Mapping the text culture of the subject of English

Genres and text types in national exams and published learning materials

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Title: *Mapping the text culture of the subject of English: Genres and text types in national exams and published learning materials*

Year: 2018

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Scientific environment

The doctoral project *Mapping the text culture of the subject of English* started in August, 2012. It was financed through a four-year PhD fellowship for research in English didactics provided by the Faculty of Humanities, University of Bergen, where I carried out my research and other duties at the Department of Foreign Languages. My one-year duty work consisted of teaching and supervising students taking courses in English didactics on BA, MA and postgraduate levels.

During the project period I have been member of the *Research School for Linguistics and Philology* and of the research group *Conditions and Strategies for Developing Language Competences*, both based at the University of Bergen. I have also attended courses of research theory and methodology offered by the *Norwegian National Post Graduate School for Teacher Education* (NAFOL), the *Norwegian Graduate Researcher School in Linguistics and Philology* (LingPhil) and the research environment conducting the project *Multimodal Methodologies* (MODE) at the University College London (UCL).

Acknowledgements

First of all, I would like to thank the Faculty of Humanities and the Department of Foreign Languages at the University of Bergen for financing my PhD project and in this way enabling me to pursue my interest in English didactics research. I would then like to express my most sincere gratitude to my supervisor, Professor Aud Solbjørg Skulstad, who, always helpful and positive, has provided constructive advice throughout my PhD period and beyond. Likewise, the inspiration and support from other colleagues in the section for English language didactics has meant much to me during the process of developing my project: thank you, Hild, Torill, Anne-Brit and Kimberly.

I am also indebted to leaders and co-members of the research group *Conditions and Strategies for Developing Language Competences* and the *Research School for Linguistics and Philology* at the University of Bergen. I have found these forums interesting and useful arenas for presentation and feedback on PhD projects and for discussing various aspects of language research and didactics. Likewise, attending PhD courses and paper seminars arranged by LingPhil and NAFOL has given me new insights in my field of research. In this connection I would also like to mention a seminar of Multimodal Methodologies arranged by scholars at the Institute of Education (IoE), University College London. A special thank you to Dr. Jeff Bezemer from the IoE, who came to Bergen to give me a Master Class. I would also like to express my gratitude towards other scholars, fellow PhD students, colleagues and friends who have read, reviewed and commented on my work in various contexts.

My sincere thanks also to former colleagues at Sandsli and Laksevåg upper secondary schools and to Hans Gunnar Mollerud at the Norwegian Directorate for Education and Training for helping me complete my corpus of data material. I am also grateful to Jørgen Schyberg and Kristine Nøklestad at Aschehough who gave me special access to the 2009 version of the *Targets* website after its replacement by a new edition. Thank you all for important contributions.

Last, but not least, I would like to thank my wonderful, loving family, Elisabeth, Iris and Hallvard, who have lent their unwavering support through these intense, demanding and enjoyable years.

October, 2018

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Preface

My interest in the text culture of the English as a foreign language classroom developed, literally, in the middle of it. During my seventeen years as a teacher of English in upper secondary school, I took part in lively discussions concerning the many facets of language learning and how best to approach them. I also witnessed multiple initiatives from education authorities and publishers of materials aiming at augmenting motivation and learning effects among students of English. For example, publishers of textbooks for the EFL subject also started providing websites, which had the effect of opening up to Internet-based resources in addition to converging various materials such as sound files, text summaries and video clips.

However, through these years I also perceived a certain 'sameness' in the text culture of the EFL subject. Exam tasks seemed largely to elicit the same kinds of 'school writing' across changing curricula; textbooks from different publishers were still easily recognisable as EFL textbooks, retaining many well-known structures and combinations of genres from edition to edition. Even EFL websites emulated the basic organisational patterns of the textbooks.

Knowing this text culture at an intuitive level, I wanted to gain empirical knowledge of it and started tracing genre patterns formed by texts used for teaching, learning and testing in the EFL subject. My hopes are that findings from the project *Mapping the text culture of the subject of English* will promote critical awareness towards a text culture characterised both by long-standing tradition and by rapid change through increasing digital mediation. Knowledge about aspects of the text culture will, hopefully, inspire and inform discussions among researchers, teachers, students and authors of EFL material as to which parts of the existing genre patterns work well towards students' development of knowledge and communicative skills in the subject, and which parts might be adjusted to better target the learning needs of EFL students.

Abstract

Mapping the text culture of the subject of English investigates patterns of genres and text types in textbooks, educational websites and national exam papers for English as a common core subject in Norwegian upper secondary school. The overarching aim of the project is to unpack central aspects of the text culture of the subject and thereby provide data which may inform discussions concerning EFL materials for teaching, learning and testing. In order to describe such patterns, an empirically based typology has been developed for the project. This typology identifies individual text genres recognisable from EFL classroom practice (factual text, expository article, poem, etc.), grouping them into main categories according to predominant text type (descriptive, expository, narrative, etc.).

Taking a mixed methods approach, a quantitative analysis maps and compares the distribution of genres for reception and tasks eliciting genres for production in materials for teaching, learning and testing covering the last two curriculum periods, *Reform 94* (R94) and the *Knowledge Promotion 2006* (LK06). The genres emerging as most frequent are subjected to a qualitative in-depth analysis. Samples of frequently occurring genres for reception are studied in terms of how these texts represent curricular topics and potentially interact with EFL students. As the empirical material comprises both print-based and digitally mediated texts, the qualitative strand of the study is divided into two sections, where the first one analyses 'traditional' written genres, and the second section covers digitally mediated, multimodal genres. Halliday's theory of systemic functional linguistics (SFL) constitutes the core framework of the qualitative analysis of genres for reception, with the metafunctions of language as main analytic focus. Multimodal analysis, informed by multimodal social semiotics, complements the SFL-based study of digitally mediated, multimodal genres for reception. Samples of tasks eliciting genres for production are described in terms of elicited writing acts suggesting particular text types.

Results from the quantitative strand of the study showed high frequency of descriptive genres as texts for reception in all parts of the corpus material. Genres characterised by expository writing had, in general, the highest scores among texts for production, but only moderate scores as texts for reception. Tasks eliciting argumentative genres for production had also reached a high level of frequency in national exams. The argumentative genres elicited in exams were very seldom represented among texts for reception in learning materials, however. Narrative genres for production had almost disappeared in exams after the

introduction of LK06. Here textbooks differed from exam sets in including a large proportion of narrative genres both for production and reception.

Findings from the qualitative strand of the study included certain variations among samples from different categories of genres for reception in their potential interaction with the reader. For example, the analysed samples of factual text and introductory text were found to take an authoritative stance towards the reader. This was slightly modified in the sample of expository article, and all but absent in the analysed sample of poem as genre for reception. Findings suggest, moreover, that digitisation and multimodality impact both representational and interpersonal aspects of EFL learning materials. This was evident, among other aspects, in differences in speech functions. Whereas textbook genres were, in general, characterised by propositions, text samples extracted from EFL websites were found to contain frequent proposals, thereby contributing to a change in interpersonal relations between students and learning materials towards a higher degree of participation. Findings from the analysis of tasks eliciting frequent genres for production indicated that the text culture of the EFL subject involved a broad range of writing acts, in keeping with the curricular aim of developing versatile writing skills in English.

Results of the present study are interpreted as having a number of pedagogical implications. For example, in light of previous research-based evidence that model texts contribute to students' tacit knowledge of genre structures, the finding that certain frequent genres elicited in writing tasks have scant representation as genres for reception in EFL materials is considered unfortunate. Qualitative results are also discussed in terms of possible factors affecting the learning potentials of texts and tasks, for example evidence suggesting that students are assigned different roles in the interaction through differences in interpersonal aspects of genre categories.

Based on the findings, it can be concluded that while the range and properties of texts and tasks in published learning materials for English cover many important aspects of the subject, there are also shortcomings in the existent text culture that need to be remedied by teachers and students, as well as by materials designers. A high degree of critical awareness should therefore be integral to pedagogical practices in the EFL subject, both in terms of how genres for reception and production are selected and how they are used for teaching, learning and testing purposes. Future authors and publishers of EFL learning materials are recommended to ensure a wide and varied menu of genres for reception and production. Furthermore, suggestions are made for future revisions of the EFL subject curriculum to

include in more explicit terms the skill to critically analyse texts used in the EFL classroom. It is also argued that digital skills in the EFL subject curriculum need to involve awareness of new aspects of interactivity and participation brought on by Web 2.0 media and communication.

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[1] Figures 3.1, 3.2, 3.4 and 4.2 are used with permission from authors.

Chapter 1: Introduction

1.1 Mapping the text culture of English as a school subject in Norway

1.1.1 Texts as mediators of language learning

English as a second or foreign language (L2) is widely taught in schools around the world. In the Norwegian education system, English is a mandatory subject from year one, continuing through all years of primary and lower secondary level. In upper secondary school, English is a common core subject across all study programmes, a status that English shares with the subjects of Norwegian as L1, Mathematics and Science.[2] As a school subject, English has a relatively long history in Norway, although teaching materials, approaches and methods have varied according to the rationale of the subject and changing developments in language learning and didactics.[3]

A paradigm shift occurred when second and foreign language teaching turned from focusing on language as a system of structures to viewing language primarily as a tool for communication. Developmental work under the auspices of the Council of Europe was at the centre of this change, starting in the 1970s with van Ek's *Threshold Level* (van Ek, 1975). This publication promoted the approach known as Communicative Language Teaching (CLT). The perspective taken here was that knowledge of linguistic form was not an end in itself, but relevant inasmuch as it directed and supported communication in the second or foreign language (Richards & Rodgers, 2014). In Norway, the communicative paradigm has governed the subject curricula of English since the 1980s (Simensen, 2007; Skulstad, 2018). The ultimate goal of the subject is therefore to enable the students to communicate in English, on a variety of topics and in different contexts.

A general feature of second and foreign language teaching, prevailing across changing trends in Norway and internationally, is that students' reception and production of *texts* play a central role. As Harklau (2002, p. 336) observes, writing and reading are tightly integrated in the communicative life of a language classroom, not only in terms of extended composition or reading but also through more instrumental uses of literacy such as the completion of tasks

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[2] The common core subject of English is taught in the first year of the general studies programme. English in vocational programmes has the same subject curriculum and is assessed by the same national written exam, but is divided into two modules across two years.

[3] The present study adopts Aase's definition of subject-specific didactics as comprising 'all reflections that can be connected to a subject and the teaching of this subject which can lead to increased knowledge about its nature and rationale and how the subject can be learnt, taught and developed' (Lorentzen, Streitlien, Tarrou, & Aase, 1998, p. 7, my translation).

and reference to texts for verification of facts. Teaching and learning writing in an L2 subject typically combine objectives related to writing as such, to learning content matter, and to language learning (Manchón, 2011). Reading a broad variety of texts also fulfills and combines multiple purposes in L2 learning, opening up for students' encounters and experiences with the language in use. Similarly, with the growth of digital media in schools as well as in society at large, students have the opportunity to meet and use both written and spoken English through a variety of electronically mediated texts.

My view of texts as interesting objects of inquiry for English didactics research is connected to the role that they play in second and foreign language learning as a mediated process (Lantolf, 2000). Mediation is a central concept in sociocultural theory which focuses primarily on the learning environment (Lantolf, 2000; Vygotsky, 1978). Other people and the self act as mediators for learning, and so do the use of artifacts or tools. Vygotsky (1978) argues that signs and tools in combination mediate higher forms of mental activity. Following Vygotsky's line of thinking, texts can be regarded as tools constructed from signs, used to mediate language learning.

According to Hodge and Kress (1988, p. 6), *discourse* is the 'site where social forms of organization engage with systems of signs in the production of texts (…).' Learning a second or foreign language to communicate, mediated by texts, means engaging in discourse. Social aspects of discourse relate to *context*. Halliday and Hasan (1989, p. 5) explain context as 'the total environment in which a text unfolds'. This environment comprises both the situation and the wider culture in which the exchange takes place, as well as participants and medium involved in the communication (see section 3.2.3). Specifying the distinction between text and discourse, Hodge and Kress (1988, p. 6) define discourse as 'the social process in which texts are embedded', and text as 'the concrete material object produced in discourse'. As Ivanič (1998, p. 38) puts it, texts are 'physical manifestations of discourse'.

The view of texts as mediators of learning is reflected in the introductory part of the Norwegian subject curriculum of English, which states that '[l]anguage learning occurs while encountering a diversity of texts' (Ministry of Education, 2006/2013).[4] Students' motivation and learning will in various ways be influenced by aspects of texts and tasks that they encounter in materials for teaching, learning and testing in the subject. Choices of texts and

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[4] Norwegian EFL subject curricula can be accessed through the National Directorate for Education and Training's web portal: www.udir.no
Reform 94: https://www.udir.no/laring-og-trivsel/lareplanverket/utgatt-lareplanverk-for-vgo-R94/
LK06, 2013 revision: https://www.udir.no/kl06/ENG1-03?lplang=http://data.udir.no/kl06/eng

tasks made by exam committees and authors of learning materials are therefore of great importance (Fenner & Ørevik, 2018). Texts in learning materials and exam papers should be of a kind that invites the student to interact, both in the sense of representing topics in a way that promotes engagement, and in the sense of inviting *responsive utterances* from the student (Bakhtin, 1986). Knowing what to respond to makes it easier for the student to 'use suitable (…) writing strategies adapted for the purpose and type of text', as required by the subject curriculum of English (Ministry of Education, 2006/2013).

Another factor that should influence the choice of texts used in the EFL classroom, is the importance of intertextuality in the development of structuring skills. A writer expressing meanings emulates and varies elements of texts he or she has seen before, making the new text part of an indefinite series of past, present and future texts (cf. Bakhtin, 1986). Research on writing in secondary schools has found modelling of exemplar texts, in combination with other scaffolding devices, to have effect in second and foreign language instruction (e.g. Horverak, 2016; Humphrey & Mcnaught, 2015). This does not mean that tasks should be restricted to 'copying' model texts, but that it is an advantage for students developing their writing skills to have access to a variety of sample texts representing a broad range of genres.

Based on research of writing development, Evensen (1992) has concluded that gradual mastery of advanced phenomena in writing is 'linked to specific contexts that may be assumed to stimulate acquisition and use' (p. 125). He observes that along with factors such as teachers' scaffolding and a collaborative class culture (Dysthe & Hertzberg, 2014), the texts selected for reception and production in the language classroom play a significant role in forming stimulating contexts for students' work on communicative skills. As Beck (2009, p. 315) points out, 'the capacity to engage in meaningful ways with source material (e.g. verbal or visual texts) is a fundamental prerequisite for most kinds of writing that occur in secondary and post-secondary schooling'. For these reasons, critical evaluation is important in the selection of materials used to mediate learning in the subject of English.

1.1.2 The text culture of English as a school subject

What kinds of text are used to mediate teaching and learning of English in Norwegian upper secondary education? The potential range of texts eligible for use in the subject of English as L2 in Norway has been broadened by recent subject curricula, where literary canons and specifications of obligatory texts have been discarded in favour of general learning targets or competence aims. A student's overall competence in the subject is assessed according to his

or her degree of achievement in terms of aims stated in the subject curriculum, which means that it is not related to the study of specific texts.

Even so, I will argue that a certain conventionality continues to characterise the repertoire of texts for reception and production in the teaching, learning and testing of English, to the degree that we can talk about an identifiable *text culture* in the subject. A text culture is here understood as prescribing explicit and implicit norms and constraints for utterances within a social or institutional group, thereby valuing some categories of content and forms of communication more than others (see Berge, 2012; Swales, 1990). This is a line of thinking shared, for example, by Selander (1994, p. 46), who states that pedagogical texts represent 'a social codification of what counts as valid' in school (my translation).

As part of the overall conditions of learning for students of English in Norway, the range of texts included in published materials for teaching, learning and testing warrants more scholarly attention than it has been given to date. Through daily use of such materials, teachers and students will have developed a certain familiarity with the text culture of the subject and will have no problem listing, for example, recurrent genres in textbooks. However, little or no systematic research has been carried out on the range and distribution of genres and text types in published materials for the subject of English (see Chapter 2 for an overview of related research). The aim of the present study is therefore to contribute towards a map of this terrain.

Mapping the core of the text culture of English also involves a close-up perspective of individual genre samples. How texts are shaped to represent topics and interact with the reader influences their potentials as mediators of learning. Theory of systemic functional linguistics (SFL), which forms the main theoretical foundation for the qualitative strand of the present study, regards text as 'an intersubjective event, in which speaker and listener exchange meaning in a context of situation' (Webster, 2009, p. 7). It is therefore of interest also to probe aspects of representation and communication inherent in the properties of texts frequently used in the subject of English.

For the purpose of describing and grouping texts, a typology of categories is needed. One way of tracing the text culture of a discourse community is to identify its most prominent *genres*. Berkenkotter and Huckin observe that '[g]enres are intimately linked to a discipline's methodology, and they package information in ways that conform to a discipline's norms, values, and ideology' (1995, p. 1). Learning a school subject, then, implies the mastery of its genres (Maagerø, 2012). Textual norms differ between different school subjects (cf. Berge,

Evensen, & Thygesen, 2016), and these textual norms will be among the aspects that influence the genre patterns of the subject. In the present study, I therefore wish to take the notion of the text culture down to the 'micro' level of school subjects; in this case, the subject of English as L2 in Norwegian upper secondary education.

Assuming, then, that a text culture particular to a school subject can be detected, this text culture necessarily influences *what* is learnt and *how* this is learnt. For example, designing a particular task for students to carry out is a way of foregrounding certain knowledge aspects of a curricular topic, which contributes to establishing its taxonomy of knowledge (Skjelbred, 2009). By way of mediating and shaping curricular content and learning activities, the text culture of the subject is part of the 'ecology' of the classroom, a term used both by Smidt (2002, 2009a), and by Evensen (2010, p. 19) in connection with research on school writing. The term ecology in this metaphorical sense refers to what Barton (1994, p. 29) explains as 'the interrelationship of an area of human activity and its environment'.

> [D]evelopment of writing at school implies learning to negotiate the voices and roles offered by the genres of school writing. This approach, inspired by Mikhail Bakhtin's (1986) ideas about the dialogical relationship between individual utterances and what he calls 'speech genres', calls for a discussion of the relationships between individual writers, their texts, discourses in the classroom with teachers and fellow students, culture-specific norms and expectations for writing at school, values and beliefs in the societies the writers inhabit, and writers' sense of who they are or want to be in their writing (Smidt, 2009a, p. 117).

The present subject curriculum for English recognises that 'to succeed in a world where English is used for international communication, it is necessary (…) to have knowledge of how [the English language] is used in different contexts' (Ministry of Education, 2006/2013, p. 1). This indicates that norms and expectations connected to discourse in the language classroom somehow need to reflect those connected to discourse in society at large. Even so, the 'genres of school writing' and the 'voices and roles' which they offer (Smidt, 2009a), represent a text culture tightly linked to long-standing pedagogical traditions of the subject itself. Eggins, a scholar within the field of systemic functional linguistics, claims that people's social roles are established and developed through sustained dialogue (Eggins, 2004, p. 144).

Within the context of a school subject, there is a sustained dialogue between texts and students. Texts for reception invite the students to assume certain reader roles, for example, that of a recipient of new information that has to be learnt and remembered, or that of a citizen invited to reflect on a political or ethical problem. Tasks eliciting texts for production instruct

the students to carry out certain writing acts, which are associated with different forms of discourse and entail different writer roles. There is a dialogic relationship between the task and the student that can be compared to moves in a board game: the rhetorical move made by the task influences the ways the student is expected to respond. As Eggins (2004, p. 145) observes '[o]ur choice of responding moves is constrained by the initiating move that has just been made'.

Thus, the text culture of the subject of English is not exclusively shaped by learning objectives stated in the subject curriculum, but also by a host of other factors relating to the representation of curricular topics and the interaction between text and reader in learning materials and assignments. It is hence of interest to investigate central components of this text culture and discuss their affordances in terms of achieving competence aims in the subject. The present project therefore studies patterns of genres and text types in published materials for teaching, learning and testing in the subject of English from both a quantitative and qualitative point of view, with the aim to provide a detailed description of a text culture that has never previously been systematically unpacked.

1.2 English in Norway – second or foreign language?

The position of English as an increasingly important part of the basic education in Norway is due to close historical and cultural connections with Great Britain and the USA, but also to general trends on a global scale. Communication connected to trade, transport, education, information and entertainment has become more and more dependent on competence in the English language, which means that English is studied also for purposes other than the ability to communicate with native speakers. Kachru (1983) describes the English-speaking world in terms of three concentric circles: the *inner circle*, where English is a first language, such as Britain and New Zealand; the *outer circle*, comprising countries where English is an official second language, particularly former British colonies, such as India and Nigeria, and the *expanding circle*, where English is widely taught and used in contexts of culture, education and commerce, but has no official status as first or second language, such as Northern Europe and parts of Asia. Accordingly, the term 'English as a foreign language' (EFL) conventionally refers to the use of English in areas within the expanding circle, including Norway (Simensen, 2007).

Yet, in the context of Norwegian education, the boundaries between English as a *foreign* language and English as a *second* language have become somewhat blurred, as English has in

some respects moved beyond the notion of a foreign language in Scandinavian countries. Simensen points to the standing that English has obtained in contrast to other foreign languages taught in Norwegian schools, observing that English is 'approaching the status of an L2' (2007, p. 73). This increased importance of English in Norwegian society and education was reflected in the introduction of the *Knowledge Promotion* curriculum in 2006, which contained a separate subject curriculum for English and a common 'foreign language' subject curriculum for all other languages. Another feature of the English subject curriculum introduced in 2006 was its strengthened perspective of English as a global language, which entailed a functional view on the aims of the subject and removed much of the subject's anchoring to the target language areas of Great Britain and the USA (see section 2.2 below).

The heightened position and status of English in Norway is confirmed by Rindal (2013), whose research indicates that English constitutes part of Norwegian adolescent speakers' *identity repertoire* and thus means more than a foreign language to the average upper secondary student. However, English does not fulfill the conventional criteria of a second language in Norway, as the use of English in Norway cannot be aligned to English spoken by inhabitants of post-colonial areas or immigrants to 'inner-circle' English-speaking countries. Rindal therefore concludes that the position of English in Norway can be described as a transitional one, 'caught between language paradigms' (Rindal, 2013, pp. 22-23).

Even though English is a natural part of multiple social, professional and educational arenas in Norwegian society, students of English are not second language learners in the conventional sense. As Rindal concludes, English has a position that cannot be pinpointed as a second or a foreign language. Despite its special status among foreign languages in Norway, the present study will continue to regard English as a school subject within the field of foreign language teaching and learning and hence refer to it as EFL (English as a foreign language), used interchangeably with 'the subject of English'.[5] My use of EFL deviates, admittedly, from the subject curriculum itself, which refers to the subject as 'English'. It is, however, in line with much of the literature discussing English language teaching in Norway, where the acronym EFL is used (e.g. Birketveit & Rimmereide, 2013; Burner, 2015; Bøhn, 2015; Hellekjær, 2008a; Hoff, 2017; Thomas, 2017). I will use 'EFL' instead of 'English' about the subject itself and pertaining artifacts, documents and practices, as in, for example, 'EFL

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[5] When citing the work of other researchers, I will retain the way in which the authors themselves refer to the subject.

textbooks' and 'EFL learning activities'. This is primarily to avoid ambiguity with 'English' denoting 'of English nationality' and 'the English language' in a general sense.

1.3 Text, genre and text type

As stated above, *texts* are the focus of the present study. Conceptualisations of 'text' vary among fields of activity, theoretical traditions and individual perceptions of sign making and communication. Etymologically, the word 'text' is related to Latin *textus*, which means 'something woven together' (Hodge & Kress, 1988, p. 6). Halliday and Hasan (1976) define text as 'any passage of any length, spoken or written, that [forms] a unified whole.' (p. 1). The present study adopts Halliday and Hasan's basic definition of text, extending it also to encompass other modes of representation than speech and writing, such as charts and moving images. This can be done because *meaning* is at the core of what constitutes a text: to Halliday and Hasan a text is 'not a grammatical unit, like a clause or a sentence; and it is not defined by its size. (…) A text is best regarded as a *semantic* unit, a unit not of form but of meaning' (Halliday & Hasan, 1976, p. 1-2). The present study foregrounds this meaning aspect, attempting to make explicit how aspects of form, topical content and context interact to make meaning in a text.

Aiming at a multi-dimensional description of the text culture of the EFL subject, I decided to adopt a framework viewing texts from both an external and an internal perspective. Texts included as empirical material were therefore categorised and analysed from the dual perspective of *genre* (e.g. letter to the editor) and *text type* (e.g. argumentative), with the identification of genre based mainly on text external criteria and differences relating to the context of communication, and the identification of text type based mainly on text internal criteria (Paltridge, 2002, p. 77; Pilegaard & Frandsen, 1996). I take the extralinguistic context to which genres relate to mean both the 'site of appearance' (Kress & van Leeuwen, 2002) with which they are associated, such as a newspaper or a textbook, and context of *use*, e.g. that of working on a curricular topic in the language classroom. Genres are characterised by recurrent configurations of features relating to context and communicative purpose. For example, a headline and a summarising lead-in paragraph are recognisable features of genres within news discourse (van Dijk, 1988). The dimension of text type, on the other hand, refers to the sort of communicative work the text sets out to do, such as *describe* or *argue*. Certain basic semantic structures have a role in carrying out this communicative work; for example, *claim and support* are inherent components of the argumentative text type. Conceptualisations

and theories of genre and text type will be presented and discussed in further detail in Chapter 3.

