til å verke litt betre då, at eg brukar det når det passer inn. Rett og slett.

ME: Mhm.. Også, *"du har gode avsnitt."*

S2S5:   Ja, han skriv at eg. Han mener sikkert at de passer inn der eg har tatt då, men at eg godt kunne hatt litt fleire.

ME: Mhm. Også at du har godt ordforråd, men det har vi snakka om i stad.

S2S5:   Mhm.

ME: *"Pass deg for munnlege variantar som cause i staden for because"*

S2S5:   Ja, den har eg faktisk tenkt på. At eg må, kan bruke begge deler. Og at eg ikkje må bruke den ene når eg skal bruke den andre.

ME: Mhm. Og kor tid passar det å bruke, for han skriv jo pass deg for dei, kva trur du han meinar

S2S5:   det er vel veldig lett å skrive den eine viss du meinar den andre.

ME: Så du.. viss eg forstår deg riktig då, så tenker du at du kan bruke begge to , men du må passe på når?

S2S5:   Nja.. og, passe på kva.

ME: Kor tid passar det å bruke den eine i staden for den andre då?

S2S5:   Du har jo den der "cause there is the risk you", då kan du skrive because for det høyres egentlig betre ut.

ME: Mhm.

S2S5:   Ja.

ME: okei, då har vi rett og slett snakka oss gjennom heile. Eg skal berre stoppe her.

S2S5:   Ja.

7.6.9 School 3 - Student 1

ME: Sånn, då er vi på skule nr. 3 og elev nr.1. Det vi skal gjere no, vi skal snakke oss gjennom tentamenen din, frå toppen og ut og sjå på dei tilbakemeldingane du har fått, også snakkar vi om korleis du synst det er …korleis du synst det er å forstå kommentarane. På mange av tilbakemeldingane så har jo ho skrive kva……kva som er det riktige, sant?

S3S1: ja.

ME: Og då er det jo kanskje ikkje så mykje å lure på.

S3S1: nei.

ME: Så eg tenker at dei treng vi ikkje sjå sånn veldig mykje på då. (..) Ehmm..F.eks her sant. Magazine, her skulle det vere The Magazine.

S3S1: Ja

ME: Og " her selves" så ville ho hatt "herself" sånn i eitt ord då. Og eintal.

S3S1: Ja.

ME: Også har du skrive her: "*In the story* 'The Giver' *the autor uses a lot of carefullt chosen verbs"* Også har ho skrive her : "Italics". ehm, veit du kva ho meinar med det?

S3S1: Ja, eg fant ut at det var at det skulle stå i sånn italicsskrift.

ME: Ja. Kva er italicsskrift då?

S3S1: At den er liksom på skrå.

ME: Ja, at den er på skrå, det er heilt riktig. .. så skriv du her " ..adjectives and adverbs to make the story more insecure. Så skriv ho her: *" JONAS feels insecure, not the text itself."* Kva trur du ho meinar med det? Ho har også skrive at ho vil du skal ha eit punktum der.

S3S1: (...)

ME: "*In the story* 'The Giver', *the author uses a lot of carefully chosen verbs, adjectives and adverbs to make the story more insecure"* The story more insecure. Også skriv ho *" JONAS feels insecure, not the text itself."* Skjønnar du kva ho vil du skal forandre på, eller gjere annleis der?

S3S1: Burde skrevet at det var Jonas liksom… som var insecure. og ikkje historien liksom.

ME: Mhm.Ja. Også har ho og kommentert her *"lack of linking word".* Kva trur du ho meinar med det? Det er lov å seie at du ikkje skjønnar kva som blir meint altså, det gjer ingenting. .. Lack of.. linking word. Veit du kva eit linking word er eller kva ho?

S3S1: Nei.

ME: Nei. Viss det er lack off noko, veit du kva det vil sei?

S3S1: For lite.

ME: Ja. Så for lite linking word, sant? Og det er sånne ord som på ein måte kan brukast til å binde sammen to setningar.

S3S1: Ja.

ME: Og linke noko saman då. Det er nok det. Det trur i alle fall eg at det er det ho har meint med det… Ja, der vil ho ha was i staden for where. Det er kanskje ikkje så masse å lure på det, når ho har skrive kommentaren sånn.

S3S1: Nei.

ME: Ehm. Så kjem vi til oppgave tre. Så har du overskriften "Eyewitness account of Dorothy Lawrence" . Her har ho skrive "You should have chosen a more catchy headline". Kva er catchy headline?

S3S1: En mer fengende overskrift.

ME: Er du enig i det då?

S3S1: Ja (laughter from both)

ME: Også.. skal vi sjå. " *I was captain for a team of 15 soldiers.*" I was A captain. Kva er forskjellen då?

S3S1: Skulle vere A. Bare gløymte han.

ME: Ja. Så kan vi gå vidare til neste side. skal vi sjå her då… Her.. Der som du har skrive stuff og another, så har ho skrive det litt anleis her i sin kommentar. Ser du forskjellen? Ser du, på en måte, kva det er ho gir deg tilbakemelding på der?

S3S1: Det skal vere komma.

ME: Ja. Det skal vere komma. Du har skrive eit punktum, men det skal vere eit komma etter replikken. Så kommer det en her, der har ho kommentert : "full stop". (....) Kva trur du ho vil fortelle deg med det?"The soldier ran towards me "I am here to join your team sir!"his voice was surprisingly soft." Så har ho kommentert at etter kommentaren hans har ho skrive full stop. ..veit kva ho..eller kva trur du…(..) Eller syns du det er vanskelig å vite kva ho meinar?

S3S1: Det er vanskelig å…

ME: Ja, at den var litt utydelig kanskje?

S3S1: Ja.

ME: Ja. Også., der har vi en som ho bare har retta. Også har ho skrive her: "*Is this the whole speech? I was hoping for much more!*" Kva er det ho seier til deg her då eigentleg?

S3S1: At eg skulle ha skrive meir.

ME: Ja. Ho ville hatt litt meir der. *"New paragraph?"* Spørsmålstegn. Veit du kva paragraph betyr?

S3S1: Er det ein paragraf?

ME: Nja.. Kva vil det seie å? for eksempel. kunne du vist meg ein paragraph her på sida?

S3S1: Eg veit ikkje eg, ein sånn der?

ME: Ja, eit avsnitt, heilt riktig. Så har ho ei setning som ho har skrive: *"Give more described details from how it felt! Did you, as a captain, work as hard as the others?"* For du har skrive " *The work was hard, and we were boiled in the warm sun. "* Også skriv ho det her til deg. Kva er det ho vil at du skal gjere då?

S3S1: Skrive detaljer og..

ME: Ja. Litt meir detaljer. Ogs� her igjen, s� har ho kommentert ein s�nn. Som liknar litt p� den som vi hadde her oppe sant?

S3S1: Ja.

ME: Kva er det ho vil her da? (comma behind quotaton marks)

S3S1: Komma.

ME: Kvifor skal, veit du kvifor det skal vere komma her eller?

S3S1: Nei.

ME: Nei. S� har ho skrive "*?? They all think it is a man, don't they?"* du har skrive "I don't se why *she* is using".

S3S1: Ups...

ME: Ups! (both laughing) Ein liten slurvefeil som har komt inn.

S3S1: Ja.

ME: Ja. Eg skal bare dele opptaket i to eg. S�nn, d� fortsett vi opptaket. Det her er del to, med elev nr.1. ehm, ja. S� er det nokon slike som ho har skrive. Som er retta. Der ho har skrive kva ho vil at du skal bytte det ut med. Ho har skrive. Du har skrive : " Then Dennis took of *her* helmet.". S� har ho skrive *his*. Er du einig i det? … Eller, ser du kvifor?

S3S1: Jaja.

ME: Ja.Ehm. S� har vi en her: *"My voice was shaking I could not believe it."* S� har ho skrive *"lack of linking word or a full stop".* vi snakka jo litt om full stop i stad, at du var litt usikker p� kva ho meinte med det. Linking word.. kva tror du det er ? viss du skulle fortelle meg p� norsk, eit s�nt linking word, kva du tror det kan bety, eller vere?

S3S1: Nei.

ME: Nei. Viss vi ser p�.. "My voice was shaking I could not believe it". Inni en eller annan plass her s� vil ho ha inn noko som er linking word. Ho skriv her sant, lack of, linking word. S� sa du at det mangla noko sant, det manglar eit linking word. (..) Men du synst det er litt vankelig � putte ..eller du er usikker p� kva linking word betyr?

S3S1: Ja.

ME :   Ja. Og her vil ho bare bytte ut in med at. Sant? Det er no s�nne preposisjonar sant, in/on/at. Det er no ikkje alltid s� lett � vite kva man skal velge der. Det synst eg og er vanskelig.

S3S1: Nei.

ME: S� har ho merka av to setningar som du har her, vi kan lese dei f�rst: *"I'm sorry but there is nothingelse I can do. you did a good job here and I don't see why you should get a hard punishment"* S� skriv ho om dei, det er to setningar sant: "These sentences are contradictory". Veit du kva det ordet contradictory betyr?

S3S1: Nei.

ME:	Nei. Det betyr at dei er motseier kvarandre, at den eine motseier den andre. "*Anyway one thing is for sure. She was a damn good soldier, one of my best actually*". Også skriv ho her "*I really like your very last sentence!*" Kva betyr det?

S3S1:	Sikkert noke om den..