Turning the attention from print-based texts on paper to computer-based, digital texts, identifications of genre and text type become less straightforward. Digitally mediated texts are not delimited by the same conventions as those valid for printed matter: even identifying the borders of a text can be a matter of dispute here. In contrast to, for instance, a text on a conventional textbook page, where normally a headline marks the beginning and white space indicates the end, the typical hyperlinked structure of digitally mediated texts makes it difficult to determine where a text starts and ends (Myers, 2010). The way of reading digitally mediated texts also differs from the conventional way in which analogue, printed texts are read. In both cases, there is interaction between the reader and the text (see e.g. Kintsch, 1998), but whereas a page in a textbook is read from top left onwards in a linear sequence, reading a digitally mediated text requires active choice-making on the part of the reader as to which reading path to follow (Kress, 2003).

Digital media have also contributed to enhancing the aspect of *multimodality* in texts (see section 1.5), in the sense that several modes of representation (writing, image, sound effects, etc.) work together to convey meaning (Kress & van Leeuwen, 2001). Thus, aspects related to digitisation and multimodality add complexity and variety to the text culture of the subject of English. A relevant question to ask, then, is whether *genre* has a legitimate place in discussions of texts in EFL teaching, learning and testing in the 21st century, in an age dominated by new literacy practices involving the constant creation, navigation and remaking of digital, multimodal texts. These practices imply, as Kress (2010) points out, that 'individuals assume agency in the production of semiotic entities of all kinds (…)' (p. 132), and that such changes of authority in meaning-making have rendered traditionally stable semiotic resources unreliable. As texts become increasingly multimodal, Kress (2010, p. 132) observes that 'genres are present, "there"; yet they are fluid and insecure; representation, understood now as multimodal, is no longer dependably canonical'.

For the concept of genre to function as a category of describing and grouping the disparate range of texts used for teaching and learning English, genres need to be defined in practical terms, i.e. in terms of how they are used (cf. Myers, 2010). Lüders, Prøitz and Rasmussen (2010) maintain that '[g]enres should be understood in a pragmatic (not substantive, essentialist) perspective (…); they are ways of organizing communication in operative ways' (p. 954). This functional view of genre is the one taken in the present study.

In EFL teaching and assessment the need is obvious for systematic approaches to meaning material;[6] in this context genre is a useful frame of reference. Across different theoretical approaches, genre has a place as one of several mapping devices in a communicative landscape characterised by diversity and multimodality.

In the present study the overall perspectives of genre and text type are regarded as valid also for the categorisation and analysis of digitally mediated and multimodal texts. In-depth analysis of these texts have been conducted drawing on theory developed from functional linguistics and extended to encompass non-linear, multimodal texts. These theoretical developments form a foundation for comparisons between different categories of texts (see Chapter 3). The main justification for a common analytic perspective on print-based, written texts and digitally mediated, multimodal texts lies in a central aim of the present study: the aim of investigating how texts used in the subject of English represent curricular topics and invite students to assume various roles as participants in communication.

1.4 Learning materials in the EFL subject

With no specific texts prescribed in the subject curriculum of English, the repertoire of eligible text sources is, in principle, endless. Even so, national examinations and published learning materials continue to exert considerable influence on teaching and learning activities in the classrooms of English as L2 (Bakken, 2018; Ellingsund & Hellekjær, 2009; Juuhl, Hontvedt, & Skjelbred, 2010). Adopting the perspective that texts and practices in a subject are closely connected, I identified *the core of the text culture* of English in upper secondary education to be constituted by national exams and published (printed and digital) learning materials.

For the purpose of mapping this core of the EFL text culture, I decided to study patterns of genres and text types in published materials for teaching, learning and testing in the subject through two curriculum periods: R94 and LK06. Selecting data material from these two curriculum periods enabled me to conduct a longitudinal study, detecting potential changes in the text culture of the EFL subject from the previous to the present curriculum. As empirical material I used texts for *reception*, i.e. texts intended for students to study, and tasks eliciting texts for *production*, i.e. written instructions for students' creation of texts, from textbooks,

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[6] *Meaning material* is here understood as elements involved in the treatment of curricular topics, such as learning materials and the discourse connected to them.

educational websites and national exams in the EFL subject (see Chapter 4 for further specifications of empirical material).

Traditionally, the textbook has been the main source and provider of texts and tasks used in school subjects, which is also the case in the subject of English. Such textbooks are easily recognisable by elements that have prevailed through decades of changing curricula: they are typically structured into sections and chapters according to overarching curricular themes; texts covering curricular topics are preceded and followed by various tasks and explanations, and they typically contain a variety of images. Glossaries and explanations of grammatical phenomena are also traditional parts of EFL textbooks, either provided in separate sections or interspersed throughout the thematic chapters.[7]

During the last two curriculum periods, the traditional printed textbooks have been supplemented by *digital* learning resources. This development owes, of course, to general trends in society, but also to the fact that Norwegian governments have initiated a massive upgrading of digital infrastructure in schools (Erstad, 2005). Shortly after the implementation of the LK06 curriculum, students in upper secondary schools were equipped with Internet access and individual laptops. Moreover, a comprehensive digitally mediated set of learning materials was made available for teachers and students, as part of the *Norwegian Digital Learning Arena* (NDLA).[8]

Increasing digitisation has changed the nature of schoolwork in several respects. The Internet is firmly established as an indispensable source of texts and updated information, and various digital platforms have become sites of learning along with textbooks and notepads. As pointed out by Rasmussen and Lund (2015, p. 2), digital technologies have challenged the traditionally stable relations between textbook, tasks, tests and assessment. In education, this has implications for how curricular topics are represented, and thereby for learning. Indeed, curricular knowledge is in many ways 'reshaped by the multimodal character of new technologies' (Jewitt, 2006, p. 7).

Access to constantly updated information is an important advantage of using digital media in the subject of English. Unlike printed textbooks, educational websites have the affordance of providing updated information via public databases and news portals, enabling students to follow events in 'real time'. Digitisation has also opened up numerous possibilities for new ways of creating texts, for example, by remixing (Erstad, 2013) and by the use of

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[7] For descriptions and discussions of EFL textbooks in Norwegian education, see Fenner and Ørevik (2018).
[8] NDLA is a non-commercial site, economically supported by the owners of Norwegian upper secondary schools, i.e. the county municipalities (with the exception of Oslo) (Gilje et al., 2016).

technology for collaborative writing (A. Lund, 2008, see section 2.5.2). Such factors could easily have led to a complete dominance of web-based material in language classrooms and a view of textbooks as obsolete and superfluous. However, with all their affordances particular to digital media, web resources issued for the subject of English tend to emulate traditional textbooks in structure and design (Ørevik, 2015a). This seems to signal a strong adherence to the traditional text culture of the subject on the part of authors and publishers as well as teachers and students.

Research on the use of learning materials among Norwegian teachers points in the same direction, showing that generally, the printed textbook lives on along with digital learning resources in the 21st century classroom (Ibsen & Hellekjær, 2003; Juuhl et al., 2010). The levels of education differ, however, in this regard. Whereas teachers at lower secondary level generally use the textbook as primary learning resource, their colleagues in upper secondary school report more extensive use of digital learning materials. Indeed, among upper secondary teachers in general, the role of digital resources in lesson planning seems to be approaching equal status to that of the paper-based textbook (Gilje et al., 2016). Thus, aiming to map the core of the text culture in the subject of English in Norwegian upper secondary school, the present project needs to reflect the importance of both printed and digital learning materials documented in current research.

1.5 Digitisation and multimodality

The present study embraces the broad concept of text inherent in a multimodal view of language (Skulstad, 2009). This perspective is the one taken by the LK06 subject curriculum for English:

> Language learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word. It involves oral and written representations in different combinations and a range of oral and written texts from digital media (Ministry of Education, 2006/2013, p. 1).

Theory of *multimodality* sees meaning as conveyed by configurations of multiple semiotic resources, i.e. material from which signs are formed (see e.g. van Leeuwen, 2005). A *mode* is 'a socially shaped and culturally given resource for making meaning' (Jewitt, 2014b, p. 12). Examples of modes are writing, speech, image, gesture and music. Each mode is constituted by and deploys materials that add layers of meaning. Speech, for example, conveys meaning through a configuration of sound, pitch, multiple linguistic elements, pauses, and so on.

Multimodality 'proceeds on the assumption that representation and communication always draw on a multiplicity of modes, all of which have a potential to contribute equally to meaning' (Jewitt, 2014a, p. 15). Hence, a combination of a written text and a photo, for example, is more than a text with an illustration: different modes interact to form a 'whole', a multimodal unit. A logical consequence is that visual communication involving images, for example, should be regarded with equal importance to texts consisting of linear writing (Kress & van Leeuwen, 2006).

Multimodality is an inherent feature of EFL classrooms and does not depend on digitisation; also in pre-digital times, teaching and learning activities were carried out through combinations of written text with recorded speech, film clips, music, images and maps. Conversely, digital media are used to transmit a large number of 'monomodal' written texts, such as articles and legal documents.[9] The present study will use the concepts *digitisation* and *multimodality* to refer to different perspectives in the description of texts. I will refer to digitisation as the change in technological platforms *mediating* texts, i.e. the transition from analogue, paper-based platforms to digital platforms, and to multimodality as a feature of *texts*, i.e. the combination of several semiotic modes to convey meaning.

Digitisation has, nevertheless, led to an increased degree of multimodality in learning contexts. Reinking (2001) observes that 'electronic texts make available an array of audiovisual effects that can be integrated flexibly in interesting and creative ways' (p. 195-196), which he sees as conducive to promoting engagement in reading. The development of user-friendly, inexpensive software has also enabled students to create sophisticated multimodal texts without much training. As expressed by Kress and van Leeuwen (2001), discussing multimodality from the perspective of contemporary semiotic practice:

> Today (…), in the age of digitisation, the different modes (…) can be operated by one multi-skilled person, using one interface, one mode of physical manipulation, so that he or she can ask, at every point: 'Shall I express this with sound or music?' 'Shall I say this visually or verbally?', and so on (p. 2).

At the onset of the 21st century, Kress predicted that characteristics relating to the digitisation of texts would come to have 'profound effects on human, cognitive/affective, cultural and bodily engagement with the world, and on the forms and shapes of knowledge'

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[9] Although semiotic resources such as font and layout contribute to the shaping of a written text, I use 'monomodal' in inverted commas to denote a text where writing is the only mode of representation.

(Kress, 2003, p. 1).[10] The 'New Millennium Learners', i.e. students born from 1990 onwards who have grown up surrounded by digital means of communication (Pedró, 2007), are perhaps those who find themselves most immersed in and dependent on a multimodal semiotic landscape. Norwegian media have for decades exposed teenagers to the English language through multimodal texts. According to the report *English in Europe – 2002*, Norwegians in their early teens at that time stipulated that 34% of their English knowledge and skills originated from media (Ibsen, 2004). In a later study of connections between media use and English among upper secondary students in Norway and Poland,[11] Norwegian students reported television and the Internet as their most important sources of English learning besides school (Aniol, 2011). Clearly, English was integrated in most students' media habits: around ninety per cent of the Norwegian students claimed to use their English skills when watching television and surfing the Internet, and more than forty per cent reported using English in connection with computer gaming (Aniol, 2011).

Thus, although language subjects have also previously made extensive use of multimodal texts, digitisation offers new possibilities to encounter curricular topics and communicate in English. Accordingly, theory on multiliteracies and multimodality now constitutes a major influence in the field of foreign language teaching (Skulstad, 2012b). Digitally mediated, multimodal texts will therefore be considered along with written texts in my attempt to map the core of the text culture of the EFL subject.

1.6 Aims and research questions

1.6.1 Aims of the study

I will argue that the text culture of the EFL subject is an under-researched area. Even though some studies have investigated exam questions, textbooks and the use of digital resources in the EFL subject from certain specific points of focus (see Chapter 2), no systematic research has been conducted in order to map the range of genres and text types represented in this material. Scholars associated with interdisciplinary research on educational materials in Norway have expressed a general need for research in this field. For example, Otnes (2015) emphasises the crucial function of the writing task as initiating students' writing and the implicit importance for researchers of writing and designers of tasks to study them 'as texts, as opinion statements, as genres and writing acts' (Otnes, 2015, p. 23). Others have expressed

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[10] More specifically, Kress (2003) focused on 'the combined effects on the mode of writing by the dominance of the mode of image and of the medium of the screen'.
[11] This was a study of smaller scale than *English in Europe – 2002*, but involving a similar survey.

the need for more research on textbooks, observing that textbooks receive very much attention in school, but little attention in society at large. In particular, they argue that more knowledge is needed about textbooks as texts (Askeland, Maagerø, & Aamotsbakken, 2013, pp. 11-12).

Moreover, since the 1990s, digitally mediated texts have gradually gained ground in the text culture of the subject of English. A recent report, *Med ARK&APP*, comments on the new 'landscape' of learning materials that has evolved with digitisation, characterised by a 'cohabitation' of printed, analogue materials and screen-based, digital materials (Gilje et al., 2016). This landscape has evolved in the course of several decades and will continue to develop and change, which supports the relevance of further longitudinal strands of research involving studies of ways in which the cohabitation of page and screen influences aspects of the text culture of English.

The overarching aim of this study is to contribute to increased knowledge about texts used for teaching, learning and testing in the subject of English. More specifically, the study sets out to map and investigate the core of the text culture of the EFL subject as represented in published learning materials and national exams. Two main perspectives will be taken: an overview in the form of distribution of genre categories in the materials, and a close-up perspective on samples of the most frequent genres, applying instruments of analysis based in systemic functional linguistics (texts for reception) and theory of writing acts and text types (texts for production).

Of these two strands of research, the overview concerns the overall and relative distribution of genres. The study will map the quantitative proportions of main categories of genres for reception and tasks eliciting genres for production in the curriculum periods R94 and LK06. Comparisons between these two periods will be made to detect potential changes in the text culture of the subject, and, by implication, to uncover possible areas in which the text culture of the subject has remained stable. In general, the overview will provide information as to the categories of text that are favoured in published materials for the EFL subject, paving the way for a critical view on the range of texts that are in this way acknowledged as mediators for learning.

The in-depth analyses of individual samples of genres for reception aim to detect patterns regarding the representation of curricular topics in texts, how interpersonal relationships are maintained through the text, i.e. how the text potentially interacts[12] with the reader, and how

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[12] The study does not describe how actual readers perceive the text. Therefore, how the text *potentially interacts* is understood as how the text addresses and initiates interaction with potential readers.

the text is organised in terms of foregrounding and backgrounding of elements. Samples of writing tasks will be examined in terms of the writing acts and text types that they explicitly or implicitly elicit (see section 3.5), which will provide information about favoured ways of practising and testing written[13] language production in the subject of English.

The chief purpose of this mixed methods research is to inspire and inform discussions regarding texts as mediators of learning. Such discussions, relevant in all environments concerned with language didactics, may concern issues such as the selection of texts; how to supplement or adjust the genre repertoire of published EFL materials; critical assessment of texts; ways in which to work with texts; the role of model texts and genre awareness in students' development of communicative skills; the nature and formulation of tasks eliciting students' text creation, and ways in which teachers and EFL materials can support students in navigating and participating in a digitally mediated text world.

The aims of the study have generated the research questions outlined in the following section.

1.6.2 Research questions

The overarching research question of the present study can be formulated as follows:

What patterns of genres and text types characterise the text culture of English as a common core subject in Norwegian upper secondary school?

This is a synthesis of five research questions, which are presented in the following, with short explanations.

1) What is the distribution of genres and text types in published materials for teaching, learning and testing in the EFL subject, and how has this changed between the two curriculum periods R94 and LK06?

The aim of this research question is to provide a map of the distribution of texts and tasks in published materials for the EFL subject among categories of genres and text types. It is also to disclose, on the one hand, to what extent major changes in the genre repertoire were brought about by the introduction of the LK06 subject curriculum, and on the other hand, to what extent the text culture of the EFL subject stayed unperturbed by this change. The findings providing answers to this research question are presented in Chapter 5.

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[13] Tasks involving writing in combination with other semiotic modes, such as 'multimedia presentation', are also included in the empirical material.

2) To what extent are genres for production elicited in tasks also given as genres for reception?

This is a comparison of the respective quantitative distribution of genres for production and genres for reception, which aims at making explicit to what extent published materials for teaching, learning and testing contain samples of the same genres that they elicit through writing tasks. This question will also be answered based on findings presented in Chapter 5.

3) How do the most frequent genres for reception represent curricular topics and potentially interact with the reader?

The qualitative strand of the present study is motivated by the assumption that the ways in which a text for reception represents curricular topics and addresses the reader influences the ways in which the student is invited to relate and respond to the content. This research question aims at making explicit salient aspects relating to the representation of topical content, enactment of participant relations and rhetorical organisation in samples of the most frequently occurring genres for reception. This question will be answered based on findings presented in Chapter 6.

4) In what respects do aspects of digital mediation and multimodality[14] influence frequently occurring genres for reception in the EFL subject and the way they represent curricular topics and potentially interact with the reader?

This question aims to make explicit salient aspects relating to the representation of topical content, enactment of participant relations and rhetorical organisation in samples of the most frequently occurring digitally mediated, multimodal genres for reception, and to compare affordances of digital mediation and multimodality to affordances of 'monomodal', written representation of curricular topics. Answers to the question will be based on findings presented in Chapter 7.

5) Which writing acts and text types are involved in tasks eliciting the most frequent genres for production?

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[14] To limit the scope of the present study, aspects of multimodality will only be analysed in depth in connection with digital mediation.

The aim of this research question is to provide a close-up view of samples of tasks eliciting the most frequent genres for production in terms of the writing acts and text types that they represent (see section 3.5). For the students, writing acts and text types elicited in tasks have bearings on the writer roles they are invited to assume and thereby on how they encounter and process curricular topics in the EFL subject through writing. Answers to this question will be provided based on findings presented in Chapter 8.

1.7 A brief presentation of corpus material and methods

To provide answers to the research questions, a descriptive, inductive mixed methods study was carried out (see Chapter 4). A quantitative strand of the study investigated the distribution of genres for reception and tasks eliciting genres for production in national written exams, textbooks and educational websites for the EFL subject valid in the two curriculum periods R94 and LK06. For this purpose, an empirically based genre typology was developed, identifying individual genres (factual text, poem, etc.) and grouping them into main categories according to predominant text type (descriptive, narrative, etc.).

Subsequent qualitative strands of the study attempted to make explicit how the most frequent genres for reception represented curricular topics and potentially interacted with the reader. These studies were conducted using instruments of analysis based in systemic functional linguistics (SFL). Samples of written texts for reception were analysed in terms of context variables and metafunctions of language, with the construal of metafunctions based on lexicogrammatical features through the systems of Transitivity, Clause complex, Mood and Theme. Samples of digitally mediated, multimodal texts for reception were analysed using a framework drawing on multimodal social semiotics and SFL. Written tasks eliciting texts for production were analysed in terms of writing acts, using a framework drawing on the Wheel of Writing model and theory of text types.

1.8 The structure of the thesis

The introduction has outlined the background, aims and research questions of the present study. The aim of the study is to map central aspects of the text culture of English as a common core subject of Norwegian upper secondary school and to identify and discuss didactic implications of emerging genre patterns. Chapter 2 of the thesis will present English as a common core subject in upper secondary school and subsequently review research in the field of materials for teaching, learning and testing that has relevance to the present project.

Chapter 3 will outline and compare different theoretical perspectives on the concepts of genre and text type. Particular focus will be directed to Halliday's theory of systemic functional linguistics and to theory developed from Halliday's work, including theory of multimodal social semiotics. Chapter 4 will describe the mixed methods design on which the analyses are based; this chapter will also present the genre typology developed for the present study and the corpus of empirical material. Chapter 5 will present and discuss results from the quantitative strand of the research, that is, the distribution of genres in the empirical material. Chapters 6 and 7 will present and discuss qualitative, in-depth analyses of the most frequent genres for reception emerging in print-based, written genres and digitally mediated, multimodal genres, respectively, while Chapter 8 will provide a description and discussion of writing acts elicited in task instructions for the most frequent genres for production. Findings, contributions of the study and didactic implications will be summed up in Chapter 9. This final chapter will also present suggestions for future development of EFL materials for teaching, learning and testing, and for further research within the field of text, genre and multimodality in the EFL subject.

Chapter 2

The EFL subject and research on materials for teaching, learning and testing

2.1 Texts in the context of education

As part of the theoretical background of the present study, this chapter will present previous research related to the nature and characteristics of texts and genres in language learning. Following a general discussion of how the context of education influences and shapes texts, the subject of English in Norwegian upper secondary school will be presented. The remaining part of the chapter will focus on previous research related to exams and writing instruction, textbooks and digital learning materials. Although the present study concerns the subject of English, research on texts for reception and production in other subjects will be mentioned when considered relevant.

According to Lave and Wenger (1991, p. 40), 'analysis of school learning as situated requires a multilayered view of how knowing and learning are part of social practice'. Multiple aspects of education as a social institution influence how texts are shaped and adapted on the one hand, and elicited on the other hand, in order to function as mediators of learning in a school subject such as English. These include historical traditions as well as cultural and political underpinnings of the curricula governing the subject. The situational context of the reception and production of texts in a school subject thus consists of various nonlinguistic and nontextual elements that contribute to the conditions of text reception and production (cf. Johns, 1997, p. 27).

Authors of learning materials make a range of choices as they assemble or create texts for reception and production in a school subject. In making these choices, they need to take into consideration such factors as students' age and expected level of proficiency; language and sentence structure, for example, should neither be too complex nor too simple. The ways in which the materials treat curricular topics should reflect the overarching principles and values set out in the national curriculum. It is also essential that texts and tasks are in line with the competence aims of the subject itself. Nevertheless, a collection of learning materials, such as a textbook, will always be a result of the author's subjective interpretation of the subject curriculum (Fenner, 2012). Practical considerations will also necessarily influence the shape and size of learning materials. For example, as Grabe (2009, p. 135) remarks, textbook texts

tend to be relatively short, even in advanced courses, to ensure that the students have time to read them and complete pertaining tasks.

Although the form, content and focus of learning materials necessarily shape the text culture of the EFL subject in many ways, learning materials can be used rather freely in the context of day-to-day curricular work. The exam context, by contrast, imposes explicit and implicit constraints on students' text production. The national exam instructions state explicitly, for example, that the exam needs to be completed in a five-hour sitting, during which communication with other students is not permitted (see section 2.2.2). An implicit constraint regarding the text for production itself is that the main task in an EFL exam should be completed by a relatively long, written text divided into paragraphs.

Schleppegrell (2004, p. 25) asserts that '[c]ompetence with school language involves knowing how to act in a particular context, being willing to assume the expected role relationships and having knowledge about linguistic expectations for performance of school-based tasks'. Referring to research associated with Australian genre tradition (see section 3.2.3), Schleppegrell presents grammatical features typical of texts highly valued in school writing. For example, at an early stage, students write texts retelling a sequence of events, where the structuring is temporal. At later stages, students are required to write analytic genres, where they need, for example, to explain. Register features characteristic of explanations include logical (not temporal) organisation, timeless verbs and expanded nominal groups. Argumentative writing involves making claims and supporting them with evidence and evaluative comments, which calls for grammatical strategies such as nominalisation and internal linking (Schleppegrell, 2004, pp. 85-87).

Briefly put, in an educational context, a student has to adhere to certain norms regulating writing (and utterances through other channels) – norms that are issued and upheld by the text culture of the particular area of study (cf. section 1.1). Nevertheless, within the constraints of the text culture, there is potential room for the student to assume 'roles and positionings' where his or her identity can be recognised as a resource for writing and visible through an autonomous and independent voice (Cremin & Myhill, 2012; Smidt, 2009a). By selection and use of particular words and linguistic structures, a student can position himself or herself as part of a particular social group, and by implication, as a participant in its interests, values, beliefs and practices (Ivanič, 1998, p. 45). The role as student is imposed by the institution, while other roles and positionings can be entered and explored as rehearsals for roles connected to out-of-school contexts. This depends, however, on what participants in the text

culture perceive as eligible genres for reception and production, and eligible roles and positionings to assume when interacting with and producing these genres.

2.2 English as a common core subject in Norwegian upper secondary school
2.2.1 The subject curricula of English in R94 and LK06

Prior to discussing in more detail the text culture of the subject of English in Norwegian upper secondary school, some important aspects of the subject need to be presented. These include its rationale and overarching aims, its structure and content as well as the format of the national written exam. Part of the present study is to compare and contrast how the text culture of the subject materialised in the two curriculum periods *Reform 94* (R94), which lasted from 1994 to 2006, and *The Knowledge Promotion Curriculum of 2006* (LK06) which was introduced in 2006 and is still valid at the time of writing.[15]

Prior to LK06, upper secondary education had its own national curricula, separate from those covering other levels of the school system. This meant that the EFL subject in the first year of upper secondary school was not a direct continuation of English at lower secondary level. LK06 was first at introducing a continued subject curriculum of English through all levels of primary and secondary school. Another novelty in the new curriculum was the change from the *learning targets* of R94, which focused on language learning and areas of knowledge, to *competence aims* focusing on skills and competences fostered by education in the subject, i.e. what the student could be enabled to *do* with acquired knowledge. This reflected a general turn towards a skills-oriented perspective on school subjects: the purpose of school instruction was not so much to lead the students through curricular topics as to help them develop competences for future education and working life and to navigate in a globalised and networked society. The same line of thinking underpinned the introduction of five *basic skills* which were to form the core of literacy development in all subjects in LK06. These skills were oral and written expression, reading, numeracy and digital skills.

The following paragraphs will present a brief outline of the structure of the mandatory EFL course in Norwegian upper secondary school, highlighting salient aspects of difference between the previous (R94) and the current subject curriculum (LK06). These aspects, summarised in table 1.1, relate to perspectives of the English language, aims and descriptions of learning in the subject, the modularised structure of the course in vocational study

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[15] The EFL subject curriculum was revised in 2010 and 2013. Unless otherwise specified, the present study cites the current version (2013).

programmes, the format of the national written examination, and general approaches to texts for reception and tasks eliciting genres for production in the two subject curricula of English.

Table 1.1: R94 and LK06 compared

	Reform 94	Knowledge Promotion 2006
Perspective of the English language	Main target language area identified as Britain and the USA	English as mother tongue, second language and global language
Aims and descriptions of learning	Learning targets	Competence aims
Written examination	Several shorter tasks, one extended task with 4-6 options. No preparation material. No learning materials allowed during the exam.	1-2 shorter tasks, one extended task with 3-4 options. Preparation material given prior to the exam. Learning materials and notes allowed during the exam.
Modularisation of the subject for vocational studies	Two out of three modules of the subject curriculum are included in the two years of vocational studies, leading up to a written-oral exam for vocational English. A third module leading up to the general studies exam is available in a separate course for students who seek higher education.	The complete EFL course is modularised across two years of vocational studies. The exam is identical for general and vocational studies.
Approach to genre	Specification of some recommended genres for reception and production.	No specification of genres. Varied repertoire of genres for reception and production is implied.

The mandatory course of English in upper secondary school in LK06 consists of 140 hours of tuition, the same volume of teaching hours as in R94. The first category of competence aims in the LK06 subject curriculum, *Language learning*, focuses on the student's learning strategies, including the abilities to evaluate learning resources and to monitor one's own progress in the subject. Interestingly, these abilities are also mentioned in the R94 subject curriculum, but in the introductory section, not as part of specified learning targets.

The R94 subject curriculum of English expresses a clear distinction between *skills* and *content*. Of the six learning targets in the subject curriculum, the first four concern the traditional four skills of language learning: listening, speaking, reading and writing. The fifth target focuses on knowledge about the English-speaking world, above all Britain and the

USA. Learning target 5a requires 'knowledge about (…) social conditions, customs and values in the USA' as well as 'education, working life, industries and environment in the USA' (my translation), and 5b states similar requirements regarding Britain. Minimum requirements are specified with regard to literary texts, including two short stories and a complete literary work in the form of a novel or play. The sixth learning target concerns the use of English adapted to the student's area of study, for example, registers that are relevant in certain vocational studies.

In LK06 the traditional four skills of language learning are subsumed in the overriding basic skills. Instead of mentioning communicative skills separately, the competence aims of English in LK06 generally integrate several basic skills. For example, the sections *Oral communication* and *Written communication* include the competence aims 'interpret and use technical and mathematical information in communication' and 'produce different kinds of texts suited to formal digital requirements for different digital media'. The section *Culture, society and literature* describes the content aspect of the EFL subject, which comprises a variety of literature as well as topics related to history, society and culture in the English-speaking world. Unlike R94, however, LK06 connects content knowledge to communication, as in 'discuss and elaborate on culture and social conditions in several English-speaking countries'. LK06 also spreads the focus more evenly among English-speaking populations and areas around the globe, thus signalling a pragmatic view of English as a global language and a *lingua franca*.

2.2.2 The EFL exam in Norwegian upper secondary education

The assessment of the EFL common core subject in upper secondary school is twofold, consisting of an overall assessment of each individual student, carried out by the teacher of the course, and a final exam, sat by a random selection of students. All students receive a summative grade based on their level of competence by the end of the year, where assessment relating to various sub-competences as set out in the EFL subject curriculum are included in the overall assessment. Besides, each year a random selection of students are drawn either for an oral exam which is locally arranged, or a nationwide written examination administered and monitored by regional education authorities.[16] These are high-stakes exams: the result of the assessment appears in the student's certificate from upper secondary school and forms part of

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[16] The students who are drawn for the exam are thus assessed twice in the subject. The teacher of the subject assesses the students' overall level of competence in the subject, whereas external examiners assess their achievement at the written exam.

the sum of credit points by which the student may be accepted or denied enrolment in higher education.

The following features are common to the basic format of the national, five-hour written EFL exam in R94 and LK06. The exam paper consists of two main parts, the second comprising the most comprehensive assignment, which tests the student's ability to write a structured and coherent text of a certain length, discussing and/or elaborating on a topic according to task instructions.[17] The first part consists of short tasks[18] testing skills such as comprehension, knowledge about linguistic structures, levels of formality, etc., as well as communicative skills. Apart from the task instructions, the exam paper contains text material of various kinds, which creates a point of departure for one or more of the assignments. Some of these texts are multimodal; for example, in the sense of containing images or charts. Texts elicited by the exam assignments, however, are to be submitted in linear writing only (Ørevik, 2012).

The basic structure of the national EFL exam in terms of combining one or more shorter tasks with a task eliciting a lengthy text for production, has thus been retained across the two curriculum periods.[19] However, the LK06 exam differs profoundly from that of the previous curriculum in the way it is arranged. While the R94 exam did not provide material for preparation, LK06 has a preparatory day prior to the exam where each student is given a 3-4 page booklet stating the overall theme of the exam, giving advice on how to prepare for it and including a few texts that help the student 'tune in' to the exam writing. The main task of the exam is based on the preparation material (Hellekjær, 2008b). Another arrangement introduced with LK06 concerns source material: each student can bring any number of books, printouts, notes, previous classroom work or tests to the exam table. This represents a contrast to the R94 exam, which did not permit other reference material than a bilingual dictionary.

2.2.3 The role of texts in the EFL subject curricula from R94 and LK06

Text competence or genre knowledge was not explicitly mentioned in the section stating general learning objectives in the EFL subject curriculum from the R94 period. In this introductory part more attention was directed to the types of media through which students were likely to encounter the English language, such as television, film, computers, journals,

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[17] For the most comprehensive assignment, the student chooses one out of at least three tasks.

[18] From 2011, the first part consists of one short task only.

[19] There have been a number of substantial changes in the part containing short tasks, both within and across the two curriculum periods. However, as this part of the exam is outside the scope of the present study, those changes will not be discussed here.

and instruction manuals. In the section listing learning targets, however, there were specifications of a number of genres for production that should be part of the EFL programme: 'The student should be able to (…) write different types of text, such as, for example, narrative story, formal letter, job application, report, exposition' (Ministry of Education Research and Church Affairs, 1993, my translation).

A methodological guide[20] for EFL teachers issued at the onset of R94 by the national education authorities (represented by the former *Nasjonalt læremiddelsenter*, i.e. *National Centre for Teaching Aid*[21]) elaborated on principles for the EFL education as to main areas of focus, activities, student and teacher roles, and teaching materials. For example, as regards teaching materials, 'different genres and topics should be represented, and the materials should contain both fiction, texts from mass media, texts from professional domains and topics concerning society, culture and working life' (National Centre for Teaching Aid, 1994, p. 19, my translation).

For students within general and vocational studies alike, the guide emphasised the importance of reading a variety of texts in order to enhance linguistic competence: 'A student who intends to understand the authentic texts he or she meets in professional life, and not merely recognise isolated words, must have worked with English texts at a relatively high level in order to, among other things, navigate the syntax' (National Centre for Teaching Aid, 1994, p. 17, my translation).

In addition to their role as source of vocabulary and usage for EFL learners, literary texts for reception were regarded by the EFL teaching guide as resources for work on questions concerning ethics and values. Examples of ethical and philosophical problem areas were provided, along with specific suggestions for reading matter (short stories, novels, etc.).

The methodological guide for the R94 EFL subject seemed to recommend the selection of texts based on criteria of a predominantly utilitarian nature, focusing on either the potential of the text as material where vocabulary and linguistic structures could be studied, or as inspiration for discussions in English related to social or ethical questions. Although other dimensions of texts and text competence were also recognised, these were mentioned in passing, in general and abstract terms: '(…) [S]ome texts must be selected based on the cultural competence and the [aesthetic/emotional] experience they can generate, while other

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[20] The guides for teachers function as support material; although issued by national education authorities they do not have the same legal status as the national curriculum.
[21] *Nasjonalt Læremiddelsenter*, discontinued from 2000 due to reorganising of the administrative structure of the Norwegian national educational organisation. Information retrieved 22.08.15 from http://www.nsd.uib.no/polsys/data/forvaltning/enhet/25503

texts must be selected from a vocational/professional perspective' (National Centre for Teaching Aid, 1994, p. 19, my translation). Another recommendation conveyed by the guide to English in R94 was that the student, at school as well as at home, work with as *much* reading matter as possible. According to this principle, encountering a high number of different texts was given priority over in-depth analysis and discussion of specific categories of texts.

The guide accompanying the R94 EFL subject curriculum also expressed quantity and variety as the ideal when it came to texts for production. Moreover, authenticity was stated as a goal, for example in the production of business letters and reports. The guide recommended an alternation between 'personal and free writing on the one hand and formal exercise of different genres on the other' (National Centre for Teaching Aid, 1994, my translation). Some of the genres mentioned in the subject curriculum had relatively few and salient characteristics and typically contained a limited number of words; therefore they were practical to teach and exercise within a short span of time. There was, in other words, no contradiction between the principle of reading a considerable quantity of texts on the one hand, and working with certain selected genres on the other. Learning gains in the form of text competence, however, could be questioned, as these genres are normally employed for very specific purposes in particular contexts, which meant that genre knowledge linked to these types of text were transferable only to a limited extent.

In contrast to R94, catalogues of genres for production were not included in the LK06 curriculum for the EFL subject. Nevertheless, in the first editions of the subject curriculum, the concept of genre was explicitly related to aspects of successful communication. 'The aims are that the student shall be able to (…) select appropriate listening, speaking, reading and writing strategies that are adapted to purpose, situation and genre[;]. Likewise, '(…) that the student shall be able to read formal and informal texts from different genres and with different objectives (…)' (Ministry of Education, 2006, p. 8). This implied the necessity of a certain focus on genre, which was also reflected in the online EFL teacher's guide for LK06 issued by the Norwegian Directorate for Education and Training. One of the practical examples of classroom work provided by the guide outlined suggestions for pre-writing activities in connection with the production of a sports article, including the study of genre characteristics in sports articles downloaded from the Internet.

Genre *specifications* in the original version of LK06 were, however, limited to the literary category of texts for reception, where the aims stated that 'the student shall be able to

(…) analyse and discuss a film and a representative selection of literary texts in the English language from the genres poem, short story, novel, and play (…)' (Ministry of Education, 2006). Regarding texts for production, the principles of variety and versatility were highlighted, as seen in the competence aim 'write formal and informal texts with good structure and coherence on personal, interdisciplinary and social topics'. However, the integration of basic skills and content aims pointed quite clearly in the direction of analytic writing, as, for example, in the competence aim 'discuss literature by and about indigenous peoples in the English-speaking world' (Ministry of Education, 2006).

Within short intervals, two revisions of the LK06 curriculum for English were carried out, implemented in 2010 and 2013. The first revision attempted to reconcile the learning needs (or, in more direct terms, the exam struggle) of the students attending general studies and the vocational students respectively. Some of the more specific requirements within the literary field, for example, were removed from the list of competence aims, but the principle of adapting communication to 'purpose, situation and genre' was retained.

The revision of 2013, however, which is in current use at the time of writing, was more radical as regards changes in requirements related to text production. In the new version of the LK06 subject curriculum the concept of genre had disappeared; instead, the more vague and elastic concepts *text* and *types of text* were used. With increased digitisation, a chief motivation for the removal of the genre concept was, according to officials in the Norwegian Directorate of Education and Training,[22] to accommodate for a wider concept of text.

The point regarding varied and versatile text production was strengthened in the 2013 revision, as evident in the section of the subject curriculum explaining the basic skills. Whereas the basic skills sections of the 2006 and 2010 versions of LK06 focused in abstract terms on writing as an important tool for language learning, the 2013 version stated that the skill of written expression 'involves developing versatile competence in writing different kinds of generalised, literary and technical texts in English using informal and formal language that is suited to the objective and recipient' (Ministry of Education, 2006/2013, p. 4).

The inclusion of digital skills among the basic skills introduced in LK06 implied increased attention to the reception and production of multimodal texts (see section 1.5). In fact, the first editions of LK06 required the students to produce multimodal texts as a part of the EFL subject. Originally, the competence aim called for '[the production of] *texts with*

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[22] For example, personal communication, September, 2015.

complex content using digital media'[23] (Ministry of Education, 2006, emphasis added). This was changed into 'produce *composite texts* using digital media'[24] in the 2010 revision (Ministry of Education, 2006/2010, emphasis added). Finally, in the current LK06 EFL subject curriculum, 'the aims of the studies are to enable pupils to (…) produce *different kinds of texts suited to formal digital requirements* for different digital media'[25] (Ministry of Education, 2006/2013, emphasis added).[26] From one point of view, this change reinforced *digital skills* as a basic skill, expressing no qualitative difference between producing texts by means of spreadsheets or word processing programmes and more sophisticated, multimodal texts. On the other hand, multimodal text production was implicit here too: using different digital templates and functions suggested, in practice, that other modes than writing would be included in students' text production. An example of work connected to the revised competence aim was given in the Directorate's online guide for EFL teachers:

> In this example [the students] should adapt the information they find to a format suitable for informing others. It is, therefore, essential that they select the most important and most interesting information, and choose optimal means of presentation (images, tables, bullet points, etc.). Other formats of presentation, such as article, blog, radio/TV report, Prezi or Powerpoint presentation can, likewise, be employed.[27]

Here the aspect of multimodality is evident through the exemplification of 'optimal means of presentation'. This excerpt from the teachers' guide can also serve as an illustrating example of the approach to genre in the 2013 revision of LK06. Although the instructions to the class project cited here mention a number of possible specific genres for the elicited text, the possibility of presenting information through no specific genre is equally present. This reflects the impression that the LK06 EFL subject curriculum acknowledges the importance of 'formats' for text production, but seeks to avoid constraints in the form of explicit genre-related requirements.

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[23] '(…) produsere tekster med sammensatt innhold i digitale media'
[24] '(…) produsere sammensatte tekster i digitale media'
[25] '(…) produsere ulike typer tekster tilpasset digitale formkrav i forskjellige digitale medier'
[26] English translations provided by the Norwegian Directorate of Education and Training are cited here. The Norwegian formulations are supplied as footnotes for the sake of clarity.
[27] http://www.udir.no/Lareplaner/Veiledninger-til-lareplaner/Revidert-2013/Veileding-til-revidert-lareplan-i-engelsk/3-Praktiske-eksempler/#a3.8 (accessed 30/11/2015, my translation)

2.3 Research on L1 and L2 exams in Norway

In Norwegian upper secondary school, students are eligible for high-stakes written exams both in EFL and in Norwegian as L1 subject. Hence, a few references to theory and research concerning the Norwegian L1 exam have been judged relevant to include here. This section presents research concerning generic and otherwise textual aspects of exams in language subjects as well as research on writing instruction geared towards longer texts.

In a monograph dating thirty years back, but still relevant in many respects, Berge (1988) presents a critical discussion of rationale, aims and objectives of writing in the L1 subject in Norwegian upper secondary education, drawing lines from the art of rhetoric in antiquity to institutionalised exam writing in more recent times. For instance, Berge presents examples of exam assignments proving that the form of argumentative writing aiming at presenting arguments *pro* and *contra* a given topic and ending by drawing a conclusion,[28] has prevailed in Norway for more than a hundred years.

Berge's (1988) discussion rests on the premise that the text elicited for the national final exam[29] can be considered as a genre of its own, seeing genre as constituted by culturally and situationally determined norms regulating the use of the text system. Discussing characteristics and values connected to the varieties of the exam genre, Berge observes that mastery of expository and argumentative writing is most highly regarded, as this paves the way for future participation in politics and democracy. He argues that constraints imposed by conventions and regulations attached to this genre lead students to express themselves according to 'certain cultural norms of behaviour', indeed, to rehearse social roles such as politician, scientist or bureaucrat (Berge, 1988, pp. 21-22, my translation).

The tradition of assigning particular value to analytic genres continues in 21st century school writing (see, for example, Ørevik, 2015b). In official documents preparing a new national curriculum for Norwegian schools (e.g. Ludvigsen et al., 2015), democracy and citizenship are declared as constituting one of the pillars of education. Connecting students' development of skills in expository and argumentative writing to participation in political and societal discourse can thus be said to reflect long-standing values in Norwegian educational policies.

Issues relating to L1 exam writing were also addressed in a large-scale research project entitled Quality of Assessment in Learning (QAL). This project investigated practices

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[28] *Resonnerende stil* in the tradition of the Norwegian L1 subject.
[29] *Artiumsstilen* in earlier Norwegian terminology.

connected to the Norwegian L1 exam for lower secondary education from multiple perspectives, collecting empirical data during the four years from 1998 to 2001 (Berge, Evensen, Hertzberg, & Vagle, 2005). Among the aims of the project were to make explicit the criteria of quality used by assessors in rating processes, to map the range of topics and genres represented in the task options, and to study lower secondary students' approaches to exam writing (Berge et al., 2005, p. 12).

The QAL project identified ten different writing genres across the four exam sets (article, essay, story, diary, letter, etc.), with task options in each exam set covering at least seven possible genres.[30] The strand of the study focusing on the choices of task options made by the examinees revealed an overall preference for narrative writing genres among the 10th graders, followed by 'interpersonal' writing represented by genres such as letter and diary. Analytic exam genres, by contrast, were avoided by a majority of the examinees (Berge et al., 2005). A Master's project investigating upper secondary students' choice of task options in the written exam for English (Berg, 2014), showed results along the same lines: the majority of students preferred to write a text characterised by interpersonal writing or a narrative text, whereas a low percentage of the examinees chose an analytic writing task.

The EFL students participating in Berg's Master's project tended to choose tasks involving genres and writing acts that were familiar to them (Berg, 2014). In recent years, there has been a seemingly increased focus on contexts, purposes and formats of writing both in primary and secondary education (see e.g. Berge et al., 2016; Helstad & Hertzberg, 2013; Horverak, 2016), which may have worked towards familiarising students also with analytic writing. For example, Horverak's (2016) study of writing instruction in EFL for upper secondary school found strong elements of Australian genre pedagogy (cf. section 3.2.3.2) in teachers' writing instruction practices. Interestingly, students participating in this study reported relatively high self-confidence in writing argumentative texts (Horverak, 2016).

Although a few articles such as Hellekjær (2008b) and Ruud (2016) have discussed aspects of the written, national exam in the subject of English under the LK06 curriculum, the number of published studies focusing on written exams in the EFL subject seems to be fairly limited. One contribution is my own pilot study for the present project, where I investigated genres for reception and production in a selection of EFL exam sets for upper secondary school from 1996 to 2011 (Ørevik, 2012). Findings from this study revealed considerable

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[30] In some cases, one task option could be realised within several genres, and some tasks did not include explicit genre instructions.

differences in genres for reception, i.e. text attachments to exam questions, and genres assigned for production, in terms of category representation, hybridity, and multimodality. Furthermore, genre instructions were found to be vague and/or mixed in a considerable part of the exam tasks. The component of the present research representing exam papers builds on the 2012 study, but with extended volume of corpus material and with a further developed analytic approach.

In addition to the study conducted by Berg (2014) mentioned above, two Master's theses have contributed to shedding light on teachers' and students' perception of aspects of the EFL common core exam in upper secondary education. Analysing task options in exam sets in terms of what competence aims they tested, Mürer (2015) discussed the reliability and validity of the LK06 EFL exam. She found, among other things, that different competence aims were tested in different options for the main texts for production. The actual distribution of tested competence aims consequently depended on the students' own choices of task options, which could, Mürer concluded, represent a threat to the reliability of the national EFL exam.

Ellingsund (2009) interviewed teachers about possible washback effects of the then recently introduced LK06 exam on their teaching of English, finding disparate views and experiences in this regard. A small majority of the teachers reported the washback effect from the new exam on their teaching as rather limited. Other teachers voiced concern regarding what they perceived as extended and, in part, overly ambitious aims in the LK06 subject curriculum for English, which made it difficult for teachers to place the right focus as they prepared students for the national exam. This was particularly felt in vocational classes, where the students now had to sit for the same exam in English as students in general studies (see section 2.2.1). Moreover, teachers experienced that the new exam structure, where students wrote the most comprehensive text based on available text sources, entailed higher demands than previously on writing instruction through the schoolyear (Ellingsund, 2009).

To sum up, several studies of exams in language subjects make evident the challenge of providing exam tasks in language subjects that ensure reliability of assessment and, at the same time, are perceived as meaningful to examinees with different abilities and interests. Approaches to writing instruction are, of course, of great importance when it comes to fostering students' development of writing skills. While earlier studies detected a strong inclination among students to choose narrative exam writing, more recent research suggests that students now to a lesser extent seek to avoid analytic genres. This may, in part, be due to

stronger focus on analytic writing in language subjects. A factor that also potentially influences students' development of communicative competence, is the nature and repertoire of text sources used as mediators of learning. This will be touched upon in the following section, which will review relevant research on aspects relevant for or relating to published learning materials in language subjects.

2.4 Theory and research on textbooks

2.4.1 'Didactisation' of texts

Texts mediating EFL learning tend to have several communicative goals: exercising and rehearsing discourse in the English language, learning about life in the English-speaking world, and interacting in school as a social arena. The context dimension of such texts may therefore be perceived as multi-layered. Halliday discusses what he sees as the 'contextual contradiction' of an EFL lesson where the topic is discourse relating, for example, to the setting in a post office, whereas '[t]he *immediate* situation is the activity of learning a foreign language, involving teacher, learner and fellow-students, with the text functioning as instructional material (…)' (Halliday, 1999, p. 11). The imagined context of the post office would, in Halliday's words, be part of another layer of situation beyond the immediate one, that of effective participation in the target language community (Halliday, 1999).

Identifying layers of context of EFL texts for reception and production involves considering the difference between texts created for pedagogical purposes on the one hand, and on the other, so called 'authentic texts', recognisable from out-of-school discourse. Newby distinguishes what he calls *simulated texts*, made for pedagogical purposes, from *genuine texts*, originating from non-pedagogical contexts and 'borrowed' by textbook writers (Fenner & Newby, 2000, p. 17). Admittedly, in EFL materials it can at times be difficult to determine whether or to what extent a given text is authentic (or 'genuine'). For example, like Halliday's example of the imagined situation in a post office, a business letter will serve one purpose on an office desk as part of authentic correspondence in a professional setting, and another on a school desk as part of vocational training.

Regardless of their origin, texts which are extracted from non-educational contexts to be used for classroom instruction, are 'recontextualised' (Bernstein, 1996) for school use. In Bezemer and Kress's words (2008, p. 184), this material is recontextualised in both a semiotic and a social sense: it is 're-presented' as it were, as part of discourse 'realized in a manner apt for a specific pedagogic site, its audience and its purposes, to constitute the content of school

subjects' (Bezemer & Kress, 2008, p. 169). In a sense, genres are hence transformed when they re-appear in textbooks or other media transmitting learning materials (Lähdesmäki, 2009).

The recontextualisation is evident in that texts which are brought into the classroom are invariably 'didacticised' in some way or other. Texts are, for example, introduced, commented on, and accompanied by questions and tasks. One way of recontextualising literary texts is to frame them pedagogically by using images (Bezemer & Kress, 2009). An excerpt from Shakespeare's play *Romeo and Juliet*, for example, is likely to be perceived differently accompanied by a still photo from the film featuring Leonardo diCaprio than by a painting by Francesco Paolo Hayez. While the former may consider the students' point of view and add relevance and closeness to the plot, the classical aspects of the play may be more strongly felt through the latter image.

Some scholars are critical to certain ways of recontextualising and didacticising texts originating in non-educational contexts, especially where literary texts are concerned. In Wiland's (2000, p. 194) view, moving a chapter from a novel into a schoolbook deprives it of authenticity and disturbs its artistic expression. She is particularly critical towards the ways in which some authors of textbooks for the lower levels of education attempt to make literary texts accessible to children: 'Adapted version of classical texts (…), mere summaries of plots, tampering with the perspective and destroying the author's voice, cannot be defined as authentic any longer. What is even worse, it is not art any more' (Ibsen & Wiland, 2000, pp. 194-195). Wiland's criticism highlights the importance of respecting the integrity of classical literature and the danger of diluting works of art. Even so, Wiland recognises the necessity of finding realistic ways of bringing literature to students' attention (Ibsen & Wiland, 2000, p. 194).

Discussing authentic learning materials at a more general level, McGrath (2002, p. 105) acknowledges the value of authentic texts as giving 'a taste of the real world' which can never be provided by constructed texts, even if research has made available knowledge about important features of authentic discourse. An important purpose of using authentic texts pointed out by McGrath (2002) is that of exposing students to a wider range of genres, as well as showing variations within individual genres. However, as argued by Newby (2000, p. 17), a simple dichotomisation between 'authentic' and 'artificial' texts would express a reductionist view of authenticity. Instead of regarding authenticity as synonymous with quality, Newby (2006, p. 22) suggests *validity* as a main criterion when selecting texts for

reception, i.e. an assessment of the degree to which using a certain text is likely to contribute to students' learning processes. Authentic, adapted and constructed texts may all support learning in various ways, depending on learning goals and students' level of proficiency.