ME:	Ja, kva er det ho synst om den siste setninga då?

S3S1:	(..)

ME:	Synst ho den er bra?

S3S1:	Ja.

ME:	Ja! ho gjer det sant, ho likar den veldig godt. Ho synst det er ei god setning. Ser du kvifor det er ei god setning?

S3S1:	Hæ?

ME:	Har du nokon ide om kvifor den setninga er god? (..) Skiller den seg ut på nokon måte? .. Her har ho valgt seg ut ei setning som ho har kommentert at den her synst eg er skikkelig bra.

S3S1:	(...)

ME:	Kvifor trur du ho synst den er bra?

S3S1:	(..)

ME:	Har du tenkt på det?

S3S1:	Neei.

ME:	Når du ser på den no då?

S3S1:	(..)

ME:	Nei, det var ikkje så lett kanskje?

S3S1:	Så har du fått nokre generelle kommentarar. "*You give a good example of a person that changes, but what about a text that describes changes?*" Viss du skulle på en måte ha sagt til meg på norsk, kva ho egentlig har sagt til deg her. Viss vi begynner med den første. Her. "*You give a good example of a person that changes*"

S3S1:	Gir eksempel på en person som har forandra seg.

ME:	Ja. *but what about a text that describes changes?*"

S3S1:	Men kva med teksten som..eh…(..)

ME:	Var det det ordet du tenkte på?

S3S1:	Ja.

ME:	Ja, describe, det er å beskrive.

S3S1:	Ja.

ME:	Og kva er det ho meinar med heile den der då?.. At du beskriver godt personar som forandrar seg, men kva med teksten, kva med ein tekst som beskriv forandring. Kva er det ho eigentleg, kva trur du ho meinar med det?

S3S1:	Eg veit ikkje.

ME: Eg veit ikkje heller, for eg har ikkje spurt ho om det. Også skriv ho om task 2: A good part of your test! You have used carefully chosen words :) Kva er det ho seier til deg her då?

S3S1: At det er ein bra del.

ME: Og at du har brukt?

S3S1: Bra ord?

ME: Ja! Heilt riktig. Så kommer vi til Task 3. I didn't find your headline catchy, but otherwise your text was well written. Kva vil det sei?

S3S1: At ho..at.. at overskriften var ikkje..sånn...

ME: Ja, vi brukar jo nesten ordet catchy på norsk og ikkje sant?

S3S1: Ja.

ME: Men

S3S1: Men teksten var greit skrive.

ME: Ja, ho har faktisk skrive velskrive. Du må ikkje vere så beskjeden! *"I liked your point of view* and the way you wanted to present your story." Kva er point of view? Veit du det?

S3S1: Mmm (...)

ME: Kva var det ho likte? (..) your point of view and the way you wanted to present your story.

S3S1: Neei…(..) Eg husker ikkje det.

ME: Nei. Du er litt usikker på det point of view uttrykket?

S3S1: Ja.

ME: Det kan bety synspunkt, eller korleis du såg på tingen, eller kva du synst då.

S3S1: Ja.

ME: *"to improve"* ... Kva betyr improve?

S3S1: Forbedre.

ME: Ja. *"use much more descriptions to make your langugae more vivid and colourful.*

S3S1: Vil at eg skal bruke mer...eh...beskrivingar.

ME: Ja. For å...

S3S1: gjere språket meir..fargefullt og (..)

ME: Veit du kva det vivid betyr?

S3S1: Nei.

ME: Nei. *"and always keep in mind that the action should be likely to happen"* Kva vil det seie?

S3S1: ...

ME: Kva er det å *keep in mind* noko?

S3S1: Å tenka på.

ME: Ja. "that the action should be likely to happen"

S3S1: (..) At… eg veit ikkje.

ME: The action, kva er det for noko?

S3S1: Handlingen.

ME: Ja. Og en bør vere, så skriv ho her, likely to happen.

S3S1: ...

ME: Er det det som er det vamskelige, å forstå?

S3S1: Ja.

ME: Ja. Eg trur nok ho meinar at det skal vere sannsynlig at det kan skje. "*to engage the reader and create tension*" Veit du kva engage betyr?

S3S1: ehm (..) eh (..) at han har liksom lyst til å lese det.

ME: Ja! At han blir engasjert og har lyst til å lese. Ja.

S3S1: Ja.

ME: "*create tension*" da?

S3S1: ..mm...

ME: Kva er det to create something?

S3S1: å lage.

ME: Ja. Veit du *tension*?

S3S1: .. Er ikkje det noko spenning?

ME: Ja. Heilt riktig! "*in general*" *o*g kva betyr *"in general"*?

S3S1: generelt.

ME: Ja. "Note spelling" Kva vil det seie her?

S3S1: Merk skriving..

ME: Titles etc. etcetra betyr det, men veit du kva det norske ordet er eller kva det vil sei?

S3S1: Eg veit ikkje kva det vil sei, men eg skjønner kva de meiner med det liksom.

ME: Ja. Kva er det ho meinar med det her då?

S3S1: At titlar skulle bli skrive i italics.

ME: Ja. også står det her, was skråstrek where, med w og h. Kva meinar ho med det tru du?

S3S1: At eg må.. at eg må sjå på dei orda.

ME: Ja. skal vi sjå, då skal eg bare ta å stoppe opptaket igjen. sånn då er det del 3, med elev nr. 1. Også.."*Note how to precisely write sentences including quotes*". Viss du skulle oversette den setningen til meg på norsk, kva synst du hadde hadde blitt då? eller, kva er det ho vil fortelle deg der?

S3S1: Korleis du...presiserende skriver setningar.

ME: Mhm. Og det her da?

S3S1:   inkludert (..) *mumbles*

ME: hm?

S3S1: *mumbles*

ME: Kva sa du?

S3S1: Eg veit ikkje kva.

ME: det betyr, quotes betyr sitat. viss du skal skrive noko, akkurat det som dei sa. at en skriv akkurat det samme som dei sa. Og då er det noko ein må hugse på med det. Som du hadde.. Kva er det du må hugse på når du skal skrive akkurat det som nokon har sagt. Kva er det ein må bruke då, kan du hugse det?

S3S1:   sånne hermeteikn.

ME: Ja. Heilt riktig! Korleis synst du det er å få tilbakemelding på engelsk?

S3S1: Det går fint.

ME: Ja. Eh, viss du kunne velge, ville du hatt den på engelsk eller norsk tilbake?

S3S1: Altså, det er jo lettare å forstå vanskelige ting på norsk da.

ME: Ja.

S3S1: Men det går fint.

ME: Er det noko anna du, på en måte, har lyst til sei om den? noko du tenker no når vi har sett gjennom den ? noko du synst var spesielt enkelt å forstå, eller vanskelig?

S3S1: .. Nei, eg veit ikkje eg..

ME: Nei, du treng ikkje sei noko meir. (laughter from both) Då skal eg bare stoppe opptaket her.

7.6.10 School 3 - Student 3

ME: DÅ bare begynner vi her, du har jo ikkje fått så veldig mange kommentarar, sant? Det ser jo ut som du skriv veldig god engelsk. Eehh... Du har fått en kommentar her på where/were. Er det noko problem å forstå den?

S3S3: Eg har den feilen noen ganger...

ME: Ja, at du bytter om på ordene?

S3S3: Ja.

ME: Ja. (pause) Ehh... Lenger her nede og. «these and more of these kind» hadde du skrive, så skriv ho kinds. Då går eg ut i frå at det går fint å forstå... at då... ho viser deg jo egentlig bare akkurat korleis det skal vere, sant? Her vil ho ha got i staden for gotten.... også vil ho ha today's, med apostrof i staden for todays. Ja... er det nokon av dei kommentarane som du synst er noko det er noko sånn vanskelig med..eller uklart?

S3S3: Nei.

ME: Nei. Det er jo ikkje det. .. Så hadde du en der... Tubman.

S3S3: .. ny setning i steden for... (unclear recording)

ME: Ja, du begynte en ny setning etter.. ja. .. Eh... Så får du tilbakemelding her på dei forksjellige oppgavene. «Task 1, you have chosen good examples of a person and a text which focus on changes, and you do it in very fluent way.» Kva.. sånn... Viss du skulle oppsummere det til meg på norsk, kva er det du får tilbakemelding på her?

S3S3: Det er at..eehh..eg har eit godt eksempel på kven som er i fokus

ME: Ja.

S3S3: og at eg gjorde det..at eg setter det opp på en god måte sånn at det blei en god flyt i.

ME: Ja. Også Task 2 : «There is no doubt that you carefully have chosen words to describe the carefully chosen words from the text».. Smilefjes (giggling from both) Er den grei å forstå?

S3S3: Ja.

ME: Ja. Så Task 3: I am not sure if the mixing of the tenses works well or not. But except for that, your language and writing is both varied and interesting. Ehmm.. Kva meinar ho her til å begynne med? Ho snakkar om mixing of verb tenses.

S3S3: Eg har problemer med å holde meg til ein tid av og til. Både engelsk og norsk. Og.. ja. Det skjedde i den siste teksten her, at eg hoppa litt fram og tilbake i tid.

ME: Ja. Er det noko av det i den teksten som du..ja, på en måte..gjorde eit bevisst valg om å hoppe?I tid? Kan du huske det?

S3S3: Nei.

ME: Nei.

S3S3: Eg hadde litt dårleg tid. (giggles)

ME: Ja. (giggles). «The reader is glued to the story all the way. Keep in mind that these kinds of text always have to be reliable to the reader» . Kva vil det seie?

S3S3: At det må vere..ehh ..at det faktisk kan ha skjedd..xxxxx (speaking to low to hear)

ME: Ja..that is likely to happen. That it happened. « In parts of your story I am not sure if it is.» Skjønnar du kva ho meinar?

S3S3: Ja.

ME: Ja. Ehh... « In general: note how to precisely write sentences including quotes». Viss du skal oversette den setningen der? ...

S3S3: ehh... Korleis du finn ut den gode måten å oversette setninger... nei, å skrive setninger som inneholder..ehh...ordtak..eller..ting som er sagt.

ME: Ja. Quotes sant, når folk seier noko,

S3S3: Ja.

ME: Ja. «Spelling: were/where» Kor. Men den hørtes det ut som du kommenterte at den har du fått før.

S3S3: Ja.

ME: Ja. Korleis synst du det er å få tilbakemelding på engelsk da?

S3S3: Det går bra.

ME: JA. Eg ser jo det.. Du har jo fått 5+ sant, så du er nok veldig flink i engelsk sikkert. Så då.. eg går ikkje ut i frå at det var så mykje her som var så veldig vanskelig for deg. Er det noko du tenker på når du liksom har sett på den no? Noko som.... er det noko du er litt usikker på kva ho har meint eller kva som var poenget nokon plassar?

S3S3: Eg forstår alt ho har skrive.

ME: Ja. Okei, då har ikkje eg noko meir. Då skal eg bare stoppe opptaket her...

7.6.11 School 3 - Student 4

ME: Sånn, då er det skule nr.3, elev nr.4 Då skal vi bare begynne på begynnelsen vi. Ho skriv jo sånne merknadar, kommentara i margen, på PCen. Og mange av dei, i alle fall ein del av dei sant, så har ho jo skrive kva som er svaret, og då går eg ut i frå at det er ganske greitt for deg å forstå

S3S4:   Jaja, det er grådig greitt.

ME: Ja, så får du ein her : "Which is a big change from what it used to be, if you ask me". Også skriv ho" *Unnecesary, you have already been asked to answer the question, haven't you? :) "*

S3S4:   Mm

ME: kva er det ho seier til deg her?

S3S4:   Ho seier at det er unødvendig å ta med min mening på en måte, trr eg da. At då har ho merka det.

ME: Ja.

S3S4:   Ja.

ME: Ehm , også har du brukt eit sånt kolon her, etter like. *"Here you suggest to quote some esentences from the text.."* Kva meinar ho her..trur du?

S3S4:   Ho likte ikkje heilt den kolonen ser eg @.

ME: @nei.

S3S4:   Ho ville heller at eg skulle ta utdrag fra teksten eller noko sånt. Og bruke det i staden for kolon.

ME: Ja. Også vidare så har du fått nokon som er merka med berre ein V.

S3S4:   Mhm, verbfeil er det ikkje?

ME: mhm. Også er det då her ...that is why.

S3S4:   Ja @ eg har skrive @way i staden for why.

ME: Ja, også her vil ho ha beginning.

S3S4:   Ja

ME: Men alle dei tenker eg at

S3S4:   er grådig enkelt og greitt.

ME: Ja. Ehm…

S3S4:   Ja, eg måtte merka kva tekst, ikkje berre task 3, fordi det var A, B, C.

ME: Så har ho skrive her, full stop, i ein kommentar du har fått.

S3S4:   (..)

ME: Det er her, sikkert til den der *"She called her "Moses" she was the legendary"*

S3S4:   Der kunne eg stoppet setningen, i steden for å fortsette han.

ME: Og korleis stoppar vi setninga?

S3S4: Punktum.

ME: Jupp. Så kjem det nokre ord her som vi eigentleg ikkje treng å gå meir innpå. Så kjem det ein full stop igjen.

S3S4 Mhm.

ME: Så nokre stavefeil og slikt som ho har retta for deg.

S3S4: Mhm.

ME: Så har du fått ein kommentar her: "Were you really finished processing in such a short time? "

S3S4: ehh@ *mumbling* (reading through it once more) Ja, eg skjønner no kva ho meinar. Det tok litt for kort tid å komme over det.

ME: Ja.

S3S4: Ja.

ME: Så er det litt staving igjen, så kommer det her: "quotation marks". Kva vil det seie?

S3S4: Mmm.. eg tror nok at det er den setningen ho synst. Det er nok en alt for lang setning, med masse komma i. Ho vil at eg skal ta det med i utdrag, i staden for sånne tegn, i staden for å ta masse komma i en setning.

ME: Mhm.. om du skulle oversette bare uttrykket quotation marks til norsk, korleis ville du oversett det?

S3S4: Mm, quote er jo et utdrag frå en tekst, er det ikkje det?

ME: Mhm?

S3S4: Så det er jo utdrag frå teksten ho vil fram til.

ME: Mhm, og marks?

S3S4: Ja @merke.

ME: Kan du vise meg, ser du nokre quotation marks i teksten din?

S3S4: Mm, utdrag frå den hinn teksten tenker du på? Nei, no husker eg ikkje den hinn teksten.

ME: Nei, for eg tenkte at.

S3S4: De ja!

ME: Det her er hermeteikn, som ein bruker for å markere et utdrag frå teksten. sånn at det betyr meir enn akkurat berre eit utdrag., men at ein har merka det.

S3S4: Ja.

ME: Ja, så får du nokre sånne her. Full stop og linking word. Full stop har vi snakka om. Linking word, kva trur du

S3S4: At eg ikkje skal dele eit ord i to, men heller binde det sammen.

ME: Mhm..Viss du ser, du har fått den i tilknytning til komma.

S3S4: Ja. Så i staden for komma så kunne eg heller ha linket sammen og droppa det eller. ..noko sånt.

ME: Mhm. ehm, om vi tar ei setning her då , f.eks. "It was a risky trip for all of us,"comma "there were nearly 60 black people that travelled at the same time." Kva kunne du ha?

S3S4:   Kunne ha fjerna komma.

ME: Mh, og kva ville du ha erstatta det med då då?

S3S4:   Mm..@godt spørsmål.Nei, eg..

ME: Ho kommer jo egentlig med..

S3S4:   full stop. Så eg ville ha stoppa setninga heilt, og begynt på ny setning.

ME: Og alternativt, om ein ikkje hadde brukt eit punktum så måtte ein ha brukt?

S3S4:   Bindestrek eller noko sånt? Er det ikkje det? Eit linking words? Eit linke ord@, eit ord som linkar setninga sammen , binder de sammen blir det vel.

ME: Ja, så er det nokre verb og slikt. Så har du fått ein *unprecice.*

S3S4:   Ja, upresist.

ME: Ja.

S3S4:   Ja.

ME: Skal vi sjå, eg lurer på om , eg skal bare ta å dele opptaket mitt i to.

ME: Sånn, då fortsett vi på skule 2, elev nr.4. Eh.. Ja, så her får du oppsummeringskommentarane på tentamenen din. "*Good examples and a well structured, and mostly correct language".* Kva vil det sei?

S3S4:   Det er god eksemepel og det er veldig godt strukturert og nesten heilt korrekt uttale, skrivemåte.

ME: Kva vil det sei at noko er godt strukturert trur du?

S3S4:   Eg trur at det er bygget opp på ein god måte, at det samanheng i teksten. At det er bygd opp på en sånn, begynnelsen, innleing, slutt. Litt sånn, at du har ein struktur.

ME: Ja Også står det her : You comment upon the text and the chosen words in a good way.

S3S4:   Eg kommenterer på en måte, eller argumenterer. eg tar utdrag frå teksten og skriver det,snakker om det, som passer liksom passer, på en måte.

ME: Ja. Ja. "*Maybe you could have tried to give more examples and describe the words even more."*

S3S4:   Mhm. Meir adjektiv f.eks og få det meir fyldig på ein måte.

ME: Ja. Også skriv ho: *"I know this wasn't an easy task to any of you"*

S3S4:   Nei@, den misforstod alle.

ME: Ja, den var vanskelig den der. Eg har nettopp hatt samme oppgåve på tentamen med mine elevar, så den var litt vanskelig den der, den var det.

S3S4:   Mhm.

ME: Også er det task 3." *It was an interesting and vivid text."*

S3S4:   Eh, det var ein interessant tekst, men vivid den er eg litt usikker på.

ME: Ja. "You have answered the task "correctly"", også skriv ho correctly i hermeteikn. Kva er det ho meinar?

S3S4: eg har vel på ein måte fått det grådig korrekt, men eg har ikkje fått heilt det ho var ute etter heller. Vil eg tippe. Også, kutte ned hermeteikna mine kanskje.

ME: Mhm.

S3S4: Et hint.

ME: "*To improve your writing:describe even more! And use the means (or tools) you know to create tension for the reader.*"

S3S4: Beskrive teksten enda mer. Bruke flere adjektiv og få mer ut av teksten på en måte.

ME: Ja. Kva, means, tools, kva betyr det om du skule oversatt det til norsk?

S3S4: Ehm.. "use the means and tools".. tools er no verktøy.. Eh..Ho hintar sikkert til målskjema og bruke det som er verktøy til virkemiddel for å få det til å bli bedre, følge det.