2.4.2 Effects of recontextualisation

The recontextualisation of a genre for learning purposes may entail a change in mediation (Lähdesmäki, 2009), degrees of adaptation (Fenner & Newby, 2000) or 'didactisation' in various forms (cf. section 2.4.1). Bakhtin (1986) distinguishes between *primary* and *secondary* genres (see section 3.2.4). He points out the alteration of primary genres, e.g. letter and dialogue, when they are 'absorbed and digested' by complex (secondary) genres such as novels. In such cases, Bakhtin says, the primary genres 'retain their form and their everyday significance only on the plane of the novel's content' (p. 62). Although the context of a novel and the context of a social institution is not one and the same thing, Bakhtin's observation underscores context as an important premise for understanding genre. Closely connected to context is the notion of *communicative purpose* (Swales, 1990) which is a relevant focal point when researching educational genres. The communicative purpose of a genre is often multi-faceted and may have to be reviewed based on the context in which it is used (Askehave & Swales, 2001, see section 3.2.1). Thus, a genre may be associated with certain communicative purposes outside the school context, but its use for purposes of language learning leads to a 'repurposing' of the genre according to the aims of the language subject.

Changes in ways of presenting curricular topics may also stem from new directions in theories of learning and learning materials development. The British research project *Gains and Losses: Changes in Representation, Knowledge and Pedagogy in Learning Resources* (Bezemer & Kress, 2008; 2010) studied the representation of curricular topics in learning materials for secondary school from the 1930s, the 1980s and the first decade of the 21st century. Processes of change were described in terms of transformation (changes within a mode) and transduction (the shift from representation in one mode to another). The researchers showed how '*meaning material* [was] moved from social site to social site, from medium to medium, from context to context, in each case requiring social, semiotic remaking and often entailing epistemological change' (Bezemer & Kress, 2008, p. 169, emphasis in original). Changes occurred, for example, in layout, in the organisation of the elements, creating other reading paths than usual, and in the foregrounding of elements (Bezemer & Kress, 2008).

Discussing the profound changes brought about by transduction, Bezemer and Kress (2008, p. 175) bring up, among others, the question of 'gains and losses in the process of modal change'. Different affordances are integral to different modes; consequently, it is essential from a pedagogical point of view to consider what happens, for example, when an instruction is represented by way of moving images instead of by lines of writing on paper. A written food recipe is accurate and static and can be read slowly or quickly, according to the preferences of the reader. An instruction in the form of a video clip, on the other hand, shows how the procedure is carried out and what the food should look like; but as the text is temporally organised, it may take the viewer longer to get an overview of the ingredients. Digitisation has made it possible to alternate between written texts and various forms of multimodal texts according to 'best fit' when treating curricular topics (Kress, 2003). For students, access to meaning material through a variety of modes will undoubtedly be gainful in both motivational and epistemological terms.

2.4.3 International theory and research related to textbooks

Critical analysis of learning materials is a relatively new field of research; it was not until the 1990s that it caught serious interest in academia (Tomlinson, 2012). Since then, there has been an increase in publications stating principles for the evaluation of learning materials for second and foreign language teaching, often with the purpose of guiding teachers in choosing materials suited to their learners (Littlejohn, 2011). Observing a tendency in some of these works to make general judgments rather than conducting in-depth investigations of actual contents, Littlejohn (2011) proposed a framework for the analysis of learning materials in second and foreign language teaching with *publication* and *design* as main foci. The aspect of publication involved mediation (paper-based or digital) and organisation of the materials, whereas design concerned, among other things, the ways in which the materials related to students' knowledge of how language is structured and used, to students' attitudes and values, and to their skills in expressing and interpreting meanings (Littlejohn, 2011, p. 184). Proceeding through several levels of analysis, conclusions were drawn concerning the roles proposed for teachers and learners and 'what appears to be the role of the materials as a whole in facilitating language learning and teaching' (Littlejohn, 2011, p. 197). Other frameworks for the evaluation of learning materials in language subjects include Fenner and Newby (2000), McGrath (2002) and Tomlinson (2003b, 2012).

A relevant question in discussions of textbooks for English as a second or foreign language courses is to what extent they represent the English language as it is actually used. Comparisons of textbooks and corpora of language use have revealed that in many cases, models of usage presented in EFL textbooks did not reflect current language use as evidenced by relevant corpus data (e.g. Biber, Conrad, & Reppen, 1998). For example, corpus-based research of linguistic constructions in academic registers showed subject *that*-clauses to be frequent in expository writing (Biber et al., 1998). Two discourse factors were associated with this type of clause: complex predicates and *given* (as opposed to *new*) information. Investigating the treatment of this linguistic construction in four EFL textbooks, Biber et al. (1998, pp. 80-81) noted that the textbooks mentioned subject *that*-clauses and provided descriptions or examples, but did not instruct students as to when they should be used.

Cullen and Kuo (2007) investigated the treatment of spoken/conversational grammar in English as a foreign language textbooks. The books included in the study were produced in Britain for domestic and international use, covering five levels from elementary to advanced. Spoken grammar was defined in the study as 'the manifestation of systematic grammatical phenomena in spoken discourse that arise from the circumstances in which speech (i.e. conversation) is characteristically produced' (Cullen & Kuo, 2007, p. 363). Examples of features associated with spoken grammar, as explained by the researchers, were the tendency to distribute information across syntactic boundaries, to avoid syntactic complexity and elaboration, and the flexible placement of constituents such as adverbials and question tags (Cullen & Kuo, 2007, pp. 363-364). Findings showed that to the limited extent that spoken grammar was treated in the textbooks at all, the focus was mainly on fixed lexicogrammatical features, for example, hedging devices such as *kind of*. Syntactic features of spoken grammar were largely ignored. Cullen and Kuo (2007, p. 382) argue that items of spoken grammar 'serve a range of important communicative functions (…) relating to the unplanned, interactive, and interpersonal nature of conversation', and therefore warrant explicit attention in the teaching of English as a foreign language.

In a small-scale study, Tomlinson (2010) set out to identify linguistic constructions used to fulfill the illocutionary function of 'getting people to do things for you' in authentic discourse represented by television programmes. Tomlinson noted that conditionals were frequently used for this purpose. A chef giving instructions to people participating in a cookery programme, for example, used formulations such as *Tony, if you can then prep the pineapple*. Textbooks, on the other hand, instructed learners to achieve such purposes by the

imperative mode or phrases including modal auxiliaries (*could you*, etc.). Corpus-based material, although slightly more nuanced in their ways to treat this illocutionary function, for example, by warning against using the imperative in ways that might sound rude and suggesting alternative phrases, failed to include conditionals as one of the grammatical constructions that could be used to 'get others to do things' (Tomlinson, 2010). While emphasising the limited data on which the study was based, Tomlinson concluded that textbooks' focus on the imperative as the way to get others to do things did not reflect how this was done in authentic discourse. It was therefore important that teachers actively helped learners to observe and notice English in use (Tomlinson, 2010, p. 102).

Research on EFL textbooks with genre, text type or multimodality as primary focus appears to be relatively sparse. A few studies, however, have been conducted also from these perspectives. A Finnish study (Lähdesmäki, 2009) focused on intertextuality and genre embedding in textbooks in English for 13 to 16 year olds. Lähdesmäki (2009, p. 378) observed that 'EFL textbooks do not imitate or borrow genres in a consistent manner, but rather "absorb and digest" elements in varying ways and degrees'. In her discussion she drew, among others, on Bhatia's (1997) descriptions of genre embedding in advertising. Lähdesmäki showed, for example, how the practice of constructing a specific target group through exploiting genres associated with a particular segment of the population can be transferred to the composition of EFL textbooks: 'The intertextual makeup of the EFL textbook, including its genre choices, was based particularly explicitly on assumptions regarding the literacy events and literacy practices in which young people engage in out-of-school contexts' (Lähdesmäki, 2009, p. 378).

Another central point underlying Lähdesmaki's analysis was the unavoidable transformation of a genre when imported into a textbook issued for learning purposes, partly due to the role of the textbook as mediator between the text and the reader (Bakhtin, 1986; Bernstein, 1996). Apart from format-related changes in genre characteristics, such as line numbering and 'lead-in' introductions, types of content adaptations presumably linked to educational policies (gender equity, etc.) were also documented. These findings exemplify and elaborate on the effects of recontextualisation of genres in educational contexts discussed in section 2.4.2.

Drawing on systemic functional linguistics and social semiotic theory, Chen (2009) investigated how Chinese EFL textbooks deployed semiotic resources in their construction of interpersonal meaning. The aspects specifically focused in Chen's study were editor-reader

alignment, attitudinal dimension, and visual design in relation to contextual factors. Her choice of 'interpersonal management' as chief focus area was in part motivated in the goal 'emotions and attitudes', which was included for the first time in the Chinese curriculum of 2001. According to Chen, the introduction of this goal rested on the principle that good learning depended on a harmonious learning environment and a positive attitude to the subject. In the subject curriculum for English, the 'emotions and attitudes' goal was aligned with 'language skills, linguistic knowledge (…), learning strategies, and cultural awareness' as components of the overarching goal of the subject, namely, 'integrated language-using competence' (Chen, 2009, p. 42). Among Chen's findings was that through the use of multimodal 'engagement devices' (Martin & White, 2005) specified as *labelling, dialogue balloon, jointly-constructed text, illustration* and *highlighting*, certain propositions or evaluations could be attributed to character voice in the book or to reader voice along with the authorial editor voice. Chen observed, for example, that 'labelling enables editor voice to negotiate meanings with character voice by fending off alternative positions' (Chen, 2009, p. 233). She further found frequent image-text relations that were complementary: whereas the verbal texts explained to the reader in 'neutral' terms what was supposed to be learned, cartoon-style images expressed 'positive affectual meanings, (…) visually [construing] an evaluative stance that is assumed to be taken during the process of learning' (Chen, 2009, p. 234). Investigating the EFL textbooks also from a genre perspective, Chen critiqued their neglect of generic structures in verbal texts, arguing that a top-down approach starting from the level of genre would better support students' natural course of language learning (Chen, 2009, p. 239).

Some studies on textbooks have focused on tasks eliciting texts for production in learning materials for English as a second or foreign language. Aliakbari and Tarlani-Aliabadi (2017) analysed writing tasks in Iranian EFL textbooks for high-school students from 1979 to 2016, drawing on Littlejohn's (2011) framework for the evaluation of learning materials (see section 2.4.3 above). Referring to Ur's (1996) classification of writing tasks as either 'writing as a means; writing as an end; writing both as means and end', Aliakbari and Tarlani-Aliabadi found most of the writing tasks to be of the 'writing as a means' category, attending to various aspects of the language rather than to crafting a coherent text. The researchers concluded that the writing tasks, in maintaining a 'focus on forms', did not promote students' expression of their own meanings, and thus neglected the important principle of interaction as a prerequisite for language acquisition (Aliakbari and Tarlani-Aliabadi, 2017, p. 16).

A Japanese study of texts for production in English as a foreign language textbooks for upper secondary school (Kobayakawa, 2011), found that the majority of tasks were controlled writing tasks, often requiring students to translate, fill in, etc., and that both free and guided writing tasks were only marginally represented. For example, free writing tasks constituted less than four per cent of the total number of tasks in the fifteen textbooks examined in the study. Based on these findings, the researcher concluded that free writing tasks were strongly underrepresented in the textbooks, in light of the guidelines for English as L2 set out by the Japanese Ministry of Education, which emphasised the importance of active communication in English.

2.4.4 Research related to textbooks in the Norwegian context

In the Norwegian context, analysis of learning materials is established as a field of research within applied linguistics and pedagogy (see, for example, Skjelbred, 2009; Skjelbred & Aamotsbakken, 2008-2011), although textbook research relating directly to English as a second or foreign language subject cannot be said to have attracted a great deal of scholarly attention. Some studies investigating the overall use of learning materials in schools, however, include or have a certain relevance to discussions of learning materials in language subjects (e.g. Gilje et al., 2016; Juuhl et al., 2010; Knudsen et al., 2011).

Moreover, certain content aspects of the EFL subject tap into other school subjects such as history and social science. Research on the overall ways in which learning materials for these subjects present curricular content and potentially interact with the reader may therefore be transferable. Veum (2013), for example, analysed interpersonal relationships in three textbook sets for primary school from 1945, 1973 and 2006, where topics within history and social science were treated. Veum's study compared *the textbook voice*[31] across these three generations of textbooks, focusing on ways in which the authorial voice positioned itself and addressed the reader. She described the textbook voice as an authorial voice which was collective and institutional, yet constituted by a complex web of voices in the Bakhtinian (1986) sense (Veum, 2013, p. 19). In order to identify interpersonal relations between textbook voice and reader/student, Veum investigated acts of discourse performed in the books, such as statements, demands and questions. Among her findings was that although acts of discourse expressing demands and entertainment varied between earlier and contemporary

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[31] My translation of *Lærebokstemma.*

textbooks*,* the authorial voice offering *information* was consistent in all three periods of investigation (Veum, 2013).

R. Lund (2013) investigated writing exercises in two series of EFL textbooks for fifth through seventh grade. She found the bulk of the tasks in these textbooks to contain controlled writing focusing on vocabulary, orthography, grammar and syntax. Relatively few tasks encouraged free writing involving risk-taking and creativity. These findings resemble those of Aliakbari and Tarlani-Aliabadi (2017) and Kobayakawa (2011) referred to in section 2.4.3. Although the textbooks in R. Lund's study were designed for much younger students than those investigated in the studies from Iran and Japan, the comparison is interesting in light of Norwegian students' early start with English as a mandatory subject (see section 1.1.1).

An aspect of the EFL subject where textbooks traditionally play an important role, is vocabulary development. Motivated by teaching experience as well as research indicating that Norwegian students tended to be more proficient in informal English vocabulary than in formal, academic English, Skjelde (2015) set out to map the level of academic vocabulary in upper secondary textbooks for the EFL subject. Skjelde (2015) scanned factual texts in EFL textbooks for vocabulary included in the Academic Word List (Coxhead, 2000), gleaning varying results. On average, she found factual textbook texts to contain a lower percentage of general academic vocabulary than authentic texts treating similar curricular topics. In light of these findings, Skjelde recommended extensive use of authentic texts in the EFL subject and also encouraged textbook authors to include a higher percentage of authentic texts in their treatment of curricular topics.

In her doctoral project, R. Lund (2007) studied the treatment of cultural aspects in EFL textbooks for lower secondary school during the *L97* curriculum, which lasted from 1997 to 2006. The study, entitled *Questions of Culture and Context in English Language Textbooks,* investigated the role of textbooks in promoting curricular objectives relating to intercultural competence in the EFL subject, focusing on content- and context-related aspects of textbook texts. Among her findings was that textbooks generally did not refer to explicit objectives for students' work with cultural topics, and that topics and texts relating to culture seemed primarily to have been selected with the aim to 'provide varied glimpses of the English-speaking world' and to motivate and entertain (R. Lund, 2007, p. 324).

Investigating representations of non-westerners in Norwegian EFL textbooks for upper secondary school, Thomas (2017) found the topos of the 'racialized Other' to be strongly evident in short stories from the English-speaking world. He concluded that '[o]vert racism

and denigration may have been ameliorated, but the gaze is still on what makes the "rest" different from the "West"' (Thomas, 2017, p. 9). In a similar vein, Eide (2012) found that lower secondary textbooks for Spanish treated cultural topics relating to Spanish-speaking areas from a Northern European point of view, making room for very few voices from the target language areas.

The role of multimodal representation in learning materials has also been an object of inqury in language didactics in Norway. As part of a study concerning the representation of indigenous peoples in a textbook series for EFL in lower secondary school, R. Lund (2016) analysed how images and written texts represented aspects of indigenous cultures. Referring to Kress and van Leeuwen's (2006) *Grammar of Visual Design*, she found elements such as distance to the viewer, averted eye contact etc., to maintain a sense of separation between the indigenous culture and the reader, a finding resonating with the pattern of otherness in upper secondary textbooks detected by Thomas (2017). The written texts focused to a large extent on acts of suppression by the majority culture, as well as on myths and legends from the past. Thus, the researcher found that a combination of elements from images and writing created a notion of distance in time and space between indigenous people and the textbook readers. On the other hand, images depicting indigenous people from a close-up perspective, or in activities and settings associated with general everyday life were found to contribute towards alleviating an otherwise strong emphasis on historical and 'exotic' aspects in the representation of indigenous cultures (R. Lund, 2016).

As pointed out in section 1.5 above, digital media have enabled students to produce quite sophisticated multimodal texts of their own, and an interesting question is how this development is reflected in textbook tasks. Skulstad (2010, 2011, 2012a) has presented several studies on tasks designed to elicit multimodal texts in Norwegian EFL textbooks. One of these conference papers dealt with textbooks for the 10th grade in lower secondary school (Skulstad, 2012a), and the other two discussed textbooks for both lower and upper secondary school. Among the conclusions drawn from these studies were that the wording of the tasks did not reflect a multimodal view of language, and that the genres and media mentioned in the tasks were rather traditional. Multimodal aspects were often presented as an optional extra, and tasks encouraging students to discuss multimodal aspects from a meta-perspective were very rare. From this it could seem that textbooks have not necessarily embraced 'a multimodal view of language' (Skulstad, 2009) in all respects, and that parts of the text culture of the EFL subject remain largely unchanged.

In her recent doctoral project, Bakken (2018) investigated lower secondary teachers' reasoning in their choice and use of texts as mediators of learning in the EFL subject. Among points addressed in her research was the role of the textbook in teachers' lesson planning, to what extent teachers made use of the freedom of methods and materials implied in the EFL subject curriculum, and the rationale behind their choice of texts and activities. Bakken further analysed cognition relating to texts and language reflected in all Norwegian subject curricula of English from 1939 to present. Using a framework based in critical discourse analysis (CDA), she juxtaposed data from the document analysis with data from the teacher interviews. Among Bakken's findings were that teachers often viewed conventional ways of choosing and approaching texts as necessary and indispensable. Moreover, she found aspects of earlier paradigms to linger in teachers' reported reasoning and practices connected to texts in the EFL subject (Bakken, 2018).

As suggested by several of the studies referred to above, textbooks tend to be carriers of traditions and conventionality in the text culture of a subject. In the following, a number of studies will be presented that have explored aspects of texts and practices connected to digital mediation of learning.

2.5 Research on digitally mediated texts in learning contexts

2.5.1 Digital mediation of texts for reception and production – international studies

Digital media have in many ways changed conditions for second and foreign language learning by disrupting traditional categorisations of texts and communication. Not only have boundaries between written and spoken communication become blurred through SMS, chat functions, and so on; digital media have also induced fundamental changes to patterns of communication, allowing many-to-many communication at a local and personal level as well as globally (Ware & Warschauer, 2005). Hence, more people have the opportunity to communicate in the English language, and interaction in English can take place through more diverse channels than previously.

As pointed out in sections 1.4 and 1.5 above, digitisation has also influenced the repertoire of texts that are used to mediate learning and the ways in which classroom work is carried out. Allowing readers to 'write back' (Kress, 2003), digitally mediated texts tend, for example, to blur the line between texts for reception and texts for production (Greenhow, Robelia, & Hughes, 2009). This is reflected in some scholars' use of the term *wreading* to denote interacting with digital texts (Villanueva, Luzón, & Ruiz-Madrid, 2008).

Further, Lemke (2005) argues that '[h]ypertext, especially open-ended hypertext such as the WorldWideWeb, affords great opportunity for the emergence of new genres'. New, transformed and hybrid genres have emerged since the Internet became a part of everyday use in the early 1990s. Research has shown, for example, that news reports published online were structured differently from their counterparts on paper (Bateman, Delin, & Henschel, 2007). In schools, the increasing digitisation of classrooms has also challenged traditional representation of texts for curricular work. Studying pedagogical practices connected to the use of interactive whiteboards (IWB) in the subject of English as L1, Jewitt (2011) observed 'a diversification of texts'. Texts that were previously studied separately, e.g. poems, were combined and juxtaposed with image, sound, hyperlinked connections to author biographies, etc. According to Jewitt (2011), this 'repackaging' contributed to changes in traditional notions of what belonged in the classroom. In other words, changes in the text culture of the subject were made visible.

Changes in the concept of literacy are relevant in this respect. Literacy has changed from denoting a set of purely cognitive abilities to being regarded as a sociocultural phenomenon (Gee, 2010). This has opened up to a new range of literacy categories, for example, *cultural literacy, critical literacy, technoliteracy and multiliteracies* (Lankshear & Knobel, 2006). Gee (2010, p. 172) refers to *new literacies studies* as a field of research focusing on practices connected to digital media and pop culture.

Discussing literacy in general and digital media literacy in particular, Buckingham (2007a, p. 44) states that

> literacy is a phenomenon that is only realised in and through social practices of various kinds, and it therefore takes different forms in different social and cultural contexts. In studying literacy, we cannot confine our attention to the isolated encounter between the reader and the text. We need to take account of the interpersonal context in which that encounter takes place (…) and the broader social and economic processes that determine how texts are produced and circulated.

Using digitally mediated materials and means of communication in learning activities needs to acknowledge the complexity attached to students' interaction with them. In Buckingham's view, media literacy encompasses much more than the ability to search for and critically select information: symbolic and persuasive aspects of digital media need to be taken into account, as well as emotional dimensions of media use (Buckingham, 2007a).

Students' everyday lives are now practically enveloped in new genres formed in digital media, many of which mediate young people's 'participation in (…) new communities

emerging in the networked society' (Jenkins, 2007, p. 112). Several scholars have remarked differences in the use of digital tools for learning activities in schools and ways in which teenagers use digital technologies at home (see e.g. Ware & Warschauer, 2005). This has spurred an interest in what young people actually do with digital media and texts and how students' out-of-school literacies can be exploited in learning (Greenhow et al., 2009; Sefton-Green, 2004). Ware and Warschauer (2005) explored potentials for students' expression of meanings in 'hybrid literacy', defining hybrids as 'blends of traditional texts and multimodal products that afford students a wider range of cultural meaning-making material' (Ware & Warschauer, 2005, p. 434). The researchers found evidence of young people's hybrid literacies, for example in their creation of *digital stories*, i.e. short, multimodal texts consisting of images, written text, music and the author's voiceover (Ware & Warschauer, 2005). Digital storytelling, as described by Lambert (2006), among others, has been developed into a tool for learning and reflection in several educational areas, including language learning.

The points made above feed into the need voiced by the New London Group (Cazden et al., 1996) for multiliteracies to accommodate for and make use of the many aspects of digital mediation in learning and communication. This group, consisting of ten prominent scholars convening in New London to discuss developments within literacy, arrived at the term multiliteracies to encompass 'two important arguments we might have with the emerging cultural, institutional, and global order: the multiplicity of communications channels and media, and the increasing saliency of cultural and linguistic diversity' (Cazden et al., 1996). Initiatives taken by the New London Group generated subsequent development of frameworks of multiliteracies theory. These have formed a basis for various research projects, for example, connected to affordances of digital communications media in classroom contexts (Kalantzis, Cope, & Cloonan, 2010). In general, the need to promote students' development of multiliteracies seems to be increasingly acknowledged by educators at various levels, in language learning as well as other disciplines, both internationally and in Norway.

2.5.2 Digital mediation of texts for reception and production – the Norwegian context
Digitally mediated texts are to an increasing extent used alongside paper-based textbooks in Norwegian education. Above all, this is the case in upper secondary schools, as documented by the project known as *Med ARK&APP* (Gilje et al., 2016), which investigated and discussed the use of digital versus paper-based learning materials in a number of school subjects,

including English. According to the project report, teachers of English were among those who most readily embraced digital learning materials: less than half of the teachers of English at upper secondary level who participated in the study, reported using predominantly paper-based learning materials (Gilje et al., 2016). Acknowledging the learning potential in accessing authentic texts in English from the Internet, the researchers also pointed out the lack of 'built-in' didactisation of such materials, which could represent challenges for the teacher relating to progression in the subject (Gilje et al., 2016, p. 53). Generally, however, teachers viewed digital learning resources as flexible in nature and easy to adapt to learners at different levels of proficiency (Gilje et al., 2016, p. 155).

An Internet resource generally favoured by students, although not so much by their teachers, is the online encyclopedia *Wikipedia* (Blikstad-Balas & Hvistendahl, 2013; Blikstad-Balas & Høgenes, 2014). This reference site is developed on the basis of wiki technology, a collective tool for text creation open to writing, posting and revision by multiple contributors, where all steps and changes in the text creation process are saved and traceable. Wikipedia has often been regarded with scepticism in educational contexts, mostly due to its defiance of conventional ways of disseminating knowledge (Eijkman, 2010). Blikstad-Balas and Høgenes (2014) conducted a survey among upper secondary students about their views on using Wikipedia for school work. Overall, responses indicated that students found the site flexible and easy to use. The primary disadvantage of the encyclopedia from the students' point of view was their teachers' concerns about Wikipedia's lack of quality control, which students feared would affect the assessment of their schoolwork. Social studies teachers interviewed in another strand of the study voiced varying opinions regarding Wikipedia, but generally encouraged students also to make use of other sources of information in their school projects (Blikstad-Balas & Høgenes, 2014).[32]

With the growth in channels and forms of communication brought on by Web 2.0 technology, the English language has become a ubiquitous part of most young people's everyday life. Recognising that 'the activities that constitute learning and teaching EFL depend on constantly shifting relations between agents, contexts and artifacts' (A. Lund, 2006a, p. 186), several researchers have explored the effects of digital mediation of curricular work in the EFL subject. Studying the use of online discussion forums in English classes, A. Lund (2006a) identified a 'third space' emerging at the interface of the curricular learning

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[32] Although the studies referred to in the discussion of Wikipedia were not conducted within the specific context of the EFL subject, the findings are regarded as relevant also for English.

activities, which he called the 'school script', and activities from students' 'lifeworld' contexts, where digital mediation played a central role (A. Lund, 2006a, p. 192). This third space changed the dynamics of roles and communication and thus held potentials for learning. An important condition for such learning potentials to be realised was that didactics functioned as a *boundary object* linking the multiple contexts of English students' learning environment (A. Lund, 2006a).

A good example of learning taking place in intersections between the school script and students' lifeworld contexts is presented in Haugsbakken and Langseth (2014). During a project in English where 'crossing boundaries' was the overarching theme, students' made use of out-of-school literacies connected to YouTube videos as they worked with videos related to extreme sports as source material for the project. Interviews with the students revealed that some of them had established practices of using videos from *YouTube* to discuss gaming strategies. These students would gather around the videos in their spare time, discussing new features and elements of their favourite online games and collaborate in developing their gaming skills further. Working on the EFL project at school, the students managed to draw on skills acquired from these practices, for example, related to the critical selection of videos, as well as making useful connections between the video material and printed text sources relating to the project (Haugsbakken and Langseth, 2014).

Out-of-school literacies as beneficial for the EFL subject is also showcased in a study carried out by Brevik (2016). Comparing Norwegian upper secondary students' L1 and L2 reading proficiency, Brevik, Olsen, and Hellekjær (2016) made an interesting discovery. Overall results of their study indicated a strong relationship between students' reading proficiency in Norwegian and English. However, between four and five per cent of the students scored higher in English than in their mother tongue. Conducting subsequent in-depth interviews with a selection of these students, Brevik (2016) found that many of them were boys in vocational areas of study who devoted several hours each day to online computer games, where they interacted in English with other players around the world. The conclusion was that gaming had contributed to these students' high level of reading proficiency in English. Brevik emphasised, however, that there were no indications that gaming as such led to language learning. In order to promote learning, the online game would have to contain large amounts of language, and also require the gamer to continuously interpret, reflect on and react to information (Brevik, 2016, p. 55).

Examples of the many new 'ways and routes of learning' (A. Lund, 2009) illustrate how digital technology has impacted on the ways in which meanings are expressed and communicated. In line with the New London Group (Cazden et al., 1996), Norwegian scholars within language learning didactics have voiced the need of multiliteracies in a globalised world and the ensuing need to broaden the concept of communicative competence (Skulstad, 2009). Focusing on affordances of digital tools in language learning and communication in a number of classroom projects, A. Lund (2006b) explored the potential of networked technologies in the mediation of students' collaborative skills within the EFL subject. One of the projects described by Lund took place in an English class working on curricular topics related to American culture. Using wiki templates, students created texts in collaboration. Among the findings here were signs of an expansion from students' individual and local work to a new form of collective enterprise, facilitated and visualised by wiki technology (A. Lund, 2006b, p. 285).

Affordances of wiki technology have also been explored in the context of higher education. With a group of student teachers as participants, Brox and Jakobsen (2014) explored the pedagogical affordances of wiki technology in a multi-textual and multi-generic project in the English subject. Aimed at enabling the student teachers to use wiki in their future school practice, the project documented the potential of wiki in bringing together cultural, historical, literary and linguistic (textual) dimensions of the English subject. Interactive and collaborative aspects of the working process were also facilitated by the software that was used; for example, by means of etherpads, several students could write, revise and edit the same document while communicating through a chat function. One of the effects of this project was to enhance the students' understanding of the type of text competence required in a digital era: 'to master both new and traditional text types in digital environments' (Brox & Jakobsen, 2014, p. 9, my translation).

A point reiterated in the *Med ARK&APP* report as well as in other research literature discussing digital tools for learning, was the teacher's crucial role 'giving context-specific help related to concrete problems when they occur, placing the different representations into a context and providing the subject-related, overarching structure' (Gilje et al., 2016, p. 176, my translation). This was particularly emphasised in literature exploring the possibilities of harnessing students' out-of-school literacies. Successful implementation of digital technology in language learning requires skills relating to core aspects of language didactics and to the use of digital media in learning activities. This is a concern that is not unique to language

subjects: Krumsvik (2012) voices the general need for digital competence as a well-integrated component of teacher education, along with subject-specific didactics and general pedagogy.

2.6 Chapter summary

This chapter has discussed texts in educational contexts from several perspectives, including the place of text and genre in the subject of English in Norwegian upper secondary education. Further, the chapter has reviewed research on texts for teaching, learning and testing judged relevant for the present study. Studies investigating aspects of the national exam in the subject of English in Norway have been presented and discussed, as well as relevant research related to textbooks, both in the Norwegian context and internationally. The chapter has also referred to studies exploring digitally mediated texts as resources for learning, referring both to general research on digital tools for learning and to studies concerning the EFL subject in particular.

Research on exams and textbooks suggests that texts and tasks do not always reflect central aims of the subject as stated in official curricula. As far as digital mediation in language learning is concerned, research has in a number of cases proved new technology to provide new routes to learning. Nevertheless, the use of digital technology in connection with language teaching and learning is a growing field of research. Great interest has been voiced, for example, in studies connecting students' out-of-school literacies to learning aims.

Taken together, the conclusions of the research review suggest a continued need for critical investigation of published materials for teaching, learning and testing in the EFL subject, both paper-based and digital.

Chapter 3

Theoretical framework: genre, text and text type

3.1 Introduction

This chapter will present the theoretical framework of my PhD project, which entails discussions of text as discourse from several perspectives. As touched upon in the introductory chapter (section 1.3), I have adopted the complementary perspective of *genre* and *text type* in my mapping of the text culture of the EFL subject, where genre is determined mainly from external, context-based criteria, and text type is determined mainly on the basis of internal textual features, which are similar irrespective of genre (Biber, 1988, 1989; Paltridge, 2002; Pilegaard & Frandsen, 1996).[33]

The concepts of genre and text type relate in a number of ways to the various strands of the present study and will therefore be treated in some detail. Section 3.2 will present the different approaches to genre in the most influential environments of Anglo-American and Australian genre research. These are English for Specific Purposes (ESP), North American New Rhetoric, and the tradition building on Michael Halliday's development of the theory of systemic functional linguistics, often referred to as the Sydney School. The presentation of these genre traditions will be followed by a general discussion of similarities and differences in conceptualisations of genre.

The theory of systemic functional linguistics (SFL) is an important part of the theoretical foundation of the study, and central components of the theory will therefore be treated both in section 3.2.3 and in section 3.3. The subsequent part of the chapter will bring together aspects of digitisation and multimodality in texts. Social semiotics, a theoretical framework branching out from the Hallidayan tradition, is highly relevant for this purpose. This theory focuses on the connection between sign making, both through language and through other modes of representation, and social and institutional contexts.

The final part of the chapter concerns theory of text and writing, with particular view to the perspective of text type. The *Wheel of Writing*, a model used in cross-curricular writing in Norwegian schools, views writing from a social semiotic perspective (Berge et al., 2016) and thereby forms a bridge from Hallidayan theory on to the discussion of text types as rhetorical

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[33] Although Paltridge and Pilegaard and Frandsen follow Biber in his view of genre and text type as complementary perspectives on text, they define and identify the concepts somewhat differently from Biber (see section 3.5 below).

functions. The discussion will also draw on traditional Scottish and American rhetoric and on conceptualisations of text type outlined by Pilegaard and Frandsen (1996) and Paltridge (2002).

3.2 Three genre research traditions: an overview

3.2.1 English for Specific Purposes (ESP)

English for Specific Purposes is first and foremost associated with linguistic and rhetorical analysis of professional and academic writing; for instance, scientific articles and genres from various business domains. The work of John Swales (1990) has been seminal in the development of ESP theory. The importance of context in the ESP tradition is evident in the centrality of the two concepts *discourse community* and *communicative purpose*. According to Swales (1990), a discourse community is characterised by broadly agreed (formal or tacit) goals, and by the use of *genres* to work towards achievement of these goals. The notion of discourse community is reflected in Wenger's (1998) concept of *communities of practice*. These communities are defined on the basis of participation in a shared task, negotiated interaction with accountability, and a shared repertoire of routines, tools, processes, concepts, genres, etc. used to carry out the practices.

A genre, in Swales's much-cited definition,

> comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style (Swales, 1990, p. 58).

In a later article, Askehave and Swales (2001) problematise the use of communicative purpose as a key parameter in the identification of genres. In the case of a linguistic approach to genre analysis (as opposed to an ethnographic one) they propose a procedure to make communicative purpose an *outcome* of the analysis. This involves, first, an analysis of the text in terms of structure, style, content and (provisional) purpose, which will result in the tentative identification of a genre. Second, the context is brought into the process, providing a background for repurposing the genre. The final step in this model is reviewing genre status, which 'might involve reviewing genre boundaries or making a case for a new genre or for the atrophy or transmogrification of an old one' (Askehave & Swales, 2001, pp. 207-208). This

reviewed communicative purpose of a genre is interesting in connection with the recontextualisation of genres for educational use (see section 2.4.1).

Since the 1980s, ESP has generated a large body of genre research investigating form-function correlations especially in workplace and academic discourse. A basic model in the ESP tradition is Swales's *move-step* analysis (1981/2011). This model is used to analyse a text in terms of moves which, in turn, consist of interchangeable steps. Skulstad (2002, p. 44) defines moves as 'discriminative elements of rhetorical organization which identify and capture the communicative purposes of the genre' and steps as 'rhetorical strategies for realizing the communicative purposes indicated by the names of the moves'. For example, in Swales's model *Creating a Research Space* (CaRS), which is constructed from analyses of scientific article introductions, the first distinguishable move is described as 'establishing a territory'. One of the mutually replaceable steps within the first move is labelled 'making topic generalizations'. The second move is called 'establishing a niche' which, according to the model, can be realised by the steps 'counter-claiming', 'indicating a gap', 'question-raising' or 'continuing a tradition' and precedes the move where the writer introduces his or her research, namely, 'occupying the niche'. This third move can be realised, for example, by the step 'announcing principal findings' (Swales, 1990, p. 141). Other scholars have developed move-step models for other genres; for instance, Bhatia (e.g. 1993), who has investigated genres pertaining to business and legal professions.

Although move structure and form-function correlations retain a basic importance in the ESP tradition, certain recent projects have widened ESP's research repertoire. An example is Hyland, who has carried out a series of contrastive linguistic and rhetorical studies within eight disciplines, based on corpora of research articles and student dissertations each comprising several million words (see e.g. Hyland, 2011a, 2011b). Interestingly, several of the studies investigating linguistic and rhetorical features have been complemented by interviews of academics, an approach more associated with the ethnographic methods employed by the New Rhetoric genre school (see section 3.2.2 below). A study carried out by Flowerdew and Wan (2006) also serve as an example of this tendency. This project investigated tax computation letters employing an ESP model of structural/functional analysis of moves and steps, combined with ethnographic studies of how the computation letters were used in the discourse community.

Throughout its history of almost four decades, the ESP tradition has been characterised by a strong link between research and pedagogy. As Johns, Paltridge and Belcher observe,

> (…) developing an appropriate pedagogy for a specific group of learners has always been the goal of ESP practitioners. Studying language, discourses, and contexts of use – as well as students' needs, in the broadest sense – and *then* applying these findings to the pedagogical practices, is what distinguishes ESP from other branches of applied linguistics and language teaching (2011, p. 1, emphasis in original).

Swales, for instance, describes how he discovered an imbalance in the guidance of overseas postgraduate students as to the construction of academic prose, and how this became a strong motivational factor in his genre research on article introductions. While areas such as *Method*, *Results,* and *References* were well covered, Swales found instruction to be highly unsatisfactory in 'communicatively tricky areas such as the *Introduction*, *Review*, and *Discussion* sections' (Swales, 2011, p. 11).

Learning objectives of ESP genre pedagogy have in many cases also included the development of metacognitive awareness and competence-related skills, such as the ability to modify writing according to discursive practices in a given context. Cheng (2011) sees these two categories or levels of learning objectives (the development of rhetorical and genre awareness on one hand, and the gradual mastery of specific genres on the other) as interconnected, for example in the sense that knowing concrete characteristics of discipline-specific writing can contribute to enhanced genre awareness, and conversely, general rhetorical knowledge may facilitate the learning of discipline-specific genres in new contexts.

For ESP scholars, new directions in theory development also acknowledge the increasing importance of web-based material. For example, an aspect of websites that needs particular analytical focus is the hypertextual or hyperlinked structure. Askehave and Ellerup Nielsen (2005) maintain that in the analysis of web-mediated genres, certain functions of the medium itself must be incorporated. They have, therefore, performed an analysis of homepages extended from Swales's three-level genre model. Swales's (1990) original model has the following levels:

1) Communicative purpose, realised by

2) Move structure, realised by

3) Rhetorical strategies.

Askehave and Ellerup Nielsen (2005) present a two-dimensional model based on what Finnemann (1999) calls *modal shifts* in the reading process: 'the "reading-as-such" being one mode (the reading mode); and the navigating mode (or linking mode) being the other' (p. 128). In Askehave and Ellerup Nielsen's model conventional ESP genre analysis is regarded

as adequate for the description of texts in the reading mode. For the navigating mode, on the other hand, the reader uses different cognitive capacities in the process of constructing his or her own reading path. The reader zooms in on the text in the reading mode and zooms out of the text in the navigating mode, using the web document as a medium. Thus, in the case of web genres, Askehave and Ellerup Nielsen propose a three level analysis of both modes: a characterisation of the text in the *reading* mode in terms of communicative purpose, moves, and rhetorical strategies, as well as a characterisation of the text in the *navigating* mode in terms of communicative purpose, links, and rhetorical strategies (Askehave & Ellerup Nielsen, 2005). In this way, ESP is demonstrated as a theoretical approach to genre also applicable beyond traditional, print-based discourse.

3.2.2 North American *New Rhetoric*

In contrast to genre traditions based on functional linguistics, the tradition known as North American New Rhetoric does not take form-function correlations as the point of departure for genre analysis. Moreover, theorists within this tradition problematise the defining element of communicative purpose, proposing that there are multiple purposes behind each genre (Johns, 1997).

A key concept in the New Rhetoric is *genre as social action* (Miller, 1984), which moves the focus to the agency of the discourse and the social structures surrounding and reflected in the genres. In Coe's view, genre is 'the motivated, functional relationship between text type and rhetorical situation' (2002, p. 195). To Miller (1984), *rhetorical exigence* leads to the formation of socially recognisable forms of expression, i.e. genres. This exigence is explained as 'a form of social knowledge – a mutual construing of objects, events, interests and purposes that not only links them but makes them what they are: an objectified social need' (Miller, 1984, p. 157). Miller views genre as resulting from typification of rhetorical action, where the sense of recurrence of rhetorical situations depends on cultural variables on the part of the discourse community (Miller, 1984). As Bazerman sees it, genres are producers of social facts consisting of social actions carried out through language:

> (…) each text is embedded within structured social activities and depends on previous texts that influence the social activity and organization. (…) The texts (…) create realities, or facts, for students and teachers live both in what they explicitly state and in the structures of relationship and activity they establish implicitly simply by fitting together in an organized way of life. Each successful text creates for its readers a **social fact.** The social facts consist of meaningful social actions being accomplished through language, or **speech acts.** These acts are carried out in patterned, typical and therefore

intelligible textual forms or **genres**, which are related to other texts and genres that occur in related circumstances. Together the text types fit together as **genre sets** within **genre systems**, which are part of **systems of human activity** (Bazerman, 2004, p. 311; emphasis in original).

In the New Rhetoric tradition, intertextuality is central in the shaping of genres (in line with Bakhtin 1986; see also Fairclough, 2003). Subtle and complex features of genres are acquired, reified and/or modified by readers and writers' encounters with preceding and related genres. Devitt (2009) exemplifies how values are transmitted by the selection of specific genres in educational contexts. Whereas analysis papers promote objectivity and distance to the subject, personal narratives reinforce subjectivity and the sharing of intimate life experiences (Devitt, 2009, p. 339).

Examples of research projects conducted within this tradition include studies of researchers' attitudes towards genres pertaining to their work, and the processes by which new employers familiarise with professional genres (Flowerdew, 2011). A typical example of a New Rhetoric genre study is described by Paré and Smart (1994), who demonstrate the analysis of two particular genres: *predisposition report*, a report issued by a social worker in connection with the sentencing of a juvenile offender, and *automation proposal*, a document constituting an argument for the acquisition or development of a certain computer system. The model for analysis suggested by Paré and Smart (1994, pp. 151-152) includes the identification of categories of regularities in *composing processes*, such as initiating event, information gathering, analysis of information, and so on. Similarly, regularities in *reading processes* are focused. In addition, contextual aspects of the discourse are taken into consideration. For example, legal and administrative systems have a bearing on the composition processes, the use and impact of the texts, and thereby on textual constraints of the genres (Paré & Smart, 1994).

In pedagogical approaches, the New Rhetoric tradition differs from both ESP and the Sydney School, which are both based in functional linguistics. In particular, New Rhetoricans have expressed scepticism towards the explicit teaching of genres. Freedman, for example, holds that genre knowledge is tacit and acquired (cf. Krashen, 1981) and thus cannot be taught, 'except for a limited number of features' (Freedman, 1994, p. 197). In the same vein, Dias (1994, p. 195) warns against denying the 'inherently social constructedness' of genres by resorting to a mere teaching of genre conventions. Freedman instead advocates a pedagogical approach involving ample exposure to relevant genres, disciplinary discussion, and writing assignments aiming at consciousness-raising and implicit knowledge (Freedman, 1994).

3.2.3 The Sydney School: Halliday's theory of systemic functional linguistics

3.2.3.1 Context variables and metafunctions of language

As mentioned above, the Sydney School of genre studies shares with that of ESP the theoretical platform of functional linguistics. A functional view of language means being primarily interested in what speakers can *do* with language, thus '[trying] to explain the nature of language, its internal organization and patterning, in terms of the functions that it has evolved to serve' (Halliday, 1978, p. 16).

Halliday (1994) developed the theory of *systemic functional linguistics* (SFL), a framework used to describe and interpret language as a strategic, meaning-making resource (Eggins, 2004, p. 2). SFL considers two kinds of relations between signs: syntagmatic and paradigmatic relations. Syntagmatic relations are evident when signs are chained together in certain ways to create meaning. Paradigmatic relations, by contrast, denote the relationship between a sign and other, alternative signs that might have been chosen instead. The syntagmatic and paradigmatic relations can be described as occurring along two intersecting axes, 'the axis of chain' and 'the axis of choice', respectively (Eggins, 2004, pp. 190-191).
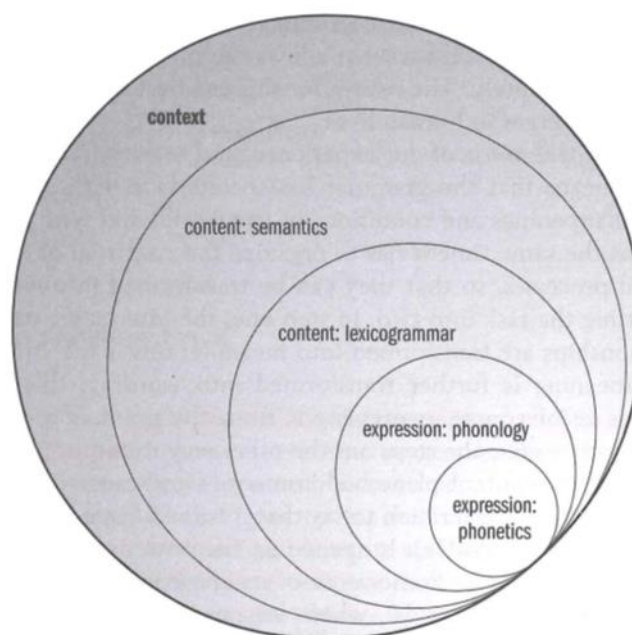

Fig. 3.1: Stratification in SFL (Halliday & Matthiessen, 2014, p. 26)

The SFL theory takes a *social semiotic* perspective of language (Halliday, 1978); that is, language is regarded as a system of signs closely dependent on context and communicative

purpose to create meaning. As illustrated in Fig. 3.1, semantic meaning is influenced by context and realised through lexicogrammar. Eggins (2004, p. 2) points out that Halliday's development of the SFL was chiefly motivated by his interest in 'the meanings of language in use in the textual processes of social life'. Thus, SFL is above all a framework for the analysis of *texts* (Eggins, 2004).

A basic premise in the analysis of texts is, of course, clarifying what constitutes a text (see section 1.3). In a brief introduction to SFL, Webster (2009, p. 6) identifies the *clause* as the 'most basic lexicogrammatical unit', a unit which is both a constituent to the text and the actualisation of it. Metafunctional meanings are realised in lexicogrammatical systems at clause level (see section 3.3 below). The difference between a text and a clause, Webster continues, is that 'a text is a semantic entity, i.e. a construct of meaning, whereas a clause is a lexicogrammatical entity, i.e. a construct of wording. A text is an intersubjective event, in which speaker and listener exchange meaning in a context of situation' (Webster, 2009, p. 6-7).

Context of situation is one of two major aspects of context identified in SFL; the other aspect is the context of culture, which includes institutional context (see, for example, Gee, 2010). According to Halliday (1976, pp. 21-22), these concepts were first formulated by the anthropologist Malinowski in 1923; then 'context of situation' was later taken up and elaborated by Firth, Hymes and other linguists. In Halliday's conceptual framework context of situation is understood in terms of *field, tenor* and *mode* of discourse:

- field – what's going on in the situation: (i) the nature of the social and semiotic activity; and (ii) the domain of experience this activity relates to (the 'subject matter' or 'topic')
- tenor – who is taking part in the situation: (i) the roles played by those taking part in the socio-semiotic activity – (1) institutional roles, (2) status roles (power, either equal or unequal), (3) contact roles (familiarity, ranging from strangers to intimates) and (4) sociometric roles (affect, either neutral or charged, positively or negatively); and (ii) the values that the interactants imbue the domain with (either neutral or loaded, positively or negatively)
- mode – what role is being played by language and other semiotic systems in the situation: (i) the division of labour between semiotic activities and social ones (ranging from semiotic activities as constitutive of the situation to semiotic activities as facilitating); (ii) the division of labour between linguistic activities and other semiotic activities; (iii) rhetorical mode: the orientation of the text towards field (e.g. informative, didactic, explanatory, explicatory) or tenor (e.g. persuasive, exhortatory, hortatory, polemic); (iv) turn: dialogic or monologic; (v) medium: written or spoken; (vi) channel: phonic or graphic (Halliday & Matthiessen, 2014, pp. 33-34).

The variables field, tenor and mode determine the *register*, that is, the language particular to a given context. Context is integral to meaning: 'a context of speech is itself a semiotic construct, having a form (deriving from the culture) that enables the participants to predict features of the prevailing register – and hence to understand one another as they go along' (Halliday, 1978, p. 2). Then, as to the dimension of communicative purpose and semantics, three so called *metafunctions* of language[34] are identified. These metafunctions will be briefly explained in the following.

The *ideational* metafunction, related to content matter, is subdivided into the *experiential* and the *logical* metafunctions. The experiential metafunction has to do with representations of the world, i.e. with the topical content of the text. The logical metafunction concerns aspects of coherence in the text. These aspects include relations between connected parts of the text, such as hierarchical patterns of parataxis and hypotaxis in a clause complex forming a sentence (cf. section 3.3.2 below).

The *interpersonal* metafunction describes the social interaction between interlocutors: 'in its interpersonal meaning language is a way of acting' (Halliday & Hasan, 1989, p. 20). Halliday states that there are only two fundamental speech roles: that of giving (inviting to receive), and that of demanding (inviting to give). What can be given or demanded, is *information* or *goods-and-services* (Halliday & Matthiessen, 2014, pp. 134-135). From this 'exchange of commodities' Halliday identifies four basic speech functions: *statement*, *question*, *offer* and *command*. Halliday refers to statements and questions as *propositions* and offers and commands as *proposals* (Halliday & Matthiessen, 2014, pp. 138-139). In the act of speaking or writing, the speaker assumes a particular speech role,[35] and, by implication, assigns to the listener (or reader) a complementary role. Relationships between the participants are reflected through linguistic choices, for example, indicative versus imperative mode of the verb, and the presence or absence of modality (see section 3.3.3).

The *textual* function concerns the rhetorical organisation of the communication. For example, the foregrounding of certain elements signals that they are assigned particular importance in some respect. Moreover, elements of information are structured according to whether they are assumed to be known and familiar to the reader or should be presented as new information (cf. section 3.3.4 below).

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[34] In connection with the study of multimodal texts, *language* is extended to encompass other semiotic modes, see section 3.4.

[35] Halliday applies the term 'speech role' to the role of both speaker and writer (Halliday & Matthiessen, 2014, p. 134). Likewise, in the present study, 'speaker', 'speech role', etc. will also relate to other modes of representation and communication, such as writing and multimodal text production.

The metafunctional meanings of a text are paired off with the register variables of the context so that field connects to the ideational metafunction, tenor to the interpersonal metafunction, and mode to the textual metafunction. In this way, an SFL-based analysis can make explicit how aspects of context and language interact to make meaning.