ME: "*About textpilot: Do you listen to the text after writing?*"

S3S4: Nei, eg har dysleksi, så då har eg sånn textpilot. Så fikk eg et sånn lynkjapt kurs i å bruke det. SÅ Då visste eg ikkje at du kunne bruke det til å høre på, eller kordan du fikk det til, så då brukte eg det ikkje.

ME: Ok, så då visste du ikkje at du kunne høre på den etterpå?

S3S4: Nei, eg visste det, men eg visste ikkje kordan eg kunne gjøre det.

ME: Åja, sånn ja. Så då blel det ikkje til at du

S3S4: Nei

ME: nei. "*when you use comma to combine sentences, you must remember linking words. Unless, use a full stop(punktum).* Så der har ho jo forklart deg til slutt kva det betyr.

S3S4: Ja.

ME: Mhm. det var litt det vi snakka om i stad, linking words. Kva er oppgåva til eit linking word då tenkjer du?

S3S4: Og binde to setninger sammen, få det til å bli mer flyt i staden for å kutte setningen i to.

ME: Ja. Kva synst du om å få tilbakemeldinga di på engelsk då?

S3S4: Nei, eg synst det er grådig greitt. Det er jo engelsk vi har, og du lærer deg å få tilbakemelding på engelsk, ikkje bare på norsk.

ME: Mhm. Så du ville hatt, viss du kunne ha fått velge heilt fritt?

S3S4: Ja, så ville eg hatt engesk, og viss eg lurer på noko så kan eg hukke tak i ho og spørre kva ho meinar her. ho ville ikkje blitt sur eller noko.

ME: Men trur du at du, blir det gjort, viss ein lurer på eitt ord i tilbakemeldinga?

S3S4: Eg pleier å lese gjennom desse her merkene først, også viss eg ikkje skjønnar dei så ser eg på det som står bak teksten og då er det meir forklarandre. Og viss eg endå lurer på noko så kan eg spørre ho rett ut. Men eg pleier helst ikkje å lure på noko etter det, for det er grådig forklarande.

ME: Nei, men det høyres veldig bra ut. Då skal eg egentlig bare stoppe opptaket.

7.6.12 School 3 - Student 5

ME: Sånn, då er det skule nr.3 elev nr.5. Vi skal bare snakke oss gjennom teksten din, egentlig frå begynnelse til slutt. Ehh... Du har jo ikkje fått så veldig mange kommentarar på den sant? Eg ser du har jo fått fem på den, så det betyr jo at det er en ganske god tekst. Ehmm.. Første kommentaren du har fått her.. *"these two words do not "belong together""*(lærars kommmentar)... *(but they give a carefully picture (* Elevens tekst) Kva trur du ho meinar med det ho har skrive til deg her?

S3S5: At det er to ord som ikkje passar, men at det er to ord som ikkje fungerar sammen, som ein ikkje kan bruke sammen.

ME: Ser du kvifor ein ikkje kan...? "*But hey give a carefully picture of the happening."* (Elevens tekst)

S3S5: Eg forstår egentlig ikkje kvifor, men....

ME: Nei?...(pause) Nei.... det er greit det. Vidare så har du fått nokon der ho har gått inn og retta, skrive kva som skal vere, sant? Så dei går eg ut i frå at dei går det fint å skjønne , sant? At ho her vil ha *on* i staden for *at*. Ehh....(mumbling) preposisjon. Det er ikkje alltid så lett å vite med desse, det er slikt som til og med eg synst er vanskelig inni mellom også. Litt sånns om vi bare må lære oss.

Eh..ja.. We got... Der seier ho "we have got" ..Ja. *Has* i staden for *have*. Så kjem ho..SÅ har du skrive her..."She is thinking. Thinking of a better life." Så får du merknad: "*Just a thought: How do they know a better life?"* Her skriv ho om ho som rømte frå den her plantasjen, sant?

S3S5: Ja.

ME: Var det ikkje det? Dei som var slavar?

S3S5: Ja.

ME: Kva meinar ho med det her?

S3S5: Ehh... At.. Fordi at eg var ein annan person i teksten, så eg kunne egentlig ikkje veta kva ho tenkte.

ME: Mhm...

S3S5: Så...

ME: Ja. Synst du det var et....

S3S5: Ja.

ME: Ja. ...greitt forslag ho kom med der?

S3S5: Ja.

ME: Så skriv ho her: *"Repetition from the paragraph above"* også har ho merka av ei setning. Ehh..Kva betyr det?

S3S5: At eg har skrive det same som i setningen før.

ME : mhm. eh. Også har ho skrive bare eit spørsmålsteikn til deg her.. skal vi sjå.. "*I sneak to the small window a look outside"*

S3S5*:* (Laughing) Der skal det stå *and.*

ME: Åja... i staden for a.

S3S5: Ja.

ME: Ja. (Mumbling) Når ho skriv spørsmålsteikn, kva..kva må du gjere då på ein måte?

S3S5: Se på teksten og se... Eg ser i gjennom han og ser om det er noko eg ikkje skjønnar med han. Også...Då er det oftest ein liten skrivefeil.

ME: Ja. For du skjønnar at då er det i alle fall noko *ho* ikkje skjønnar i alle fall?

S3S5: Ja.

ME: Ja. Ehh.. Så får du oppsummeringskommentar her.."*Good examples! And a well-structured language)* Kva... Korleis vil du oversette det, eller gjengi det til meg på norsk? Kva du får tilbakemelding på der?

S3S5: At det er gode eksempel og at...teksten er godt oppbygd.

ME: Ja. For det er det der *well-structured* sant? Oppbygning. Er det noko anna du tenker som kan ligge i det ordet?

S3S5: Ehh.. at med språk så blir det vel sånn at.. ordene fungerer sammen, at de står på riktig plass.

ME: Ja. Task 2: *"You have used carfully chosen words to describe the carefully chosen words in the text :) "* Ja.... Går det greit å forstå? ..

S3S5: ehh... ja. Det var jo det den oppgåva handla om.

Me: Ja. *"Your text is well organised and there is a lot of tension in it. You have just a few mistakes in grammar and/or spelling"* Ehh... Kva betyr *tension*?

S3S5: Da veit eg ikkje.

ME: Nei.. altså.. for den teksten. Det er ei setning her då.. *"Your text is well organised".* Well organised snakka vi om i stad.

S3S5: Ja.

ME: Ja. *"And there is a lot of tension in it"* Den siste delen av setninga...vert den vanskeleg då?

S3S5: Ja.

ME: Ja. ....*Tension* kan bety spenning.

S3S5: Mhm.

ME: *"You have just a few mistakes in grammar/and or spelling."* Er det.. Går det greit?

S3S5: Ja.

ME: Grammar og spelling, er det ord som du kjenner til?

S3S5: Ja.

ME: Ja. *"To improve, you should try to give your texts even more variety and more descriptions"*

Kva er det ho vil at du skal gjere?

S3S5: eh.. bruke....

ME: Ja. For eksempel. Dersom du skal oversette *"variety and decriptions"*

S3S5*:* Ehh..variera og beskrivande.

ME: Ja.*And also keep in mind that the text should all the time be reliable to the reader(likely to happen). Kva vil det seie på norsk då?*

S3S5: At det som eg har skrive i teksten skal vere sannsynlig at det kanskje i virkeligheten også.

ME: *In some parts I think the action happens too fast."* Ja. Kva betyr det då?

S3S5: At ting skjer for fort?

ME: Ja. Kva synst du om å få tilbakemelding på engelsk da?

S3S5: Eg synst jo at det er bra, og at.. det er jo engelsk. Skal vi lære engelsk så er det bra å lese mest mulig engelsk... og få tilbakemelding på engelsk.

ME: Viss du kunne velge, ville du fortsatt hatt den på engelsk? Eller?

S3S5: Ja.

ME: Ja. Okei. Takk skal du ha!.

7.6.13 School 4 - Student 1

ME: Sånn, då er vi på skule nr.4 , elev nr. 1.Då begynner vi på begynnelsen vi, også snakker vi oss i grunnen bare i gjennom heile greien.

S4S1: Det er bra.

ME: Du har jo fått en blanding av små kommentarar undervegs også kommentarar på slutten.

S4S1: Stemmer.

ME: Nokon plassar har han jo berre sett ein strek under.

S4S1: ..after his brother, King Edward..

ME: Ja. Kva.. eg ser at nokon gongar har han berre skrive over kva han ville ha gjort.

S4S1: Kva han ville ha gjort ja.

ME: Så eg tenker at dei er det ikkje så mykje å lure på, for då er det jo ganske sjølvseiande kva som.

S4S1: Ja, eg forstår det.

ME: Så eg veit ikkje eg, viss du ser på den første sida her, er det nokon av dei kommentarane som han har skrive ned her rundt om som du synst er vanskelig å, på en måte, gjere deg nytte av?

S4S1: Nei, ikkje vanskeleg akkurat, men eg ser jo at eg kunne gjort det betre. F.eks *"king for a longer periode of time"* er ikkje så veldig…

ME: Ja.

S4S1: Ja.

ME: Ja, men den er grei. Men at du forstår kva han meinar er jo på en måte det viktigaste då.

S4S1: så kan eg bruke det seinare

ME: Ja.

S4S1: I tekstar og

ME: Ja. Ta det med deg vidare. Ja, så har han skrive good på side to.

S4S1: Det er jo positivt det.

ME: Ja. Kva er det som er good tenkjer du?

S4S1: Eeh..at eg..at han likte den der *"precision of language please"* . Det står liksom i teksten, så da at eg brukte det i slutten av teksten, det likte han.

ME: Ja, så får du litt fleire *"good"* her, og ja, det er jo litt fleire.

S4S1: Skal vi sjå, in the 1970, ja, han vil ha -ies ja.

ME: Ja, han vil ha -ies.

S4S1: Ja. Mean, åja, ikkje fører til, men kva det betyr for det Norge.

ME: Ja. Så har han sett eit spørsmålstegn bak her.

S4S1: Åja. "what would these changes continue *mumbling* Åja, den burde ikkje vore der, burde vore punktum?

ME: Skal vi sjå. *"what would these changes continue for the nation Norway in the future":*

S4S1: Skal det ikkje vere spørsmålsteikn då?

ME: Nja..

S4S1: det forstod eg ikkje

ME: Ja, du er litt usikker på kva han meinar der.

S4S1: Ja.

ME: Så vidare nedover så har han ordna mange av det som han påpeikar.

S4S1: Ja. Er det ikkje vanleg å gjere det då?

ME: Jau. Der står det ein stor R. Kva

S4S1: *"Frustrated Woman"* . åja, ikkje å vera frustrert, men ei frustrert dame.

ME: Ja.

S4S1: Ja.

ME: Men kva trur du han meinar med R'en?

S4S1: Skal vi sjå… (..) eg trur kanskje han er ganske enig med kva eg seier.

ME: Ja kanskje

S4S1: Ja, eg trur det er det det betyr

ME: Ja, eg veit ikkje kva det betyr.

S4S1: trur kanskje ikkje han liker å sjå så mykje på Paradise for å sei det sånn.

ME: Nei, det er ikkje sikkert det er favoritt programmet. *laughter*

S4S1: Ja. Ja.

ME: Nei, så du tolkar det slik at den R'en betyr at han er enig

S4S1: ja

ME: med det du seier

S4S1: Ja, eg trur faktisk det.

ME: Ja. ok. sånn, så er vi komt til siste side på tentamenen din. Det er jo ikkje så mange feil han har kommentert til deg her. Og dei som han har kommentert, dei har han jo på en måte ordna fullt ut for deg.

S4S1: Ja.

ME: Så kjem vi til den her tekstresponsen på slutten. skal vi sjå, eg må berre sjekke om eg må dele opptaket mitt i to. Det er litt slik at dersom eg har for lange opptak så får eg ikkje sendt dei til eposten min. Sånn, då er det del to på skule 4 og elev 1. *"the smaller tasks are fairly well responded to"*

S4S1: Eg har svart bra på de små oppgåvene.

ME: Mhm. *"The article is quite ok."*

S4S1: Artikkelen er veldig bra. Ok.

ME: Og vidare her ..

S4S1:   *"You really make a couple of vital points so the contents are well built and composed."*

ME: Mhm.

S4S1:   Fekk med nokre gode poeng og konteksen er bra og setningene er bra bygd opp og. .

ME: Ja.

S4S1:   Strukturen er ganske grei.

ME: Ja, så skriv han her : *"Language fairly ok, fairly varied "*

S4S1:   *"vocabulary and not too many errors!"* Så språket er ganske greitt og variert vokabular og ikkje så veldig mange feil.

ME: Ja, enig med deg i deg.

S4S1:   Ja

ME: Så kjem han til.

S4S1:   " one could , however, always wish for even greater development of ..accountences?Contents? Er det det som står der? "contents.

ME: Ja, eg trur det.

S4S1:   *So if you got more to say there would definitely be room for it!* Ja, så eg kunne ha skrive meir

ME: Ja, det er det han seier.

S4S1:   Ja. gjort meir ut av teksten.

ME: Mhm. Er det noko med den her som du synst er veldig lett og forstå eller vanskelig, eller uklart?

S4S1:   Nei, eg jo gjennom det her med han av og til etter at eg har fått teksten tilbake, og det hjelper littegran.

ME: Ja. At det hjelper litt å få

S4S1:   av og til er det vanskelige ord som f.eks composed, så det er ikkje alltid eg husker kva det betyr heile tida. Så.

ME: Ja. Korleis er det med vital *f.eks?*

S4S1:   Vitale deler, eller viktige deler.

ME: Ja. korleis synst du det er å få tilbakemelding på engelsk?

S4S1:   Eg synst det er ganske viktig eg.

ME: Ja. Kvifor tenkjer du at det er

S4S1:   For eg pleier å skrive ned ein del feil eg gjer i ei bok eller på eit ark.

ME: Ja. Det er jo veldig lurt.

S4S1:   så har eg det som en sånn

ME: Ja

S4S1:   pleier å ta det med og ser på det når eg skriv tentamen.

ME: Så viss du kunne valgt så ville du fortsatt hatt tilbakemeldingen din på engelsk? eller ville du hatt den på norsk?

S4S1:   (..) det hadde kanskje vore lettare å forstått alt sammen om det var på norsk. Men så lærer ein jo litt engelsk av å få den på engelsk da.

ME: Ja.

S4S1:   så det er posititvt og negativt.

ME: ja, det er positivt og negativt med alt. Det virka jo som du forstod det aller meste, det var litt sånn, eit par små ord. composed

S4S1:   Ja. Composed, er ikkje der formulerte, eller kva var det du sa.

ME: Ja . eller korleis det er bygd opp, eller ja.

S4S1:   Ja, den er grei.

ME: ja, er det noko du har lyst til å legge til om den tilbakemeldingen du har fått på den her. noko som du tenkjer, sånn

S4S1:   Kva tenkjer du på?

ME: Altså, har du klart for deg kva han vil sei? Er det noko av det han kjem med tilbakemelding på som du sit igjen og for eksempel er usikker på om du har forstått kva han meinte?

S4S1:   Mm..nei..eg trur ikkje det. Viss ikkje eg forstår det så spør eg berre foreldrene mine, dei kan litt engelsk, så då spør eg dei og då

ME: då ordnar det seg?

S4S1:   Ja.

ME: Ja, men det høres veldig bra ut. Då skal du ha takk for at du stilte opp, det var veldig kjekt. så skal eg berre stoppe opptaket.

7.6.14 School 4 - Student 2

ME: Sånn, då er vi på skule nr.4 og det er elev nr. 2. Vi bare begynner på begynnelsen vi. Her har han sett strek under, ogSå har han skrive i margen til deg.

S4S2: Ja.

ME: Forstår du kva han vil fram til her?

S4S2: At eg har skrive feil

ME: Ja. Og kva er det som er feilen da?

S4S2: at eg har stava det feil.

ME: Ja, at du har stava det feil. Og vidare så er jo mange av feila, dei har han jo ordna for deg, sant?

S4S2: Ja.

ME: Og då tenkjer jo eg at då er det ikkje noko, sånn , så er det ikkje så vanskeleg å forstå det.

S4S2: Nei.

ME: her har han sett berre ein strek under *teached. "Lionel teached the king how to speak".* Kvifor trur du han har sett strek der?

S4S2: Mm..

ME: Er det (..)

S4S2: Eg veit ikkje, kanskje. Enten har eg skrive feil, eller så skal det vere eit anna ord.

ME: mhm. Men du er ikkje heilt sikker på kva han har

S4S2: Nei.

ME: Ja, der har han ordna den neste. Så har han sett strek over den neste, ogSå har han strøket over nokre bokstavar her.

S4S2: Ja.

ME: Og då tenkjer du at det betyr?

S4S2: At dei ikkje skulle vere der kanskje?

ME: Ja. Det trur eg og. Og nokre ord har han kryssa ut. eh.. eg trur resten av det andre der. Her har han sett ein strek under finding. *"Will the people of this year finding out that love is not that dangerous after all?"* Så har han sett ein strek under det, på slutten av finding. Kvifor trur du han har skrive det?

S4S2: Sikkert fordi -ing ikkje skulle vere der kanskje, at det skulle stå finding.

ME: Ja, det trur eg og. (..) Så går vi over på task 3, som du har skrive oppgave D. så har han skrive *Title?*

S4S2: Ja, eg glemte tittelen.

ME: Ja. *laughter* Så skal vi sjå nedover her da. Der har han jo ordna feilen for deg. så har han sett parantes rundt eit par ord her. *"At the carnival (is where) Jonas and Ella meet."* Kvifor trur du, kva trur du han vil fortelle deg med det?

S4S2: at eg kanskje ikkje hadde trengt den?

ME: Ja. så er dei fleste feila ordna vidare ned gjennom her. Så kjem det ein kommentar i margen her på avsnitt nr.2.

S4S2: I think the…*laughter*Nei, eg klarer ikkje å lese. eg spør alltid læreren om hjelp til kommentarene, for eg klarer ikkje å lese skriften hans.

ME: Ja. Så du synst den var vanskelig pga.skriften?

S4S2: Ja.

ME: Ja. eg har sett litt på den. eg trur det står *I think the past tense would be suitable.* Og kva betyr det, f.eks past tense?

S4S2: Det er jo fortid, er det ikkje det?

ME: Jo, Riktig.

S4S2: Så han ville at eg skulle ha skrive i fortid kanskje

ME: Ja. suitable? Kva betyr det.

S4S2: sånn at det passar liksom.

ME: Ja. Så det var, om eg forstod deg rett no så var det handskrifta som gjorde at du ikkje forstod kommentaren? Når eg sa til deg kva som stod der, så skjønte du han?