3.2.3.2 Martin's development of SFL: genres as staged, goal-oriented social processes
Extending Halliday's tripartite model to encompass the stratum of *genre*, Martin (1993b) strengthens the relations between field, mode, tenor and metafunctions. Martin regards register and genre as operating on different planes of experience (see Fig. 3.2). While register operates on the level of situational context, expressing meaning through the variables linked to field, tenor and mode, genre is connected to meanings drawn from the wider culture, which are manifested in its schematic structure (Christie, 2012, p. 10). As expressed by Eggins (2004, p. 9), '[t]he concept of genre is used to describe the impact of the context of culture on language, by exploring the staged, step-by-step structure cultures institutionalize as ways of achieving goals'.
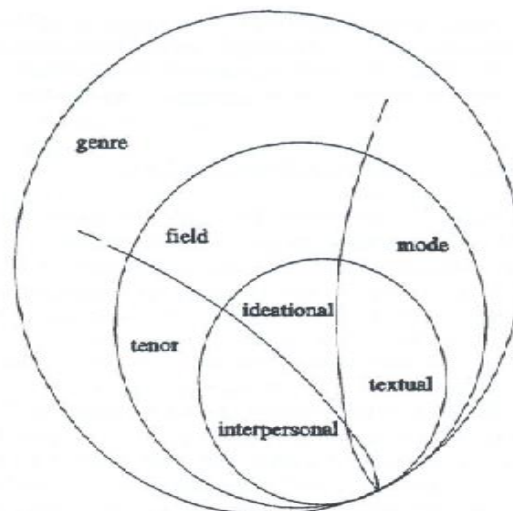
Fig. 3.2: Modelling tenor, field, and mode as the realisation of genre (Martin, 1993b, p. 157)

In Martin's definition, genres are 'staged, goal-oriented social processes' (2009, p. 13), staged because working through a genre usually involves more than one phase of meaning, and goal oriented because 'unfolding phases are designed to accomplish something (…)' (Martin, 2009, p. 13). A genre is thus made up of constituent stages[36] which are identified according to

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[36] Eggins (2004, p. 65) distinguishes between obligatory stages, in terms of which a genre is defined, and optional stages, which may or may not occur in variants of the genre.

functional criteria, i.e. how the stage contributes to achieving the communicative goal of the text (Eggins, 2004). Each stage is constituted by one or more phases representing realisations of the stages (Martin & Rose, 2007, 2008). While '[s]tages unfold in highly predictable sequences (…) phases may or may not occur within any stage, and in variable sequences' (Martin & Rose, 2008, p. 82).

As touched upon above, certain genres and text types are, more than others, traditionally associated with schoolwork. According to Cope and Kalantzis (1993), Martin's work on genre started off with studies related to school literacy, where he identified a number of cross-curricular genres. These included *report* (factual texts describing natural, social or technical phenomena); *procedure* (describing how something can be accomplished through a step-wise process); *recount* (retelling events for the sake of information or entertainment) and *narrative* (fictional texts with the purpose of amusing, entertaining or instructing). *Explanation* and *discussion* were also among the genres identified by Martin as important to school literacy (Cope & Kalantzis, 1993, pp. 9-10). Martin described these genres as working in various ways to achieve communicative goals related to curricular knowledge.

Martin has been a central contributor in the Sydney School's development of frameworks for genre-based writing pedagogy. Pedagogical methods employed by ESP and Sydney School researchers share a purpose of deconstructing and describing genres in linguistic terms in order to render them accessible to students and professionals needing to be initiated into certain discourse communities. However, the pedagogical design springs from a more explicit political motivation in the Sydney school than in ESP environments. Kress (1987, p. 43), for example, explains his concern regarding the uneven distribution of access to powerful genres: 'To the child from the literate middle-class home the teacher's exhortation to express her/himself is no threat – she or he will implement the generic forms acquired at home. A child from the inner-city slums of Sydney cannot respond in the same way'. The recognition of writing problems encountered by, for example, indigenous and immigrant students in Australia led to a systematic approach to genre in educational settings in terms of a considerable number of research projects and ensuing pedagogical frameworks. Some of these undertakings are described in Martin, Christie, and Rothery (1987).

A model associated with the genre-based Sydney school pedagogy is the *teaching-learning cycle*, consisting of the tree recurring steps *deconstruction*, *joint construction*, and *independent construction* (Martin, 2009, p. 16). During the teacher-led deconstruction phase (also described as the *modelling* phase), the students become acquainted with the context and

features of a genre in terms of social purpose, structure and lexico-grammatical features. The joint construction or negotiation is a part of the process where the teacher and the students collaborate in creating a text of the genre currently in focus. Finally, the students venture into their own writing process practising the focus genre (Macken-Horarik, 2002).

3.2.4 Differences and common denominators in construals of genre

A problem when discussing the place and role of genre in language teaching and learning, is that theoretical traditions within applied linguistics differ in their definitions and uses of the concept of genre, as evident in the presentation of the three genre schools above. Indeed, as Paltridge (2002) remarks, genre and text type are frequently treated as interchangeable. In this connection, it is interesting to note that what Halliday and Matthiessen (2014) refer to as *rhetorical mode* in their specifications of aspects of mode (see section 3.2.3.1) seems coherent with the conceptualisation of text type in the present study (see sections 1.3 and 3.5). Halliday and Matthiessen's use of the term text type, on the other hand, is close to that of *register*; for example, when they describe text types as 'ways of using language in different contexts' (Halliday & Matthiessen, 2014, p. 29).

Genre is not a central concept in Halliday's theory of systemic functional linguistics, however. First and foremost, it is Martin's theoretical contributions (in collaboration with other scholars such as Christie, Rothery and Rose) that have placed the concept of genre at the centre of Sydney School writing research and development (Martin, 1993b, 2009). The aspect of goal orientation in Martin's genre definition resonates with that of communicative purpose in Swales's (1990) definition of genre (see section 3.2.1). Moreover, Martin's description of genres in terms of stages and phases shares with ESP genre theory the aspect of *sequence* expressed through the move structure of central ESP models (Bhatia, 1993, 2004; Swales, 1990, 2011). In other respects, however, the Sydney school and the ESP tradition construe genre in different ways. Genre analyses in Martin's development of the Sydney School tradition identify *elemental genres* or *text types*, such as problem-solution, exposition or argument on the one hand, and on the other, *macro-genres*, such as lab reports, essays, etc., which are built from a combination of several elemental genres (Martin & Rose, 2008). An example of this can be seen in Martin (1993a). The text sample here is a paper serving as a key note for a discussion on innovative fisheries management at the annual meeting of the Canadian Wildlife Federation. Martin shows how the author uses several elemental genres, among them report and historical recount, to assemble a macro-genre (the key note paper).

The view of elemental genres/text types as forming part of macro-genres is in line with Bakhtin's (1986) distinction between *primary* and *secondary* genres, where primary (simple) genres are basic generic forms associated with daily life, such as question-answer or instruction, whereas secondary (complex) genres, such as article and novel, absorb and assimilate primary genres. In ESP studies, on the other hand, the object of inquiry is normally a 'whole' text, such as a lab report, or a particular section of a given genre, such as the introduction of an academic article. Bhatia's (1993) models describing e.g. the business memo and the lab report exemplify genre analysis in the ESP tradition, where moves and steps are closely tied to the context and register of the profession.

From the perspective of internal versus external criteria of identification, the Sydney School tradition appears to have a sharper focus on internal criteria of analysis in their identification of elemental genres than is evident in genre analysis typical of ESP, where external criteria related to context and discourse community are foregrounded. However, internal identification criteria are also used in ESP models; for example, when they include typical lexicogrammatical features of rhetorical organisation. In terms of the complementary perspectives of text referred to in section 3.1, Martin's conceptualisation of genre appears to be placed in between genre and text type. While macro-genres are influenced by contextual factors, elemental genres have features typical of text types (see section 3.5).

A common denominator of ESP, New Rhetoric and the Sydney School is the close connection between genre and *context*: configurations of textual features depend in various respects on contextual factors. However, differences in the research traditions are reflected in the ways in which this connection plays out. According to Flowerdew (2002), New Rhetoric researchers typically interpret the situational context by looking at texts, while scholars in the traditions of ESP and the Sydney School take the converse approach, looking to the situational context in their interpretation of linguistic features and discourse structures.

As stated in the introductory chapter, the present study uses the concept of genre in a 'practical, non-essentialist' sense (Lüders et al., 2010) for the pragmatic purpose of categorising, describing and discussing texts and tasks in published materials for the EFL subject. I have applied the concepts of genre and text type to design a framework from which to describe texts in terms of genre categories recognisable within the EFL subject and group these genres according to typically predominant text type. In contrast to Biber's primarily linguistic parameters for genre identification, I have identified genre categories and text types from a functional, social semiotic perspective. Genres are identified primarily on the basis of

their function and use in the context of the EFL subject, which is in line with Swales's (1990) emphasis on communicative purpose and the recognition of a genre by the discourse community.[37] Moreover, my genre typology draws on an aspect of Martin's theory: the criteria for identification of genres include typical communicative goals, social processes and rhetorical stages (see section 4.2 for details). My eclectic choice of criteria for the identification of genres is based in what I regard as common ground shared by different genre traditions. This is in line with current directions in the field, where it is recognised that divisons among genre traditions have become less sharp (Swales, 2007, p. 147), and where different environments of genre-based research now increasingly draw on common denominators and intersecting theoretical perspectives (cf. e.g. Herring, Scheidt, Wright, & Bonus, 2005; Hyland, 2011b; Paltridge & Wang, 2011).

Departing from the dual perspective of genre and text type, the focus of the next section will direct a closer view to Halliday's systemic functional linguistics, the theory on which I have based the framework for the qualitative analysis of texts for reception (see sections 3.2.3 and 4.1.3). As shown in Fig. 3.1, the metafunctions (the semantic stratum) are realised through linguistic choices (the stratum of lexicogrammar). The systems in which the lexicogrammar realises the ideational, interpersonal and textual metafunctions will be outlined and explained in the following paragraphs.

3.3 SFL: lexicogrammatical systems

In theory of systemic functional linguistics, metafunctional meanings are typically realised[38] through certain lexicogrammatical patterns at the level of the clause. As Halliday and Matthiessen (2014, p. 10) put it, 'it is in the clause that meanings of different kinds are mapped into an integrated grammatical structure'. That is to say, the semantic meanings of a text are expressed through choices made from grammatical and lexical repertoires. The choices made as to how to fill the slots of clause constituents such as a subject and a verbal element express several layers of meaning at the same time. In Schleppegrell's (2004) explanation,

> [SFL recognises] that in every English clause, three things are going on
> simultaneously: something is being talked about (ideational metafunction), social
> relationships are being established and maintained (interpersonal metafunction), and a

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[37] The discourse community can here be defined as participants of practices connected to language subjects.
[38] *Realisation* is the term used by Halliday for '[t]he relationship among the strata [of language] – the process of linking one level of organization with another' (Halliday & Matthiessen, 2014, p. 25).

text is being structured (textual metafunction). The functional grammar helps us see which particular grammatical choices participate in construing these different kinds of metafunctional meanings (Schleppegrell, 2004, p. 48).

Underlying lexicogrammatical systems relevant for the present study are *Transitivity* (the clause as representation, realising the experiential metafunction), *Clause complex* (relations between clauses, realising the logical metafunction),[39] *Mood* (the clause as interaction, realising the interpersonal metafunction), and *Theme* (the clause as message, realising the textual metafunction).

3.3.1 The Transitivity structure: the clause as representation

Eggins (2004, pp. 110-111) explains how ideational meanings are realised through transitivity patterns, i.e. 'the patterns of processes (verbs), participants (nouns) and circumstances (prepositional phrases of time, manner, place, etc.)'.

Basically, *material* process clauses construe experience in the form of action, 'doing' (*go, arrange, find*, etc.). Mental process clauses, on the other hand, describe activities of the mind and the senses (*think, listen*, etc.). *Relational* process clauses serve to relate fragments of experience to each other in various taxonomic relationships (Halliday & Mathiessen, 2014). This process type is subdivided into the categories *identifying* and *attributive*, where identifying processes define (*Macron is the President of France*), and attributive processes assign characteristics or values to participants or describe them as members of a certain class (*this course is publicly financed*). The three remaining process categories are *verbal* processes reporting direct or indirect speech; *behavioural* processes, realised by verbs such as *sleep* or *sneeze*, involving only one participant; and finally, *existential* processes, which simply state the existence of something, typically realised by a variant of *there is* (Eggins, 2004).

Participants, realised by noun phrases in the clause, have different roles in the system of transitivity. By 'default', the *Actor* is the participant setting a material process in motion, whereas the *Goal* is the participant towards whom the process is directed. In the clause *my sister bought the car*, **my sister** is marked as Actor and **the car** as Goal. Mental processes are set off by a *Senser* (**he** *hoped…*), and the *Phenomenon* represents that which is sensed (*I imagined **a journey***). In verbal processes, the one inducing the process is a *Sayer* (**she said…**). Other participants possible in a verbal process clause is the *Receiver* of what is said (as in *tell*

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[39] As explained in section 3.2.3, the ideational metafunction is subdivided into the experiential and logical metafunctions.

me…), the *Verbiage*, representing what is said, and the *Target,* representing the topic of the 'saying'. The sole participant of a behavioural process is the *Behaver*, and the participant in an existential process clause, i.e. what is said to exist, is marked as the *Existent*. Relational processes can be attributive or identifying, as noted above. In an attributive relational process, the participants are marked as *Carrier* and *Attribute.* In defining clauses, the *Token* is the participant defined, and the *Value* is the definition that is given. In cases of identification, the participants are marked as *Identified* and *Identifier*, respectively (Halliday & Matthiessen, 2014). Table 3.1 presents a basic overview of process types and participants.

Table 3.1: Basic overview of process types and participants

Process type	Participants (directly involved)[40]
Material	Actor, Goal
Behavioural	Behaver
Mental	Senser, Phenomenon
Verbal	Sayer, Target
Relational (attribution or identification)	Carrier, Attribute (attribution) *or* Token, Value (definition) *or* Identified, Identifier (identification)
Existential	Existent

Of the six process types described above, material and relational processes are found to be by far the most frequent ones (Halliday & Matthiessen, 2014, p. 215). Discussing ways in which processes prototypically unfold, Halliday and Matthiessen state that

> static location in space is construed relationally – *she's in the dining room*, but dynamic motion through space is construed materially – *she's walking into the dining room*. Similarly, static possession is construed relationally – *she has a mahogany dining table*, but dynamic transfer of possession is construed materially – *she's getting a mahogany dining table* (…) (Halliday & Matthiessen, 2014, p. 260).

The third most frequent process type is the mental process. In simple terms, mental processes represent 'inner' experience, as opposed to material processes, which represent experiences of the 'outer world' (Halliday & Matthiessen, 2014).

Circumstantial elements are also vital in constituting ideation in that they provide information of circumstances relevant to the processes. They occur with all process types and are typically realised as prepositional phrases or adverbial groups (Eggins, 2004).

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[40] A more elaborate overview of process types and participants in Halliday and Matthiessen (2014, p. 311) also includes 'obliquely involved participants'. These are participants that have relevance in certain cases, for example, Recipient (a participant receiving something) and Inducer (a participant inducing a mental process).

Circumstantial elements give information about location (in time or place, e.g. *on the African continent*), extent (duration or distance, e.g. *for more than twenty years*), manner (means, quality, etc., e.g *through her work*), role (e.g. *as your teacher*), contingency (e.g. *in case of emergency*) or cause (e.g. *due to British colonisation*).

Thus, through analysing Transitivity patterns, it is possible to describe how a topic is represented through choice of process type, how process types specify actions, events or relations among implicated participants and how they may be situated circumstantially (Eggins, 2004, p. 249). As stated above, the Transitivity system realises experiential meanings. The next section will present how the logical aspect of the ideational metafunction can be realised through relations between clauses in a clause complex.

3.3.2 Clause complex

Describing how texts represent topical content involves looking at ways in which meanings are 'packaged' through different combinations of clauses. A system that contributes to the realisation of the ideational metafunction is *Clause complex*, which, as evident in the term, reaches beyond the clause. Eggins (2004, p. 255) defines clause complex as 'the grammatical and semantic unit formed when two or more clauses are linked together in certain systematic and meaningful ways'. Clauses can be independent, i.e. structured in a way that enables them to make sense standing separately, or dependent, i.e. relying on an additional, independent clause in order to make meaning. For example, in the sentence *She is annoyed with me because I worry too much*, the clause complex connects the experiential meanings of the first, independent clause and the second, dependent clause, indicating a semantic relation of cause and effect.

In SFL, connections formed by clause complexes are construed by means of two main systems: the *tactic* system and the *logico-semantic* system. Within the tactic system, the relationship between two clauses connected in a clause complex can be either *paratactic*, i.e. related as equal entities, or *hypotactic*, i.e. connected through a dependency relationship (Eggins, 2004, p. 258). The logico-semantic system describes the type of meaning relationships that exist between clauses that are paratactically or hypotactically connected. These meaning relationships are divided into two main categories: *projection* and *expansion* (Eggins, 2004, p. 259).

In brief terms, *projection* is the representation of speech or thought. This is used, for example, when 'the need arises in discourse to attribute information to some source' (Halliday

& Matthiessen, 2014, p. 676). It is also a frequent feature of narration. While *locution* represents speech in direct or indirect form, *idea* represents thought, as in *I thought it was my husband who came home*.

The function of *expansion*, according to Eggins (2004, p. 278ff), is to allow the speaker to develop on experiential meanings by way of elaboration, extension or enhancement. In *elaboration*, the secondary clause provides a sort of restatement of meanings conveyed by the primary clause, in the form of explanation, clarification or exemplification. In *extension*, one clause adds something new to the meaning of another clause. This can be done by positive or negative *addition* (with realisations typically involving the conjunctions *and, nor* or *but*), or by *variation*, expressing alternatives or exceptions. Finally, *enhancement* functions as a way of developing the circumstantial meanings expressed in the Transitivity structure (see section 3.3.1). As Eggins (2004, p. 283) puts it, 'if the circumstantial information is sufficiently important, it may be taken out of a single clause and expanded into an enhancing clause complex'.
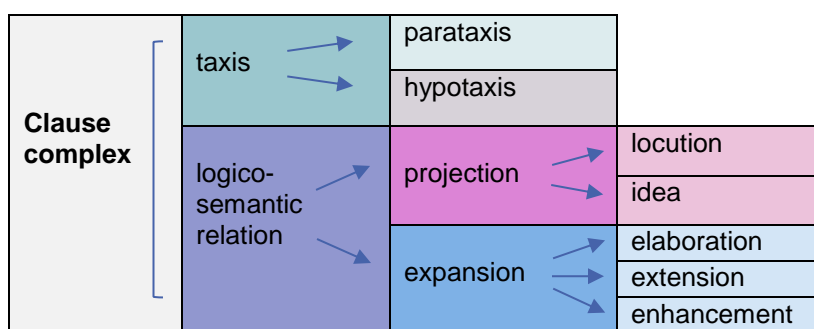
Fig. 3.3: The tactic and logico-semantic systems of clause complex

In the analysis of clause complex, the tactic and the logico-semantic systems intersect. Returning to the example above, *She is annoyed with me because I worry too much*, the tactic relation is one of hypotaxis, and the logico-semantic relation is one of expansion in the form of elaboration. In this way, the system of clause complex allows for descriptions of how clauses combine to develop on meanings made in a text in certain ways (Eggins, 2004; Halliday & Matthiessen, 2014), which influences the ways in which topics are represented in a text.

3.3.3 The Mood structure: the clause as interaction

It has already been established that people who interact, basically assume a speech role of either giving or demanding, and simultaneously choose between exchanging information or goods-and-services (Eggins, 2004, pp. 144-145; see section 3.2.3.1). Different speech roles represent different ways of enacting interpersonal relationships. The system used to describe how a clause is used to exchange information is the grammar of *propositions*. The grammar of *proposals,* on the other hand, describes how a clause can be structured to enable the exchange of goods-and-services (Eggins, 2004, p. 149).

Interpersonal meanings are realised through grammatical patterns of *Mood* in a text. Variables here are type of clause, e.g. declarative or interrogative. Central to the clause as interaction is the Mood element,[41] which consists of *Subject* and *Finite*. According to Halliday and Matthiessen (2014, p. 144), the Finite element functions to make the proposition arguable by '[g]iving it a point of reference in the here and now', either by referring to time of speaking (primary tense) or to 'the judgment of the speaker (modality)'. The Subject 'carries the **modal responsibility**: that is, responsibility for the validity of what is being predicated (stated, questioned, commanded or offered) in the clause' (Halliday & Matthiessen, 2014, p. 148, emphasis in original).

Degree of certainty or obligation is thus an important variable in Mood analysis. *Polarity* in propositions expresses that 'something is' (positive polarity) or 'something is not' (negative polarity). Polarity in proposals expresses 'do this' or 'do not do this'. In between there are degrees of certainty, which can be expressed through *modality* (*might, could,* etc.); attitudinal words (negatively or positively loaded), and markers of intensification, politeness, etc. As Eggins (2004, p. 184) points out,

> [there is] a correlation between the semantic categories or speech functions of offer, command, statement, question and grammatical Mood classes. So when we ask 'how is language structured to enable interaction?' we find the answer lies (principally) in the systems of Mood and Modality. It is in describing the functional grammatical constituents of Mood, and their different configurations, that we are describing how language is structured to enable us to talk to each other.

The aspect of modality is subdivided into *modalisation,* i.e. when modality is used to argue about the probability or frequency of propositions, and *modulation*, which occurs when

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[41] The Mood element is often written 'MOOD' in big case to distinguish the element from the Mood structure as a whole. This thesis will, however, use Mood about the element as well as about the structure, assuming that the distinction can be inferred from the context.

modality is used to argue about the obligation or inclination of proposals (Eggins, 2004, p. 172). Degrees of modalisation can be exemplified by the choice between adverbs such as *possibly* or *probably*, or between modals such as in *might be here by seven* or *should be here by seven*. Modulation occurs when people attempt to influence the behaviour of their interlocutor in some respect, prototypically in the use of the imperative mode (e.g. *Write a text!*). Degrees of modulation express nuances in obligation, for example, *you are required to do this,* as opposed to *you ought to do this*.

Elements not included in the Mood element, i.e. *Predicator, Complement* and *Adjunct*, are collectively marked as *Residue*. Although the term indicates that they are of less importance than Subject and Finite, these elements represent specific functions in the Mood structure as a whole. The Predicator is any non-finite remainder of a verbal element (e.g. a participle) in a clause. It maps on to the Process in the Transitivity structure, and in that sense forms a link from the interpersonal to the experiential metafunction. Moreover, the dimension of voice (active or passive voice) in the Mood system rests in the Predicator element.

A clause constituent that 'has the potential of being Subject but is not' (Halliday & Matthiessen, 2014, p. 153) is marked as *Complement* in the Mood structure. The Complement is generally a participant 'somehow affected by the main argument of the proposition' (Eggins, 2004, p. 157). In conventional grammar, the Complement typically corresponds to direct or indirect object or to predicative complement.

Adjuncts are described by Eggins (2004, p. 158) as 'clause elements which contribute some additional (but non-essential) information to the clause'. They are typically adverbial or prepositional and therefore map on to the Circumstantials of the Transitivity system. In these cases, they are referred to as 'circumstantial adjuncts' and characterised as experiential (Halliday & Matthiessen, 2014, p. 157).

Two kinds of Adjuncts are not covered by these descriptions, however. One is the *modal Adjunct*, which is divided into mood Adjunct (part of Mood element) and comment Adjunct. Each of these represents types of assessment of the proposition or proposal. Mood Adjuncts typically express modality, temporality or intensity. An example of temporality is *usually* in *They usually don't open before ten* (Halliday & Matthiessen, 2014, p. 189). Comment Adjuncts make explicit the speaker's attitude to the proposition as a whole (Halliday & Matthiessen, 2014, p. 190), as in *Sadly, I have to leave now*. The other type is the *conjunctive Adjunct*, which is realised, for example, by a conjunction such as *and* or *but*, and in reality functions as a textual element (Halliday & Matthiessen, 2014, p. 157).

As stated above, aspects of interpersonal relationships between participants in the communication are realised through the Mood structure. Such aspects concern, for example, how the speaker's attitudes and evaluations are expressed. They also concern whether and in what ways the participants of the communication engage in propositions or proposals (Maagerø, 2005). Investigating how texts used for teaching and learning potentially interact with the reader, analysis of the Mood structure is therefore an important key.

3.3.4 The Theme structure: the clause as message

In SFL theory, textual meanings are realised through several systems. One is the system of cohesion, which creates semantic links both within and across sentences. Different types of reference, lexical relations and conjunctive relations are examples of resources contributing to creating cohesion in a text (Eggins, 2004; Maagerø, 2005).

In terms of representation of topics, the most relevant system for the present study is the Theme structure. The *Theme/Rheme* patterns in a text are concerned with the organisation of individual clauses. The Theme is the starting point of the clause, signalling what the clause is about; the Rheme is the remainder of the clause, where this point is developed (Eggins, 2004, pp. 110-111). Theme patterns can therefore be studied to detect which aspects of the content are particularly foregrounded in a text.

According to Halliday and Matthiessen (2014), there is a close semantic relationship between the thematic structure of a clause and the system of information conveyed by it in terms of *Given* and *New* information.

> Information, in this technical grammatical sense, is the tension between what is already known or predictable and what is new or unpredictable. (…) It is the interplay of new and not new that generates information in the linguistic sense. Hence the information unit is a structure made up of two functions, the New and the Given (Halliday & Matthiessen 2014, p. 116).

In an imagined 'default setting', the Theme expresses the Given and the Rheme the New. The information unit may, however, vary in extent in relation to the clause: it may be smaller than a clause or stretch across several clauses. Halliday and Matthiessen (2014, p. 120) further point out that the perspectives are different. Even though the speaker/writer selects both Theme/Rheme and Given/New, the Theme/Rheme is speaker/writer oriented, while the Given/New is listener/reader oriented, meaning that the speaker/writer takes as point of departure what the audience presumably knows.

The Theme structure provides information as to what the speaker/writer foregrounds as important. In a similar way, the Given/New provides information as to what is taken for granted as established truths or self-evident aspects of the context in which the text is created, and what is to be considered as new, contestable or 'problematic' (Kress & van Leeuwen, 2006). The system of information has therefore been integrated as an important element of theory informing multimodal analysis (see section 3.4.4).

3.4 Connecting the perspectives of digitisation and multimodality

3.4.1 Intersections of digitisation and multimodality

Having presented the basic building blocks of Halliday's systemic functional linguistics in the previous section, this section will be devoted to theoretical developments aimed at describing texts that transcend the written mode. Although texts transmitted by analogue media can be multimodal and digital media can transmit 'monomodal' written text, the analytic focus of the present study is on multimodal texts that are digitally mediated (see section 4.3). Therefore, after a brief introduction to the field of multimodal analysis in general terms, I will attempt to connect the perspectives of multimodality and digital mediation, primarily referring to developments drawing on functional linguistics.

As pointed out in section 1.3, multimodal texts make meaning through more than one mode of representation. An emerging and diverse field of research, studies of multimodal representation and communication involve a broad range of semiotic modes. Examples are studies related to the composition and arrangement of physical artifacts (e.g., Safeyaton, 2004); 'live' communicative interaction among people in professional or educational contexts (Bezemer, Cope, Kress, & Kneebone, 2014; Kress, Jewitt, Ogborn, & Tsatsarelis, 2001; Norris, 2009); music (e.g., van Leeuwen, 1999; West, 2009) and video games (e.g. Burn, 2009; Gee, 2003).

Many studies of multimodal texts have applied instruments of analysis based on SFL theory in combination with models from non-linguistic domains and disciplines, such as art and film analysis. O'Toole, for example, applied Halliday's systemic functional grammar in his analysis of paintings (1994), and more recently, in a study comparing representations of a particular event through painting and several language-based genres (O'Toole, 2015). Similarly, O'Halloran (2005) used a SFL approach to investigate e.g. the integration of images and mathematical symbols in mathematics texts. In a different analysis, that of the

film *Chinatown*, O'Halloran (2004) employed a systemic functional model coupled with film theory.

In a study comparing reading of children's picture books on paper and on electronic tablets, Tønnessen (2015) shows how aspects of the medium influence meaning making. Here she integrates a meta-perspective in her understanding of the context of the reading. Tønnessen places this meta-perspective in line with Jensen's (2011) conceptualisation of *meta-genres* in digitally mediated communication, i.e. facilitators of communication, such as search-engines. She views the context as '[a configured] communicative practice that must be understood both from what the medium makes possible and from the social practice in which the communication is integrated' (Tønnessen, 2015, p. 33, my translation). Jewitt (2006) shows that 'multimodal technology-mediated learning' can be studied from a social semiotic perspective. Applying Halliday's metafunctions to computer applications, she integrates aspects of the medium in the construal of the text:

> The ideational metafunction enables me to ask how the computer applications I am looking at present 'the world': what is included and excluded and how what is displayed shapes curriculum knowledge. Using the interpersonal metafunction makes it possible to explore how learners are positioned to knowledge through the design of these applications. The textual metafunction gives me a tool with which to get at how the arrangement of elements on screen organises the text (Jewitt, 2006, p. 19).

Villanueva et al. (2008) discuss characteristics typical of digital texts, for example the close relationship between text and action brought about by the capabilities afforded by the new media. As they put it: 'users read digital texts to do things' (Villanueva et al., 2008, p. 2). Askehave and Ellerup Nielsen (2005, p. 125) observe that 'the multi-medianess of the web tends to promote the tabular and non-sequential reading process of web texts'. Viewing the web-based context from a SFL perspective, this affects the mode as well as the tenor of the discourse (cf. section 3.2.3), in that the reader creates his/her own reading path and thereby contributes to the architecture of the text. In Villanueva et al.'s (2008, p. 10) words,

> the possibilities afforded by the medium result in new frames of textual organisation that are negotiated by means of new social-semiotic practices in the discursive practice. These new social-semiotic practices are the result of the confluence of three factors: hypertextual structure, multisemioticity, and new forms of interaction.

The hypertextual structure of web-based texts has added a complexity that challenges conventional ways of text analysis and categorisation: these texts are themselves media

transmitting multiple texts (Askehave & Ellerup Nielsen, 2005). The reader navigates through the text-as-medium, exploring meaning material. Although the navigation is undertaken by the reader, he or she is to a certain extent directed by the website's suggestions. In a discussion of digital literacy, Buckingham (2007a, p. 47) refers to Burbules and Callister's (2000) view that hyperlinks serve rhetorical functions, for example in supporting claims to credibility, in guiding users' access to information, and in suggesting inferences.

An example of what Villanueva et al. describe as new social-semiotic practices is seen through the blurring of boundaries in digital texts, which is linked to the mixing of genres, entailing a mixing of communicative purposes. This can be observed, for example, in homepages (Ørevik, 2015a), where texts presented as informative frequently contain features typical of promotional genres (Bhatia, 1993), a change in discourse patterns that influences both the interpersonal and the textual dimension of communicative purpose.

New social-semiotic practices have also developed through the use of social media. Bezemer and Kress (2016) present an example of how a 12-year-old communicates with his friends through Facebook, using different semiotic resources to report highlights of a festive occasion. His friends respond to this status update in different ways and at different times, i.e. the interlocutors are not situated in the same spatio-temporal frame. The communication is mediated by a major corporation providing templates for the combination of writing with images or other material connected by hyperlinks, which gives the user a broad repertoire for multimodal sign making.

Challenges related to the analysis of new text design and literacy practices call for new theoretical developments. The Sydney scholars Martin and Rose's (2008, p. 234) definition of genres as *configurations of meaning* represents a welcome common denominator for both print-based and ICT-generated texts, in that it 'opens the door to multimodal realisations of genres, including various modalities of communication'. Obviously, frameworks are needed to delimit *aspects* of configurations of meaning that carry particular interest for given reasons. In complex multimodal texts, slices must be cut out for detailed study of the interplay of modes relevant to the object of inquiry, somewhat like geologists drilling ice cores from polar caps. Thibault (2000) identifies the meaning of a multimodal text as 'the composite product/process of the ways in which different resources are co-deployed and in which the phase is taken as an enactment of locally foregrounded selections of options' (cited in Baldry, 2004, p. 87). This also applies to the multimodal analyses included in the present study. Each analysed text sample represents a mere slice of a larger configuration of meaning, but

demonstrates 'foregrounded selections of options', exemplifying how curricular topics in the EFL subject are represented in digitally mediated, multimodal texts and how these texts potentially interact with the reader.

3.4.2 Frameworks of analysis of digitally mediated, multimodal texts

Numerous frameworks have been developed for the analysis of digitally mediated texts characterised by non-linear, multimodal representation such as homepages[42] (Lemke, 2002; Villanueva et al., 2008) and blogs (Adami, 2015; Herring et al., 2005; Miller & Shepherd, 2004; Myers, 2010). Homepage, having no analogue antecedent, is 'among the first web-generated texts to have reached genre status which means that the form and content of the homepage is now becoming conventionalised (…)' (Askehave & Ellerup Nielsen, 2005, p. 121).

As touched upon above, some analytic tools developed for non-linear texts draw on theory of functional linguistics. For example, in his analysis of websites, Lemke (2002) analyses the compositional structure of whole web pages as well as the relations between hyperlinks. In line with Halliday's tripartite model where situational context and metafunctions are central aspects, Lemke identifies meaning relations on a *presentational* level, i.e. ideational content; on an *orientational* level, which concerns communicational relationships, attitudes, etc., and on an *organisational* level, which refers to the way semiotic resources are deployed and combined in the creation of the text. Among other features, Lemke identifies a *Source-User* relationship proposed by sites offering information to specific target groups.

In the same vein, Martinec and van Leeuwen (2009) build on theory from functional linguistics in their models for the analysis of new media design. One is the *nucleus-satellites* model, where the linguistic version presented by Halliday (1979) depicted the *process*, realised by the verb, as the nucleus of the (English) sentence, and other constituents, such as the *Actor* and the *Circumstantials* as satellites (see section 3.3.1). Martinec and van Leeuwen (2009, pp. 27-28) give an example of an ICT-generated, multimodal text analysed according to this model, referring to the homepage of the European Union. In the analysis, the centred Europe symbol is construed as the nucleus, and translations of 'welcome' in languages representing the member countries are described as forming satellites around the centre.

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[42] The term 'homepage' is used in several senses in ICT-related discourse. The present study follows Askehave and Ellerup Nielsen's (2005) definition of homepage as 'the top level document of a website', also explained as 'the door of entrance' to a website.

Incidentally, the layout of the site has changed since this was written, and this particular exemplar of a nucleus-satellites image is no longer found on the EU homepage. This also represents a feature of web-based as opposed to print-based genres: they are not constant. While references to a published printed text can be checked irrespective of age, references to a website may not be valid for long.

Multimodal analysis involves descriptions of how different elements interact to form a meaningful whole. Images and writing, for example, frequently occur together in multimodal texts, which call for frameworks for the analysis of *image-text relations* (Barthes & Heath, 1977; Kress & van Leeuwen, 2006; Lemke, 2002). Martinec and Salway (2005) provide a generalised system for image-text relations, drawing on Halliday's theory of logico-semantic relations (1994), where they focus primarily on *expansion* and *projection* (cf. section 3.3.2). Expansion can be realised as *elaboration*, where one element provides further explanation or description of the other; as *extension*, where one element adds something new to the other, or as *enhancement*, where the role of the second element is to furnish circumstantial information. Projection, on the other hand, is 'a representation of a (linguistic) representation' (Halliday, 1994, p. 250), such as quoted or reported speech. An example shown by Martinec and Salway (2005, p. 352) is how projection is a typical feature of comic strips, where speech or thought bubbles containing linguistic utterances are literally protruding from images of characters.

Royce (1998, 2007) applied the concept of *cohesive ties* (see Halliday & Hasan, 1976) to connections between image segments and text in analyses of multimodal texts of various genres, identifying, for instance, relations of collocation, meronymy and repetition. Referring to Royce's research, Unsworth and Cléirigh (2009, p. 153) describe the links between image and written text as 'much more than a duplication of meanings'. Multimodal texts are complex, and as exemplified above, useful theoretical contributions have been made to help explore their different layers of meaning.

3.4.3 Multimodal social semiotics

Among a number of theoretical developments building on Halliday's work is the research field of social semiotics. Halliday's view of language as a social semiotic system has inspired and contributed to 'the growth of social semiotics as a thematic field of activity in its own right' (Matthiessen, 2009, p. 19). As discussed above, research from a social semiotic perspective is concerned with how signs in a broad sense are made and used to create meaning (Halliday, 1978; Hodge & Kress, 1988). Systemic functional linguistics

acknowledges that all texts are bearers of ideology: 'to use language at all is to use it to encode particular positions and values' (Eggins, 2004, p. 11). Even so, the perspectives of SFL and social semiotics differ somewhat. SFL as a theoretical framework takes the text as point of departure, describing how aspects of context and communicative purpose are reflected in the metafunctions of language. Social semiotics stretches beyond text and context, as it were, using the social (layers of meaning entrenched in social structures, interests and processes) as a vantage point from which to analyse ways in which semiotic systems work (Hodge & Kress, 1988). As explained by van Leeuwen (2005),

> social semiotics is itself also a practice, oriented to observation and analysis, to opening our eyes and ears and other senses for the richness and complexity of semiotic production and interpretation, and to social intervention, to the discovery of new semiotic resources and new ways of using existing semiotic resources (van Leeuwen, 2005, p. xi).

Kress describes social semiotic theory as '[dealing] with meaning in all its appearances, in all social occasions and in all cultural sites' (2010, p. 2). It is, therefore, interdisciplinary in nature: it always combines with and relates to other areas of inquiry (van Leeuwen, 2005). In the present study, social semiotics combines with other strands of theory relevant to second and foreign language education (sociocultural theory; theory relating to text, genre and writing).

According to a journal specialising in the field, social semiotics asks 'what kinds of semiotic resources are used in specific institutional or social contexts and how do these reflect and conceal specific interests, power relations and communicative strategies?'[43] In this regard, social semiotic theory resonates with the socially critical perspective of critical literacy (Fairclough, 2010; Toolan, 1997), as seen in studies foregrounding the social in analyses of the origins, processes and effects of sign-making (see, e.g., Bezemer & Kress, 2010). The main premises and principles of systemic functional linguistics are still evident in social semiotics studies, however, also in studies considering other modes of representation than (verbal) language. For example, Bezemer and Kress (2010) state that '[m]odes can be used to represent what the world is like, how people are socially related and how semiotic entities are connected' (p. 14). Social semiotics is relevant to the present study in terms of the focus it directs to the connection between available resources and traditions of sign making in

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[43] Website of the Social Semiotics journal, Aim and Scope section, Taylor & Francis online. http://www.tandfonline.com/action/journalInformation?show=aimsScope&journalCode=csos20, accessed 9 August, 2017.

institutional contexts such as school, and the values, social relations and potentials of agency that they carry.

An approach taken by many researchers of multimodality in pedagogical contexts is that of *multimodal social semiotics* (Archer & Breuer, 2015), which has its roots in Hallidayan theory. In a multimodal text the sign maker has chosen material from modes with affordances suitable to the meaning he or she wants to express, and the audience are sign makers on their part, interpreting the text according to their own point of view:

> In making a representation a person is making a new sign out of what they want to signify, with existing signifier material. The sign-maker chooses the signifier that is most apt for being the vehicle to represent that which they wish to signify. (…)
>   In reading, the task is also to make signs. However, this time the process is inverted. (…) A person receives a sign, in the material form of its signifier, in which it was realised. She or he takes the shape of the signifier as an apt indication of what was signified, and forms from that a hypothesis of what the signified is. But the readers' hypothesis about the likely, plausible, apt, signified is based on their interest. It, too, forms a new sign. (Kress & Jewitt, 2003, p. 13).

Multimodal texts have for generations constituted part of material and activities for teaching and learning in the EFL subject, although not to the extent of really challenging the general hegemony of language in education. As pointed out by Skulstad (2012b, p. 324), what is new is the recognition that verbal language is in many cases insufficient for precise communication. The notion of *design* is, therefore, more relevant now than ever in studies of representation and communication in multimodal texts used to mediate teaching and learning. The analysis of multimodal texts in the present study is based on Kress and van Leeuwen's (2006) social semiotic framework of visual design, which will be presented in the following section.

3.4.4 The Grammar of Visual Design

Writing follows certain principles in the expression of meaning, and some of these principles have counterparts in other modes of representation. Building on SFL theory, multimodal social semiotics has extended the metafunctions described in sections 3.2.3 and 3.3 to other modes of representation than written and spoken language. Kress and van Leeuwen (2006, p. 2) show in their *Grammar of Visual Design* that '[l]ike linguistic structures, visual structures point to particular interpretations of experience and forms of social interaction'.

In SFL theory, *processes* as aspects of the ideational metafunction are expressed by verbs in language. As explained in section 3.3.1 above, processes where an Actor carries out some

sort of action, are known as *material* processes in SFL theory (Halliday & Matthiessen, 2014). In the Grammar of Visual Design, lines formed by gaze or outstretched arms, for example, may correspond to action verbs in language. Narrative processes where participants 'are represented as *doing* something to or for each other' can be realised visually by lines forming vectors between participants (Kress & van Leeuwen, 2006, p. 42). The category of *relational* processes, on the other hand, 'covers the many different ways in which *being* can be expressed in English clauses' (Eggins, 2004, p. 239, emphasis added). Conceptual processes in multimodal texts can be realised, for example, by lines or geometrical shapes forming diagrams, but also by images and symbols of various categories.

Participants are the generators of processes, and those towards whom the processes are directed. Important in multimodal analysis is the perspective of two main categories of participants: the *interactive* and the *represented* participants. The interactive participants are those who communicate, i.e. text creator and reader. Represented participants, on the other hand, constitute the subject matter of the communication, e.g. people, things or ideas (Kress & van Leeuwen, 2006, p. 48). Circumstantials tie the processes and participants of a clause to aspects of context, for example, time and place. Locative functions, which are linguistically expressed by prepositions and adverbs, may be visualised in an image by gradients of focus, colour saturation, etc., which indicate contrasts between foregrounded and backgrounded elements (Kress & van Leeuwen, 2006, p. 46).

As for the interpersonal metafunction, Kress and van Leeuwen (2006) explain that various choices can be made in different modes to reflect social relations between the producer of a text, the viewer/listener and the object(s) represented in the text. In an image such as a photograph, for example,

> [a] depicted person may be shown as addressing viewers directly, by looking at the camera. This conveys a sense of interaction between the depicted person and the viewer. But a depicted person may also be shown as turned away from the viewer, and this conveys the absence of a sense of interaction. It allows the viewer to scrutinize the represented characters as though they were specimens in a display case (Kress & van Leeuwen, 2006, p. 43).

Referring to Halliday's basic speech functions, i.e. offering and demanding information and offering and demanding goods-and-services (Halliday & Matthiessen, 2014; see section 3.2.3.1), Kress and van Leeuwen (2006) construe a depicted person making eye contact with the viewer as demanding goods-and-services. More specifically, the depicted person 'demands that the viewer enter into some form of imaginary [social] relation with him or her'

(Kress & van Leeuwen, 2006, p. 118). Depicted persons who do not look straight at the viewer, on the other hand, are taken to represent an offer of goods-and-services, in the sense of being positioned as objects of the viewer's scrutiny.

Central to the textual metafunction in SFL theory is the Theme structure, which in turn has close relations to the information structure with its notion of *Given* and *New* (see section 3.3.4). The placement of given information in relation to new information is an easily recognisable parallel between written language and other modes of visual communication. In Western society, where the direction of reading is from left to right, given information in the form of visuals tends to be placed on the left of a page, poster or screen, whereas new information is normally placed to the right (Kress & van Leeuwen, 2006).

As a device of rhetorical organisation, *framing* is also an interesting concept. The effect of framing can be obtained by means of linguistic as well as visual expression, through 'devices which connect or disconnect elements of the composition, so proposing that we see them as joined or as separate in some way, where, without framing, we would see them as continuous and complementary' (Kress & van Leeuwen, 2006, p. 176). Such devices can, for example, be silence in a sound recording, or marks or the absence of marks on a surface (Bezemer & Kress, 2016, p. 18). Again, there are parallels between writing and other modes of representation. A full stop following a word and capitalisation of the first letter in the next word frames one sentence from the next, as space after a sentence combined with line spacing or indentation frames one paragraph from the next, signalling a move from one point to another. Similarly, the borders of an image set it off from surrounding elements. The same effect can be obtained, for example, by bands of different colours on the homepage of a website, or a 'jingle' preceding a news announcement.

Colour is a powerful semiotic resource, both through its sensory appeal and its associations with other material and with features of culture (Kress & van Leeuwen, 2001). In their article presenting 'notes for a grammar of colour', Kress and van Leeuwen (2002) connect colour to all three of Halliday's metafunctions. As they explain, colour can denote people, places, things and ideas both in specific terms and in terms of classes, which relates to the ideational metafunction. Interpersonal meaning can also be conveyed through colour, e.g. to impress or intimidate. Colour codes, used both to distinguish between elements and create unity, exemplify how colour is used at the textual level (Kress & van Leeuwen, 2002, pp. 347-349). High saturation of colour signals intensity and salience, whereas desaturated colour signals backgrounding and 'neutrality'. Similarly, different hues have different connotations.

In an imagined continuum from red to blue, for example, the red end is associated with 'warmth, energy, salience and foregrounding', while the blue end is associated with 'cold, calm, distance, and backgrounding' (Kress & van Leeuwen, 2002, p. 357). Colour also bears associations to time periods. While dark, rather obscure colours are typical of Victorian paintings and artifacts, clear and 'pure', highly saturated colours in the tradition of the art theorician Mondrian are associated with the modernist period. Post-modernism, on the other hand, tends to be represented by pale, hybrid colours (Kress & van Leeuwen, 2002).

As emphasized by Kress and van Leeuwen (2002, p. 362), signs do not appear in isolation, but on 'sites of appearance'. The social-semiotic view of text, which underpins the present study as a whole, sees meaning-making as interaction between signs and context. The analyses of written and multimodal texts for reception in the present study concern how semiotic resources are deployed in EFL materials, with particular focus on ways in which texts represent curricular topics and interact with the reader.

In the section that follows, texts will be discussed from the perspective of text type. The section will explain the concept of text type as understood in the present study, relating acts and purposes of writing in the Wheel of Writing model (Fig. 3.4) to this perspective. Identified text types will then be discussed in terms of typical features and affordances for learning.

3.5 Text type

3.5.1 The analytic dimension of text type

As far back as antiquity, the classical art of rhetoric involved the ability to shape spoken and written discourse according to different purposes of communication. Later, in the 19th century, the work of the Scottish scholar Alexander Bain exerted considerable influence on rhetoric and writing instruction in American and British education (Andrews & Hertzberg, 2009). Bain (1867) identified and explained the well known categories of expository, descriptive, argumentative and narrative modes of discourse. With minor variations, these major rhetorical modes or text types are often referred to in works concerned with the categorisation of texts (e.g. Adam, 1997; Werlich, 1976).

In line with these traditions, the *Common European Framework of Reference for Languages* (CEFR) (Council of Europe, 2001), include functional aspects of discourse under the category of pragmatic competence. In its description of functional competence, i.e. knowing how to use messages to perform communicative functions, the CEFR uses the term

macrofunctions about 'categories for the functional use of spoken discourse or written text consisting of a (sometimes extended) sequence of sentences'. Examples of such macrofunctions are 'description', 'narration', 'exposition' and 'argumentation' (Council of Europe, 2001, pp. 123-126).

As stated in section 1.3 above, the perspective of text type adopted in the present study is based mainly on text-internal criteria. Text types are 'rhetorical modes that follow systematic internal discourse patterns' (Flowerdew, 2011, p. 127). The work of Biber (1988, 1989) has been seminal in analysing texts from the complementary perspectives of genre and text type, defining genre by external criteria and text types by internal criteria (Paltridge, 2002). However, as Lee (2001) points out, Biber and Paltridge identify and use text types in somewhat different ways. Paltridge (2002) presents examples of text types such as *problem-solution* and *argument*, which are identified in terms of function. Biber's research does not proceed from a functional view of texts, but from a linguistic one, investigating co-variation of linguistic features along multiple dimensions in a large corpus of texts. In Biber's approach, '(…) quantitative techniques are used to identify the groups of features that actually co-occur in texts, and afterwards these groupings are interpreted in functional terms' (Biber, 1998, p. 13).

Functional linguists, on the other hand, are primarily interested in how contextual factors shape language. As shown in section 3.2.3.1, Halliday construes rhetorical mode as an aspect of mode, having a role in the orientation of the text towards the field (e.g. explanatory) or tenor (e.g. persuasive). Even though contextual variables are generally associated with genre, Halliday's conceptualisation of rhetorical mode appears to be in line with that of text types as basic discourse patterns.

The understanding of text type in the present study is in line with Pilegaard and Frandsen's (1996) definition from the *Handbook of Pragmatics*. Here a text type is defined based on the *cognitive operation* it reflects or represents (e.g. to describe or narrate); the *linguistic means* it deploys to perform this operation (the structural criterion), and the *communicative function* the sender or receiver intends to realize (the functional criterion) (Pilegaard & Frandsen, 1996, p. 4). The communicative function of a given text (or part of a text) can be, for example, to state and defend a certain point of view, in which case the text type can be identified as argumentative. Typical structural features of an argumentative text include one or more claims and elements presented to support these claims. Pilegaard and Frandsen (1996, p. 3) emphasise that '[t]he criteria defining texts as text types will usually

apply only to text parts (…) whereas the criteria defining texts as text genres will commonly apply only to whole texts (…)'. Thus, as part of a genre containing an argumentative text type, other text types might also be involved in the communication; for example, descriptive or narrative sequences serving as support for the argumentation.

Grabe (2002, p. 252) discusses the role of text types in writing instruction, warning that text types cannot be seen as directly corresponding to authentic discourse. He argues that 'descriptions are potentially important in both narrative and expository writing, and (…) narratives can occur in expository discourse and vice versa'. Bain (1867, p. 184) also acknowledges the fact that text types combine and that they are not unique to particular disciplines or contexts of writing: 'The form of Narrative occurs in Science and Poetry, as well as in History and Biography'. The mixing of text types, according to Bain (1867), is a naturally occurring feature along with other characteristics of educational prose. Likewise, the Wheel of Writing model allows for overlapping writing acts and purposes of writing, as will be elaborated on in the following section.

Pilegaard and Frandsen (1996) discuss the complexity of describing the relationship between the different text types that might co-occur in a text. They refer to the *dominance model* as the most commonly adopted solution in literature concerned with the description and classification of texts. A model proposed by Adam (1997) is interesting in this regard. In Adam's model, *insertion* and *dominance* are different configurations of text types. Insertion occurs when embedding and embedded text types alternate in clear sequences. In cases of dominance, on the other hand, there are traces of other text types besides the predominant text type, but the 'dominated' text types are difficult to single out in separate sequences (Adam, 1997; Pilegaard & Frandsen, 1996).[44]

3.5.2 The Wheel of Writing

As pointed out in section 3.2.3.1, a social semiotic perspective of language directs particular focus to aspects of sign making, communicative purposes and social interaction. This is also the perspective from which the Wheel of Writing model is developed (Berge et al., 2016; Smidt, 2012). In 2003, the Norwegian government assigned the development of national tests in writing to a group of scholars[45] within fields related to rhetoric and text studies.[46] This

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[44] Pilegaard and Frandsen refer to Adam (1992), an earlier edition of Adam (1997).
[45] The group consisted of Ragnar Thygesen, Lars Evensen, Kjell Lars Berge, Wenche Vagle and Rolf Fasting.
[46] This information is retrieved from the website of The Norwegian Centre for Writing Education and Research http://www.skrivesenteret.no/ressurser/skrivehjulet/ (accessed 13 June, 2017).

group constructed the Wheel of Writing to describe writing from a functional perspective, which implied focusing on what can be *done* and *achieved* through writing (Solheim & Matre, 2014, p. 78) (see fig. 3.4).