S4S2: Jaja.

ME: Ja. Her står det ein strek under *continued. "He doesn't say a word. "I just." Ella continued."*

S4S2: (..)

ME: Har du nokon ide? ..Eg veit heller ikkje altså, eg har ikkje snakka med han om det her, så det er ikkje sånn at eg har svaret. Så vi får berre snakke litt om kva ein trur.

S4S2: Mhm. 8..) Ja, nei eg.

ME: du synst det er vanskeleg å vete?

S4S2: på noen ting så..

ME: Vidare så er det please og der har han jo berre sett på ein ekstra e. Så kjem ein vidare her. Du har skrive Jonas asked, også har han skrive strek under -ed. Også har han skrive s opp på.

S4S2: Ja, det skal vere ask.

ME: Bare ask?

S4S2: Mm..kanskje?

ME: Det som han har skrive over her. Den -s'en.

S4S2: Asks ja.

ME: Skal vi sjå her, eg trur eg må dele opptaket i to. når ein kjem over ei viss lengd så. Sånn, då fortsett vi på skule nr.4, elev nr.2. opptak 2, del2. Så kjem vi til den skriftlege tilbakemeldinga han har gjett deg på slutten her. Kan vi ta den litt sånn setning for setning?

S4S2: Ja.

ME: Kan du lese for meg?

S4S2: Con..cont...cont..*laughing*

ME: Er den vanskelig å forstå?

S4S2: Vanskelig å lese skriften hans.

ME: eg trur det skal vere content. Veit du kva det betyr?

S4S2: Nei..men eg trur det skal vere beslutning eller noe sant?

ME: Jaaa? *"I think you appear"*

S4S2: *"to be quite a philsoph in your answers to the minor tasks."*

ME: Mhm.

S4S2: Ja

ME: Og kva betyr det?

S4S2: Task?

ME: Ja, eller den setningen der, kva er det han seier til deg her?

S4S2: han seier at det virker som eg er ein filosofer svaret på de oppgavene her.

ME: Ja. Også vidare.

S4S2: "they are well answered to".

ME: Mhm.

S4S2: eh. *"full story is rather short and could have been more developed."*

ME: Mhm. og kva er det han fortel deg her då, viss du på ein måte skal snakke litt om det på norsk? they are well answered to.

S4S2: De er godt besvart?

ME: Ja.

S4S2: Og den lange historien er litt kort, og kunne vert mer utviklet.

ME: Mhm. forstår du kva han meinar med det?

S4S2: ja, at eg kunne ha skrive meir og kanskje forklart meir sånt

ME: Også vidare, kva skriv han der?

S4S2: structure?

ME: ja.

S4S2: fine.

ME: Ja. Også vidare på det siste avsnittet.

S4S2: "*Language: you tell your story in a fluent way. There are, however, quite a few errors which you could learn from and avoid.* "

ME: Mhm.

S4S2: "B*efore spelling around grammatical errors shouldn't be there.*

ME: Mhm.

S4S2: *Vocabulary fairly well…*bl. ja. *laughing*

ME: Det siste ordet, kva trur du det er?

S4S2: Eh, Veit ikkje.

ME: Nei. sånn at, om du skal sei til meg på norsk då, kva det siste betyr. *You tell your story in a fluent way,* sa du.

S4S2: Mhm, at du forteller den på en flytendes måte.

ME: Og forstår du kva han meinar med det?

S4S2: at det er flyt i historien på en måte?

ME: Mhm. Også hadde vi den her :"*There are, however, quite a few errors which you could learn from and avoid. "*

S4S2: Det er noen få feil som eg burde lære fra og unngå.

ME: Mhm. Kva slags feil tenker du at det er då?

S4S2: Det er vel sikkert gramatikkfeil og sånt.

ME: " *both spelling and grammatical errors shouldn't be there."*

S4S2: då er det.. staving og grammatiskefeil skulle ikkje ha vert der.

ME: ja. Også den siste. Ja, der var vi jo litt usikre på det siste ordet. Så om du bare skal sjå på den heile siste setninga i sin helhet,klarer du å, tolke noko ut av den.

S4S2: skal sikkert vere at vocabularien... var ganske bra.

ME: Mhm.

S4S2: Sånn heilt grei sikkert.

ME: Kva er vocabulary, veit du det?

S4S2: eg kan, eg veit kva det er på engelsk, men det er vanskelig å forklare på norsk.

ME: Du kan forklare det med mange ord på norsk då, du treng ikkje berre å bruke eitt ord da, viss du.

S4S2: Mhm…. det (..)

ME: Viss vokabularet er bra, kva er det som er bra då?

S4S2: Kordan eg skriver det på en måte, ekje det? ...

ME: Mhm..kva tenkjer du på med kordan du skriv det?

S4S2: sånn ord og sånt?

ME: Ja.. kordan du skriv ordene?

S4S2: Ja

ME: Tenkjer du på staving då ,eller tenkjer du på?

S4S2: Neei..

ME: eller på kordan (..)

S4S2: (..)

ME: Er du litt usikker på det eller?

157

S4S2: Ja. *laughter*

ME: Ja, skal vi konkludere med det?

S4S2: Ja

ME: Mhm. Korleis synst du det er å få tilbakemelding på engelsk?

S4S2: Bra, då veit eg kva eg forbedre og sånt.

ME: Mhm, kva tenkjer du om å få den på engelsk i forhold til å få den på norsk?

S4S2: Mm..tenkjer at eg kan jo engelsk egentlig såpass godt at egentlig så er det ikkje noko vanskelig å oversette. Og om eg treng hjelp så er det jo bare til å spørre læreren, eller ..med kva det betyr da.

ME: Ja. Er det noko du har lyst til å legge til, eller noko du tenkjer om dei tilbakemeldingane? Då tenkjer eg både på kommentarar på slutten, men også alle sånne strekar småting underveis. Er det noko du synst er spesielt lett, noko av det som er lettare å forstå ennd et andre?

S4S2: Det er når han bare har retta på ein bokstav eller noko sånt. F.eks.

ME: Kva synst du er vanskeligast då?

S4S2: Når han berre set ein strek under ordet.

ME: Ja.

S4S2: Då er ein ikkje sikker på om ein har skrive ordet feil eller. At han ikkje har rettet det, då er eg ikkje helt sikker.

ME: Ja, då blir du litt usikker. okei. Då trur eg vi bare stoppar der.

7.6.15School 4 - Student 3

ME: Sånn, då er det skule nr.4 elev nr.3. Då bare begynner vi her på begynnelsen. Du har no egentlig fått ganske lite rettingar, så du skrive no godt. Du skriv godt engelsk.

S4S3: Mhm.

ME: Du har fått en her, og her har han no eigentleg skrive kva han vil. At han vil ha *of* ovanfor, at han vil at du skal bytte ut den. Då går eg ut frå at når han har skrive det rett ut slik, så er ikkje det så vanskeleg og forstå kva han meinar.

S4S3: Nei. Han er veldig klar på kva han meinar. Og viss ikkje så spør vi han berre, så kan han forklare litt meir.

ME: Her har vi ein, du har skrive it's, der vil han ha there are.

S4S3: Ja.

ME: Litt lenger nede så står det en strek, også står det, eg veit ikkje, er det kanskje eit spørsmålsteikn. Kva trur du han meinar her?

S4S3: Det er eg ikkje sikker på.

ME: Nei ..Det som står rundt her.. ""You're risking getting a call from the FBI.People can track you down."Også skriv du..

S4S3: Kanskje han meinte at det passa ikkje akkurat med punktum der, burde heller hatt komma eller noko sånt. .

ME: Mhm,, viss vi ser på det som står etterpå. "People can track you down.Through your phone, apps or location".. Mhm. Litt usikker på den, eller?

S4S3: Nei, eg trur han meiner komma.

ME: Også på den neste her. But the world change, så har han sett ein strek og ein s, kva meinar han med det trur du?

S4S3: Fordi det er forandringar, i staden for ei forandring.

ME: Mhm, også her på oppgåve 3.

S4S3: Ja, for det skal alltid vere the UK eller the USA.

ME: Mhm. Også her nede da, her står det noko i margen. For meg ser det ut som ein P og ein Z i margen. Veit du kva han meinar med det?

S4S3: Nei. Han forklarte det ein gong, men eg hugsar ikkje heilt kva han meiner.

ME: Nei, så den er vanskelig å.

S4S3: Ja.

ME: å forstå. Lenger nede her har han sett parantes rundt "to make", kvifor har han gjort det trur du, kva vil han fortelje deg med det?

S4S3: Fordi det går an både å to make og ta vekk og, for å gjere setningen litt kortare.

ME: Mhm. Sånn, då har vi egentlig, det var dei markeringane som han har hadde gjort i teksten.

S4S3: Mhm.

ME: Kan du lese for meg det som han har skrive på oppsummeringa?

S4S3: *"You write rather short and therefore you could probably have achieved even greater results by developing your text even more"*

ME: Mhm. Og viss du skal fortelle, eller oversette til meg på norsk då, kva er det han seier til deg her?

S4S3: Eg skriv litt kort då, så eg kunne lagd litt meir utdjupande setningar for å lage teksten bedre.

ME: Ja. Og structure, der skriv han?

S4S3: Fine.

ME: Ja. *laughter* Den er grei å forstå?

S4S3: Ja.

ME: Også på language, viss du les den siste.

S4S3: *"This is by far the best part and I guess this saves.. you day!"* You day?

ME: Ja, han har sikkert mista ein r der.

S4S3: Ja. Vocabulary ok and variated. Spelling and grammar ok.

ME: Ja. Kva er det han meinar med den her : *"This is by far the best part and I guess this saves your day!"* Kva er det han..

S4S3: ..Det er nok det som er best. Altså, eg er best i engelsk på hele.. av alle fagene mine. Eg les så masse engelsk at eg trur på en måte at det redder korleis eg former setningene mine på.

ME: Mhm. Ja. For det som han kommentere her, han kommenterer språket ditt sant.

S4S3: Eg har ikkje så mange skrivefeil som eg pleide å ha.

ME: Mhm. ja. Det er jo flott.

S4S3: Ja.

ME: Er det noko du synst, eller som du vil trekke fram som er ekstra lett å forstå, eller vanskeleg å forstå, med den tilbakemeldinga som du fikk på den her tentamenen?

S4S3: Nei, det var den der PZ men.

ME: Men det er kanskje sånn, er det eit sånn kodesystem som de har?

S4S3: Eg kan ikkje hugse at me har lært det, men altså han er jo alltid rundt, så det er berre å spørre han om det er noko, også hugsar vi det til neste gang.

ME: Korleis synst du det er å få tilbakemelding på engelsk då?

S4S3: Eg synst det er ganske greitt, sånn at då veit eg kva eg kan gjere betre til neste gang. Også husker eg det også prøver å ikkje gjere det samme på ein måte.

ME: Mhm. viss du hadde fått den samme tilbakemeldinga, altså innhaldet her, men at det hadde vore formulert på norsk. Altså, viss du kunne valgt då for eksempel, om du ville ha tilbakemelding på engelsk eller norsk.

S4S3: Då trur eg eg hadde valgt engelsk. For det er det språket det temaet er om.

ME: Mhm. Okei, det var det heile. Tusen takk skal du ha for at du stilte opp!

7.6.16School 4 - Student 4

ME: Sånn, då er vi komt til skule nr. 4 og elev nr.4. Då tenker eg at vi bare ser gjennom det sammen.

S4S4: Ja.

ME: Det er jo ei blanding av at han har ordna nokon av feila for deg og eg tenker at sånn som f.eks her sant, så har du skrive now. Også har du gløymt w, også har han skrive den inn for deg. Også tenker eg at dei feila treng vi ikkje snakke så mykje om, når han har ordna dei, for då står jo egentlig svaret der.

S4S4: Ja.

ME: Men viss vi begynner på toppen her, så står det i parantesen, nei i margen. Kva har han skrive der?

S4S4: OH, that so?

ME: Oh, is that so, skriv han. Kva trur du han meinar med det?

S4S4: Neei

ME: Kvifor trur du har han skrive det? Der er jo nokre, der er jo ein strek her

S4S4: Der ja, det er sikkert det.

ME: Ja. Men skjønnar du kva han vil fortelle deg med den?

S4S4: Nei, ikkje heilt egentlig.

ME: Nei. Og bare sånn at det er sagt, eg veit ikkje heller. Eg har ikkje snakka med han om det, så det er ikkje slik at eg sit å veit kva du skal svare.

S4S4: Nei.

ME: Eg bare spør for å. Ja.

S4S4: Ja.

ME: Ehm. Ja, så er det nokon her, der har han fiksa dei for deg. (..)Skal vi sjå her.. Ja... Så har han gjort I'ane dine store, sant? .. Her står det ein sånn V ned, eller, mellom can og yes. *"I don't want to do that, or I can't. Instead of now you can"* også står det ein sånn. *"Yes, sometimes, but you can still say no to something"* Kva trur du han har meint med det?

S4S4: Komma?

ME: Ja, kanskje? Er du sikker på kva han har meint, eller?

S4S4: Eg trur han har meint komma.

ME: Ja, også var det nokre I'ar her. Også har han skrive på nokre sånne hermeteikn. Oppe. Kvifor har han gjort det, trur du?

S4S4: Eehh…. Nei, det er eg ikkje sikker på.

ME: Nei. Vi kan godt ta oss litt tid til å sjå på setningen. "I think he is saying how Jonas falls in love for the first time, and the boy asks his parents do you love me, and they say yes and he gets so happy. Det er jo ingenting galt med nokon av dei setningane du har skrive, men han vil berre ha inn dei merkene her. Men har du nokon ide om kvifor dei merkene skal stå akkurat der.

S4S4: Nei.

ME: Nei. Også har han kommentert her då til task 1, som står her oppe: "Not a very good answer to the text" viss du skulle oversette det til meg til norsk? Kva ville du ha sagt at han har skrive til deg der?

S4S4: Mm..at det ikkje er eit veldig bra svar i teksten.

ME: Mhm. Men kva trur du han meinar med at det ikkje er eit veldig bra svar?

S4S4: At eg ikkje har skjønt oppgaven skikkelig godt også har eg ikkje svart på han riktig heller.

ME: Mhm. Også kva har han skrive under der?

S4S4: Note...eg ser ikkje det. *mumbling*.

ME: Det er vanskelig å forstå på grunn av skrifta?

S4S4: Ja.

ME: Eg trur det er errors. Men uansett då, note errors.Kva trur du han meinar med det.

S4S4: Eg veit ikkje kva han meinar med det, det er eg ikkje sikker på.

ME: Nei.. det er heilt greit. Også skal vi sjå på oppgave 3. Ehm, her og er litt sånne ting som han har fiksa for deg. … Her har han. Her var det litt mange ting som var ordna på på ein gong i den første setninga der. Kan du prøve å forklare kva du trur han har meint med dei forkjellige tingene? Vi kan begynne med den f.eks, han hars krive ein D over der.

S4S4: changed

ME: Trur du det betyr at han vil at den skal vere med?

S4S4: Ja.

ME: Ja.Så har han sett ein strek under deler av setninga. All change og there. Kvifor trur du den streken går derfra til derfra.

S4S4: mm..(...) Nei, det er eg ikkje heilt sikker på.

ME: Nei. Så har han sett ein strek over der.

S4S4: there. Så har han skrive It's då, eller noko sånt. og The.

ME: (..) ehh… Kva trur du han har meint med det merket som står etter girl.

S4S4: Ehh… nei, eg veit ikkje heilt.

ME: Nei. Og her då.

S4S4: Trur det skal vere stor S.

ME: Ja, det skal vere stor S. Så har han sett strek over eitt ord her. Eller, strek over ein bokstav eigentleg. Kva trur du han vil at det skal vere her då?

S4S4: Mm (..) Nei, eg veit ikkje. usikker.

ME: Ja. Nei, det er greit. Og her kjem dei igjen, disse hermeteiknene som vi kan kalle dei så.. Det snakka vi om i stad, at du var litt usikker på kva, kvifor han har skrive dei der. Har du sett slike teikn før?

S4S4: Ja.

162

ME: Ja.. Men du synst det er litt vanskeleg å vite kvifor dei står der no?

S4S4:   Ja.

ME: Her, viss vi går til den siste setninga her. "It rings in again". Også står det en strek under, også står det enten now, eller så står det n-o-r-v, norv.

S4S4:   Now, er det ikkje det? n-o-w?

ME: Det kan godt hende det er det det skal vere.Eventuelt så lurte eg på om det skulle vere sånn n-o-r-w. Har du høyrt om sånn her norwenglish har han snakka om det?

S4S4:   Ja.

ME: Kva betyr det, eller veit du kva det vil seie når vi snakkar om Norwenglish?

S4S4:   Ja, at ein blandar litt.

ME: Ja, trur du det kan vere noko med det?

S4S4:   Ja. Rings.

ME: JA, it rings in again, er jo litt sånn vi ville sagt det på norsk.

S4S4:   Ja.

ME: Ja, skal vi sjå vidare. Så har han ordna dei fleste for deg her. Så kjem hermeteikna igjen. Men vi treng ikkje snakke om dei kvar gong dei kjem.For no har vi snakka om det.

S4S4:   Nei.

ME: Her, kva har han. Om vi ser på den siste på arket her. "Be there"

S4S4:   "Nice dressed"

ME: Ja, du har skrive "Be there, nice dressed". Også har han skrive inn noko til deg her.

S4S4:   Nicely.

ME: Ja. Også ...Der har han strekt ut for deg, og dei fleste feila på den sida her har han ordna for deg. Så har vi ei side er. Også har han skrive i margen. Kva har han skrive der?

S4S4:   Punc…..Nei, eg ser ikkje...skjønte det ikkje

ME: Nei, det er litt vanskelig å skjønne den. Det er eit ord som heiter punctuation.Veit du kva det ordet betyr?

S4S4:   Nei.

ME: Nei, det betyr sånn med teiknsetting og punktum og sånt. Så har han ordna litt for deg, han har sett inn nokon punktum og sånn. Så han vil nok at det skal vere litt annleis punktumsetting der då.

S4S4:   Ja.

ME: Her har han sett inn einstrek under "buyed this". " I was at the store and buyed this flowers to you." Kvifor har han sett strek her trur du?

S4S4:   Mm. This flowers. det skal jo vere i eintal og flowers er i fleirtal.

ME: Mhm. Og her då?

S4S4:   Mm..buyed. hmm.. Ne, eg veit ikkje korleis ein skriv det eigentleg.

ME: Heilt i orden. SÅ kjem vi lenger. Her har han sett strek under did. "The other day at school Roc goes to Peter and sayed: What the hec did you did yesterday? "

S4S4: Did you do.

ME: Ja, fint. Så er det meste ordna her, så kjem ein ny ein med strek på. These time Danny saw him and took a picture. Kvifor trur du han har sett strek der?

S4S4: Trur..det skal vere t-h-i-s.

ME: Ja, flott!Det trur eg og. Og her kjem det ein, om vi går på neste avsnitt. *They all are arguing about"*

S4S4: They are all

ME: Ja, bytte litt om. Fint. Så kjem det eit spørsmålsteikn her, *what are you talking*

S4S4:   about.

ME: about.

S4S4: At eg …(voice too low to hear on recording)

ME: JA, at han vil at det skal vere spørsmål der. Og kvifor har han ordna den Y'en bakom?

S4S4: For den skal vere stor.

ME: Ja, han vil at den skal vere stor. Så komme det et spørsmålteikn her nede. "*Peter punched Danny because I missed the punched at Broc and now they fight"* Så står det eit spørsmålteikninni der, kvifor trur du han har skrive det?

S4S4: Fordi han ikkje skjønte kva eg meinte.

ME: Ja. Så står det her :"*They fighted all day at school":* Også har han sett to strekar under fighted.

S4S4: Ja. .. Det er eg ikkje sikker.

ME: Ja, du er ikkje sikker på kvifor han har skrive det. Nei, så kjem det nokre strekar her på slutten. "*Now we are not, says Broc and walks away."* Kva har han meint med det..

S4S4: Now says Broc,

ME: Ja, at du ville ha flytta på det?

S4S4: Ja.

ME: Ja, det trur eg er heilt rett. Og det andre her, det var ordna. Då er det berre dei oppsummeringskommentarane igjen. Om du hadde ville lest til meg, det er berre fordi at eg skal sjå at du forstår.

S4S4:   Structure

ME: Ja.

S4S4: Fine.

ME: Ja,kva betyr det då?

S4S4: Kordan eg har skrive det liksom, historien. Kordan eg har skrive han.

ME: Kan du forklare litt meir kva du meinar, kva er det norske ordet for structure?

S4S4:   Eg kan ikkje det norske ordet.

ME: Nei, men viss du prøvar å forklare det med mange norske ord da? Kva er det han synst er bra

S4S4: Liksom teksten?

ME: Ja. Contents?

S4S4: *mumbling* This is great … Developed.

ME: Ja, developed. Ja, kva, veit du det ordet her, kva det betyr?

S4S4: Nei.

ME: Nei. Det med contents. Kva, veit du kva det?

S4S4: Nei.

ME: Nei. Her kommenterar han på en. Her kommenterar han på strukturen din og her kommenterar han på noko anna. Men forstår eg deg rett når eg seier at du ikkje har fortsått kva contents betyr?

S4S4: Ja.

ME: Ja, greitt. Eg må bare vite at vi er enige sant, at eg forstår deg rett. SÅ står det her. V-o-s. Voc?

S4S4: Vocabular.

ME: Ja, flott. Han har forkorta det sant for vocabulary. Veit du kva vocabulary er?

S4S4: Mm.Verb.

ME: Mm. Is not very well varied. Kva vil det sei?

S4S4: Mm, ikkje sr bra gjennomført eller?

ME: Eh, og her så, ja, structure kommenterer han her ein gong til. Og det synst han er jo bra, så det er flott.

S4S4: Også språket. You need to have a look at sp..spell...Nei, eg klarer ikkje å lese det der. ME: Spell også har han skrive skråstrek ?

S4S4: gram?

ME: Gram, kva trur du han meinar med det?

S4S4: Har ikkje peiling *laughing**sighing*

ME: Nei. Så den synst du er vanskeleg, spell og gram, eller berre ein av dei?

S4S4: Gram, eg klarte ikkje å lese det.

ME: Nei, men når eg seier at det står gram, klarer du då å skjønne kva han meinar?

S4S4: Eg trur han meiner den boka.. grammar

ME: Mhm. Den her då?

S4S4: Meaning would be great as..er det ein s?

ME: Ja, eg trur det er ein s.

S4S4: as ..Tim is not an answer to any part.

ME: Task trur eg. Meaning would be great also.

S4S4: Eh..mene det?

165

ME: Jaa..Kva trur du han vil sei til deg med den kommentaren?

S4S4: At han skal forstå det bedre, når han retter?

ME: Ja. Også," this is not an answer to any task". Kva betyr det?

S4S4: Nei, det kan..nei, eg veit ikkje.

ME: Nei. Korleis syns du det er å få tilbakemelding på engelsk?

S4S4: Eg pleier aldri å se på tilbakemeldingen, eg ser på karakteren.

ME: Ja, du ser på karakteren også er du ferdig med det?

S4S4: Ja.

ME: Du er ikkje aleine om det, slik trur eg det er for mange elevar. Men om du kunne valgt då mellom å ha den på engelsk eller på norsk, tilbakemeldingen?

S4S4: Det er egentlig det samme.

ME: Kvifor er det det samme då, siden du ikkje ser på den?

S4S4: Ja. Siden er engelsk, så kan vi like godt ha den på engelsk.

ME: Men kva er det du synst er vanskelig då, med, med tilbakemelding?

S4S4: Å se på det?

ME: Ja, men når du ser på det då? Sånn som no når vi har sett på det sammen, kva er lett å forstå og kva er vanskeleg?

S4S4: Skrivefeilene og sånn.

ME: Ja, du forstår dei som han har ordna. Men kva er det, er det noko du synst er vanskeleg?

S4S4: Nei.

ME: Okei. Ja, men supert, kjempekjekt at du ville stille på!

S4S4: Mhm.

ME: Også,skal vi sjå eg skal berre stoppe opptaket eg her no.

7.6.17 School 4 - Student 5

ME: Sånn, då er vi på skule nr. 4, elev nr. 5. Vi skal bare starte på toppen også ser vi litt gjennom. Nokre stadar har han skrive akkurat kva han vil ha forandra om han vil ha noko forandra, andre plassar er det meir indikasjonar.

S4S5: Mhm.

ME: Her har du fått eit kryss i margen også ein sånn også står det due to.

S4S5: Det er vel sikkert at eg skulle hatt det inn i teksten.

ME: Ja, at du skulle hatt det inn

S4S5: Ja

ME: der som den er.

S4S5: Ja.

ME: Ja. Også har du. Du har jo veldig få skrivefeil, så det er jo veldig flott. *turning pages* Du har ingen der, og ingen der. Nokon få her. Her har han sett ei understreking under der, ser du kvifor han har sett strek.

S4S5: Ja, det skal vere *head*, eg har gløymt ein e.

ME: Ja. Også har han sett strek under *feel*.

S4S5: Mm.. Fell, skal det vere.

ME: Og *"I couldn't tolerate being"* , også har han sett strek under *"beaten"*.

S4S5: beaten up.

ME: Så det var jo det, dei var jo heilt greie og forstå, så sjølv om han ikkje har skrive kva som var feil så skjønte du det.

S4S5: Ja

ME: Ja, så har du fått kommentarar som han har skrive her. Kan du lese til meg?

S4S5: *"Contents: well developed and.. interesting to read"*

ME: Ja.

S4S5: Skriften han se litt vanskelig då, men.

ME: Ja. Er det noko med den kommentaren som du synst er utfordrandre og forstå.

S4S5: Nei, eg synst den er ganske lett å forstå.

ME: Ja. Også den neste?

S4S5: *"Structure:fine, relevant use of paragraphs"*.

ME: Kva trur du han meinar med den siste her?

S4S5: Altså, han har vert veldig på at vi må hugse på å skrive paragraphar, hugse mellomrom og sånt. At eg har brukt nok.

ME: Ja, for det var det eg tenkte litt på her, den bruken av ordet relevant. Kva slags bruk trur du det er snakk om her, på ein måte?

S4S5: At..kva slags bruk?

ME: Ja,kva vil det sei å ha ein relevant use?

S4S5: Eh, at eg bruker nok, tenkte eg då.

ME: Ja. Eh, ja, også den siste avsnittet.

S4S5: Language: well varied vocabulary. Spelling and grammar fine. Også…. Klarer ikkje heilt å lese denne (..) Syntax good.

ME: Er det noko her du synst er vanskelig å forstå?

S4S5: Det er vel det der syntax.

ME: Ja, har du eit forslag til kva det ordet betyr?

S4S5: Nei, eg har aldri hørt det før tror eg. Eller, eg har hørt det, men eg husker ikkje.

ME: Nei. Men sånn generelt då, er det noko du synst er vanskelige eller lettare enn andre ting, med den tilbakemeldingen du har fått?

S4S5: Om det var noe vanskelig så var det det med syntax. Ellers så var alt helt fint.

ME: Korleis synst du det er å få tilbakemeldingen på engelsk?

S4S5: Eg synst det er veldig bra å få det. Også viss det e noko vi lurer på så bare spør vi berre om han kan sei det til oss.

ME: Kvifor synst du det er bra då, å få den på engelsk.

S4S5: Altså, det er jo engelsk vi har då, då er det kanskje bra å få det på engelsk. .

ME: Ja, det var det heile.

S4S5: Å ja!

ME: *laughing* Ja, tusen takk for at du stilte opp!