The Wheel of Writing model became one of the cornerstones of the NORM project, an interdisciplinary project concerned with writing across the curriculum and development of benchmarks in writing assessment (Evensen, 2010; Matre et al., 2011; Solheim & Matre, 2014). The model was developed to be 'a tool for conceptualising the complexity of writing in different cultural and situational contexts that constitute the arenas for writing in a society, including writing in different school subjects' (Berge et al., 2016, p. 172). Although writing in the subject of English has not been explicitly focused in the main strands of the NORM project, the Wheel of Writing model is relevant also for this subject. Writing as a basic skill in English 'involves developing versatile competence in writing different kinds of generalised, literary and technical texts (…)' (Ministry of Education, 2006/2013, p. 4), which implies the ability to produce texts of different genres and text types for various communicative purposes.
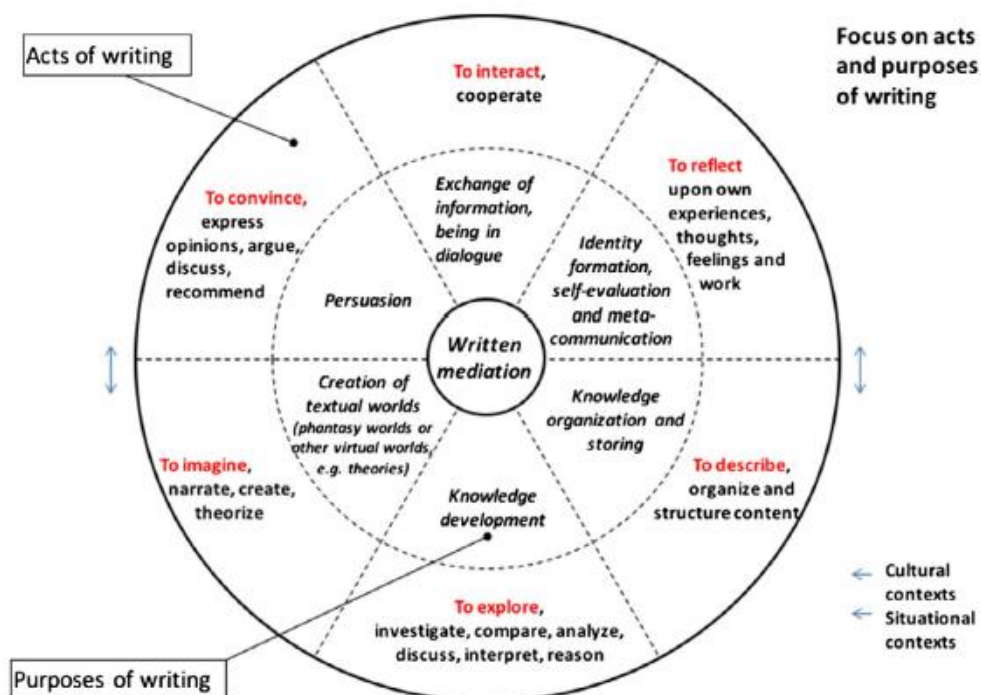
Fig. 3.4: The Wheel of Writing:[47] *focus on acts and purposes of writing*

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[47] The figure is extracted from Berge et al. (2017). The Wheel of Writing, the English version of *Skrivehjulet,* also occurs in Berge et al. (2016) and Solheim and Matre (2016).

The social semiotic perspective of language use taken in the Wheel of Writing builds on earlier strands of theory which have influenced language didactics in fundamental ways. Skulstad (2018, pp. 49-50) gives an overview of theoretical contributions from Austin, Searle and Halliday concerning the concept of doing and achieving things through language use. The idea of 'doing things with words' was expressed as early as the 1960s by Austin (1962). In the same vein, Searle (1969) introduced the concept of *speech acts*. What can be done and achieved through language was also considered in Halliday's (1975, p. 11-17) early work, as he identified seven basic functions of language: the *instrumental* function (using language to get things done), the *regulatory* function (using language to control the behaviour of others), the *interactional* function (using language to create interaction with others), the *personal* function (using language to express personal feelings and meanings), the *heuristic* function (using language to learn and to discover), the *imaginative* function (using language to create a world of the imagination) and the *representational* function (using language to communicate information).

As can be seen in Figure 3.2, the acts of writing identified in the Wheel of Writing model can be associated with Searle's speech acts, and the purposes of writing constituting the middle circle of the Wheel resonate in certain respects with the seven basic functions of language set out in early Hallidayan theory. The focus on acts and purposes of writing is also in line with Pilegaard and Frandsen's criteria for the identification of text type outlined in section 3.5.1.

From the above, it can be concluded that the Wheel of Writing's conceptualisation of purposes of writing achieved by typical, exemplified acts of writing[48] is coherent with the concept of text type as defined and used in the present study. Moreover, its functional and social semiotic perspective on language use is coherent with the overall theoretical foundation of the present project. On this background, two aspects of the Wheel of Writing model have been incorporated in the analytic framework of the present study. First, purposes of writing, providing parameters relating to text type, were used in my process of organising and describing main genre categories (see section 4.2). Second, acts of writing included in the model were used in my description, categorisation and analysis of tasks eliciting genres for production (see section 4.1.3).[49]

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[48] When drawing on the Wheel of Writing model in my research, I refer to acts of writing as *writing acts*.
[49] The role of the Wheel of Writing in the present study is exclusively connected to the text type perspective. Genres are not explicitly mentioned in the model itself, but are referred to as being 'placed outside the wheel, in the cultural and situational context' (Solheim & Matre, 2014, p. 81).

3.5.3 Text types: characteristics and affordances

Based on theoretical perspectives outlined in this section, the present study identifies six text types: *descriptive, expository, dialogic, argumentative, narrative and reflective*.

The *descriptive* text type is used, for example, to present and specify characteristics and features. The descriptive text type is typically cumulative, assembling items of information (Skjelbred, 2006). Berge et al. (2016) state the purpose of description as organising, systematising and storing content. Although stored knowledge has limited value in isolation, it influences learning processes in important ways. Reading comprehension exemplifies this, in that it draws heavily on prior knowledge, which may consist of experiences of both tacit and explicit kinds (Kintsch, 1998). This includes stored knowledge, which is used and reconstructed during encounters with new knowledge (Roe, 2014).

Expository texts are deeply embedded in text cultures connected to education. According to Tompkins (2014), expository writing is used by students to synthesize information, to compare, sequence steps, explain causes and effects or describe problems and solutions. Expository writing draws on devices such as examples, simile and metaphor, proofs and applications in order to explain a subject matter (Bain, 1867). This involves interpretation and analysis in order to investigate a topic in depth. Expository writing, as well as reading and discussing expository texts, contributes to knowledge development and new insight, as expressed in the description of the main area of *Culture, society and literature* in the EFL subject, which 'involves working with and discussing expository texts, literary texts and cultural forms of expression from different media. This is essential to develop knowledge about, understanding of, and respect for the lives and cultures of other people' (Ministry of Education, 2006/2013, p. 1).

Among the purposes of *interacting* are the exchange of information and being in dialogue, which are central tenets of sociocultural learning theory (Vygotsky, 1978). Referring to Bakhtin (1986), it can be argued that all discourse is *dialogic*: every utterance is directed somewhere, even, in certain cases, to oneself. In the context of the present study, however, the category of dialogic genres is restricted to genres that consist of direct exchange of utterances, or directly address a defined, specific audience.

Historically, the development of text norms for *argumentative* writing has been closely connected to the growth of democracy and public debate (Berge et al., 2016). In argumentative writing the writer's attitudes and opinions are clearly stated. The writing act

discuss is central to both expository and argumentative writing, as both text types involve statements and elaboration of different kinds. Likewise, characteristic of both expository and argumentative text types are elements involving interpretation and analysis, which promote in-depth learning. As Langer and Applebee (1987) put it, treating a few points in a complex manner leads to knowledge that is 'longer lived'.

Similarly to expository writing, the argumentative text type is concerned with relations between phenomena, consequences, contrasts, and so on, but differs from the expository text type in communicative goal, which is to influence its audience (Skjelbred, 2006, p. 38). Andrews and Hertzberg (2009) specify that 'argumentation is a technical process whereas persuasion is an effect of good argument'. In some genres (e.g. letter to the editor), the chief communicative goal is to win the audience over to a particular point of view. Other genres dominated by the argumentative text type may present various points of view on a given topic, but still maintain a position which is stated pointedly in the conclusion. Whereas persuasion is the chief communicative goal of some texts, often motivated by a moral or political agenda, in other texts the main emphasis is placed on knowledge development through the exploration of different aspects of a certain topic. The conclusion is then drawn on the basis of reasoning, as in the example 'Is there life on Mars?' referred to in Berge et al. (2016). Thus, in the present study, the writing acts *expressing opinions* and *arguing* not only serves the purpose of persuasion, but also what Berge et al. (2016, p. 182) describe as *writing to explore* in the scientific sense – 'developing students' critical awareness and attitudes towards knowledge, placing different understandings against each other'.

In the present study, the *narrative* text type refers to the internal structure characteristic of a literary text. The Wheel of Writing's purpose described as 'creation of textual worlds' is, therefore, understood to align with the narrative text type in the present study insofar as it is realised through the writing acts *narrate* and *create*. The aspect explained as *theorising*, however, that is, imagining and trying out 'that which has not yet been' (Berge et al., 2016), is associated with expository writing in the present study.

Concerning rhetorical organisation, Grabe (2002) describes narratives as 'typically episodic in nature', involving sequences of events (p. 252-253). Skjelbred (2006) also mentions the obligatory presence of an agent who performs some sort of action (p. 38). Human experience is mirrored through narrative texts. Ricoeur (1991) hypothesises that there exists a reciprocity between narrativity and temporality, suggesting that '[t]he common feature of human experience, that which is marked, organized, and clarified by the act of

storytelling in all its forms, is its temporal character' (Ricoeur, 1991, p. 2). However, as Labov and Waletsky (1967) suggest, a narrative is more than a presentation of temporal sequences of experience. Along with the referential function of a narrative, its evaluative function is of high importance. The overall structure of narratives introduced by Labov and Waletsky (1967), based on story-telling in informal settings, has five components:

1) Orientation: an introduction of the characters and a characterization of the setting;

2) Complication or complicating action: a series of events leading to a result;

3) Evaluation: gives signals as to why the recount of events is interesting

4) Resolution: a conclusion to the problem;

5) Coda (optional): 'a functional device for returning the verbal perspective to the present moment' (Labov & Waletsky, 1967, p. 39).

The use of narratives in school contexts has been motivated by multiple communicative purposes. This is partly due to the inherent aesthetic and emotive elements of many narratives, which tap into other cognitive dimensions than the acquisition of factual knowledge, as pointed out by Lähdesmäki (2009, p. 383):

> Storytelling does a lot of interpersonal work in conversation (Eggins and Slade 1997), and it could be seen as being given similar functions in the language textbook. (…) [N]arrative genres have a long history as textbook genres, going at least as far back as the time of the Reformation (C. Luke, 1989; see also Venetzky, 1987). Tales, jokes and anecdotes were also staple material in Finnish EFL textbooks from their beginnings in the 1890s for many decades. In textbooks from the early 1970s onwards, such storytelling genres have typically occurred within, or mixed with, generic formats from out-of-school contexts. In other words, the intertextual makeup of contemporary EFL textbooks is the product complex set of recontextualizations, with both synchronic and diachronic dimensions.

The 'interpersonal work' referred to by Lähdesmäki is an important aspect of the text culture in the Norwegian EFL subject. To acquire new insight into other cultures, for example, the study of factual texts is not enough. In order to internalise and experience aspects of other cultures, different forms of narratives have the quality of evoking emotions, identification and empathy.

Narratives are also used to '[demonstrate] an interpretive perspective on a historical event or actor' (Beck & Jeffery, 2009, p. 236). Referring to Bruner (1990), Grabe (2002) points to the learning potential represented in narratives, in terms of reflecting universal ideas through telling a particular story. The learning potential of stories is also evident in their

ability to '[provide] social commentary in an entertaining way' (Biber & Conrad, 2009, p. 110).

The *reflective* text type is characterised by reflecting on one's own experiences and work, and important purposes of writing are identity formation and self-assessment. Reflective genres express thoughts and personal experiences in a relatively spontaneous manner. The addressee might be oneself, an audience of friends or 'followers', or a general audience who is invited to share aspects of the author's personal life, thoughts and experiences. According to the 'Purpose' section of the subject curriculum, the English subject may aid students in 'gaining knowledge and personal insight', which involves reflection at a personal level.

Berge et al. (2016) regard the slow process of producing writing as inviting reflection and further thinking. Reflection as an aspect of writing further entails 'reflexive effects on a writer's identity' (Berge et al., 2016, p. 179). Moreover, processes of evaluation requires reflective writing. For example, self-assessment in school subjects, which is now mandatory in the Norwegian school system, entails reflection on one's own level of achievement relating to personal and curricular aims within a given subject. Reflecting on experiences in writing may serve as a way of structuring one's thoughts and becoming conscious of one's strengths and weaknesses at several levels, which often has a clarifying effect on processes of learning and personal development.

3.6 Chapter summary

This chapter has presented and discussed theory relating to genre and text type as complementary perspectives on text. Conceptualisations of genre within the three research traditions English for Specific Purposes, North American New Rhetoric and the Sydney School have been discussed. These discussions have shown differences in theoretical approaches to genre among the three traditions, as well as common ground, for example, in the mutual recognition of context as essential to the shaping and construal of genre.

Constituting the core theoretical framework of the present study, Halliday's tripartite model for the analysis of context variables and metafuctions has been explained. A separate section has been devoted to the lexicogrammatical systems of Transitivity, clause complex, Mood and Theme, which realise the metafunctions of language. The chapter has also presented and discussed theory of digitisation and multimodality relevant to the present study, including extensions of Halliday's SFL theory used as frameworks for the analysis of digitally mediated and/or multimodal texts.

The final part of the chapter has been devoted to the perspective of text type taken in the present study, drawing on theory of rhetoric and writing instruction and on elements of the Wheel of Writing model. Based primarily on text-internal criteria of identification, six text types have been identified and described that have relevance for the categorisation and analysis of texts and tasks in published materials for the EFL subject.

Chapter 4: Methods and material

4.1 Research design

4.1.1 A longitudinal, mixed methods study

As stated in section 1.6.2, the overarching research question of the present study is as follows: *What patterns of genres and text types characterise the text culture of English as a common core subject in Norwegian upper secondary school?* This synthesises five sub-questions, which are answered through different strands of the study. This chapter will present and discuss the methodology chosen to answer the research questions, the genre typology developed for the present study, and the selection of texts included as empirical material. It will also discuss issues of reliability and validity as well as ethical considerations and possible limitations of the study.

The distinction between *deductive* and *heuristic* objectives in second language research is explained in Seliger and Shohamy (1989, p. 29). Studies testing specific hypotheses about a second language, which are described as having a deductive objective, are contrasted with research aiming at discovering patterns or relationships in some aspect of the second language, which is characterised as a heuristic (inductive) objective. The present study has a heuristic objective as defined by Seliger and Shohamy (1989), in that it aims to describe patterns in the context of second language learning that have previously not been identified. Research conducted with a heuristic objective is inductive in nature and thus often generates questions and hypotheses for further investigation as the research proceeds (Seliger & Shohamy, 1989).

The present project studies exam sets, textbooks and educational websites and can as such be described as *document analysis*. Following Rapley and Jenkings (2010), the term *document* is then used to refer both to paper-based and computer-mediated texts. Generally, two broad areas of document analysis are identified: ethnographic research which investigates roles and functions of documents in social and institutional contexts (see e.g. section 3.2.2), and discourse analysis, where the actual textual content of the documents is the primary focus. Treating texts for reception and production as discourse, the present research associates with the latter category of document analysis and therefore 'forgoes empirical observation of how people actually read, refer to, or use the documents in question' (Rapley & Jenkings, 2010, p. 380).

Materials for teaching, learning and testing in the EFL subject is a field characterised by changes (see, for example, Gilje et al., 2016). Changes within a particular field over time can be detected and made explicit through *longitudinal* research, which is defined by Menard (2002, p. 2) as

> research in which (a) data are collected for each item or variable for two or more distinct time periods; (b) the subjects or cases analyzed are the same or at least comparable from one period to the next; and (c) the analysis involves some comparison of data between or among periods.

The present study fulfills all three criteria required to classify as longitudinal research. The two curriculum periods R94 and LK06 represent two distinct time periods and separate sources of data material. With the exception of digitally mediated texts, the material analysed pertains to similar categories in the two periods (exam sets and textbooks), and the distribution of genres and text types among main genre categories is compared between the two curriculum periods. Dörnyei (2007, p. 79) states that the main purposes of longitudinal research are to *describe* patterns of change and *explain* causal relationships, and that these two purposes do not always coincide. In the present study, description is the chief purpose of the longitudinal design. Although discussions of findings will in some cases touch upon causal relations, these are not the primary focus of the present study; it is the changes in patterns of genres and text types in EFL materials in themselves which are of interest (see section 1.6.1). Covering a total of twenty years, from 1995 up to 2015, the present study represents research which can be brought further and developed as the text culture of the EFL subject continues to change (see suggestions for further research in section 9.3).

My aim was to investigate the core of the EFL text culture from two main perspectives: first, how genres for reception and production were *distributed* in EFL materials, and second, how the most frequent genres for reception and production *represented* curricular topics and potentially *interacted* with EFL students (see section 1.6). This required a qualitative as well as quantitative investigation, leading to the choice of a *mixed methods* approach. Conducting mixed methods research means combining quantitative and qualitative data 'with some attempts to integrate the two approaches at one or more stages of the research process' (Dörnyei, 2007, p. 163). According to Creswell (2014, p. 4), choosing a mixed method strategy not only means collecting both quantitative and qualitative data, but also involves using the two approaches 'in tandem' so as to increase the overall strength of the study.

In order to obtain the two perspectives explained above, a *sequential mixed methods* procedure was chosen. This is explained by Creswell (2014, p. 14) as a procedure where 'the researcher seeks to elaborate on or expand on the findings of one method with another method'. The choice for the present project was a two-phase variant beginning with a quantitative study of genre distribution in materials for teaching, learning and testing. The results of the quantitative strand were then used to identify data material for the ensuing qualitative study (Creswell, 2014, p. 208). In other words, the analysis of the first data was used to inform the data collection of the second set, which is known as connecting the data (Creswell, 2014, p. 230). The purpose of the qualitative approach was to investigate in depth certain aspects of the genres emerging as most dominant in the range of EFL texts, in line with Dörnyei's (2007, p. 45) suggestion that a qualitative component can '[add] depth to the quantitative results and thereby [put] flesh on the bones'.

In samples of genres for reception, aspects relating to representation and potential interaction were investigated by applying central components of Halliday's theory of systemic functional linguistics (see sections 3.2.3 and 3.3). Samples of genres for production existed only in the form of tasks consisting of instruction for writing and hence could not be described in depth to the same degree as genres for reception. Therefore, the qualitative analysis of task samples representing the most frequent genres for production was restricted to the *writing acts* elicited in the tasks, for the purpose of providing a more fine-grained description of the tasks from the perspective of text type. This was done by showing how writing acts included in the tasks implied and connected text types in samples of tasks eliciting the most frequent genres for production in EFL materials. A second purpose was to infer writer roles potentially opened up by the writing acts involved in the task and discuss these in light of aims stated in the subject curriculum for English.

The following paragraphs will explain the elements of the mixed methods design in further detail.

4.1.2 The quantitative element

The quantitative element of the mixed methods study aimed at answering the first two research questions as outlined in section 1.6.2, which were formulated as follows:

1) What is the distribution of genres and text types in published materials for teaching, learning and testing in the EFL subject, and how has this changed between the two curriculum periods R94 and LK06?

2) To what extent are genres for production elicited in tasks also given as genres for reception?

The quantitative analysis consisted of categorising and counting texts for reception and production included as corpus material (see section 4.3). The categorisation was done in terms of an empirically based two-level genre typology where the first level comprised individual genres, and the second level comprised main categories in which the individual genres were grouped (see section 4.2). The quantitative study was then carried out by registering samples of each genre and summarising the samples occurring in each category, both individual genre categories and main categories. If a text sample showed ambiguous genre characteristics, it was registered in the genre category with which it shared most of its features.

The data emerging from the quantitative study were subjected to *descriptive statistical analysis* for the purpose of detecting and visualising genre patterns. This form of analysis is explained by Shavelson (1981) as 'a set of concepts and methods used in organizing, summarizing, tabulating, depicting, and describing collections of data' (cited in Master, 2005, p. 109). The results are presented through tables and charts in Chapter 5. Figures emerging in the main categories for R94 and LK06 were compared to answer research question no. 1, and figures representing genres for reception were compared to figures representing genres for production to answer research question no. 2. Salient tendencies in the genre distribution of R94 and LK06 are summarised, compared and discussed in Chapter 5.

4.1.3 The qualitative element

4.1.3.1 Selection of samples for in-depth analysis

Following Gries' (2009, p. 4) principle that '(…) often a quantitative study allows to identify what merits a qualitative discussion', samples of the five most frequently occurring genres for reception and samples of tasks eliciting the five most frequently occurring genres for production were selected for a qualitative analysis. As pointed out by Dörnyei (2007, p. 36), qualitative research lends itself well to investigating ways in which social, cultural and institutional factors shape aspects of language acquisition and use. The aim of the in-depth analyses was to provide answers to the following research questions (see section 1.6.2):

3) How do the most frequent genres for reception represent curricular topics and potentially interact with the reader?

4) In what respects do aspects of digital mediation and/or multimodality influence frequently occurring EFL genres and the way they represent curricular topics and potentially interact with the reader?

5) Which writing acts and text types are involved in tasks eliciting the most frequent genres for production?

In-depth analysis of texts requires studying the texts in detail. As Silverman (2005, p. 55) points out, a prerequisite for an effective qualitative analysis of texts is a relatively limited body of data. Seeing that analysing a sample of all five most frequent genres for each category of corpus material would be unnecessarily repetitive and voluminous, I decided, first, to restrict the in-depth analysis to one sample of each of the five genres emerging as most frequently occurring. Second, I decided to leave out from the selection process genres that were represented among the top five in only *one* of the categories of corpus material (exams, textbooks, etc.).[50] I thus ranked the top five genres according to two criteria, where the first was frequency of occurrence within each part of the corpus material (R94 exams, LK06 textbooks, etc.), and the second was frequency of occurrence altogether (see Chapter 5, Table 5.15). [51]

With digitisation and multimodality among the specific research foci in the present study, I judged it unfortunate to make the in-depth analysis of digital, multimodal genres contingent on relative frequency of representation altogether. I therefore decided to include an in-depth analysis of the three most frequently occurring genres for reception with the combined features of digital mediation and multimodality (cf. section 3.4). Genres classified as multimodal were those where the textual dimension consisted of more than one semiotic mode of representation, with the added condition of multimodality being a prominent, defining feature of the text. Regarding the qualitative analysis of genres for reception as a whole, I thus included the five most frequent written genres across all categories of corpus

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[50] The second criterion did not apply to genres mediated exclusively by digital platforms.

[51] Here I used a system of ranking 'points' according to frequent occurrence in each part of the corpus material: 5 points for most frequent, 4 points for second most frequent, etc. Consequently, a genre occurring with moderate frequency across four or five categories of corpus material, for example, would aquire a high score of points and thereby a high ranking altogether.

material and the three most frequent digital, multimodal genres on the hyperlinked level of EFL websites.

The selection of text samples for in-depth analysis required a system that would secure both a random selection and an even distribution of selected samples across the different parts of the corpus material (exams, textbooks and EFL websites) and the different publications of EFL materials (exams and textbooks from different curriculum periods; textbooks and websites from different publishers). For this purpose, I set up a system where I collected text samples of individual genres from the lists of samples registered in each part of the corpus material (see Appendix 2), as shown in table 4.1.

Table 4.1: System of selection of genre samples

Main genre category	Selected samples (first round)
Descriptive and **expository**	first from the top and middle entry
Dialogic and **argumentative**	second from the top and middle entry
Narrative/poetic and **reflective**	second from the bottom and fourth from the top

Second, out of this random collection I selected one sample for in-depth analysis. This final selection was done from the principle of even representation of samples among the different categories of corpus material.

4.1.3.2 Instruments of qualitative analysis

The methodological framework for the qualitative analyses included central elements from Halliday's theory of systemic functional linguistics (Eggins, 2004; Halliday, 1994; Halliday & Matthiessen, 2014). These elements are explained in sections 3.2.3 and 3.3 above. The framework also included elements from social semiotic theory and theory on text types. Multimodal social semiotics informed the analyses of samples of multimodal texts for reception (see section 3.4). In-depth analyses of tasks eliciting texts for production involved the identification of writing acts viewed from a social semiotic perspective (see section 3.5).

Since the empirical material varied both in assigned role in teaching, learning and testing in the EFL subject (reception or production), and in semiotic representation (written or multimodal), the qualitative analysis of frequently occurring genres was differentiated at several levels. First, samples of genres for reception and tasks eliciting genres for production were analysed applying different frameworks. Second, a differentiation was made between written genres and multimodal genres for reception. The in-depth analysis of frequently

occurring genres for reception was carried out in two steps, with Step 1 differentiating between written and multimodal genres, and Step 2 common to written and multimodal genres for reception (see Fig. 4.1). Step 2 considered the construal of context variables and metafunctions, building on Step 1 of the analysis.
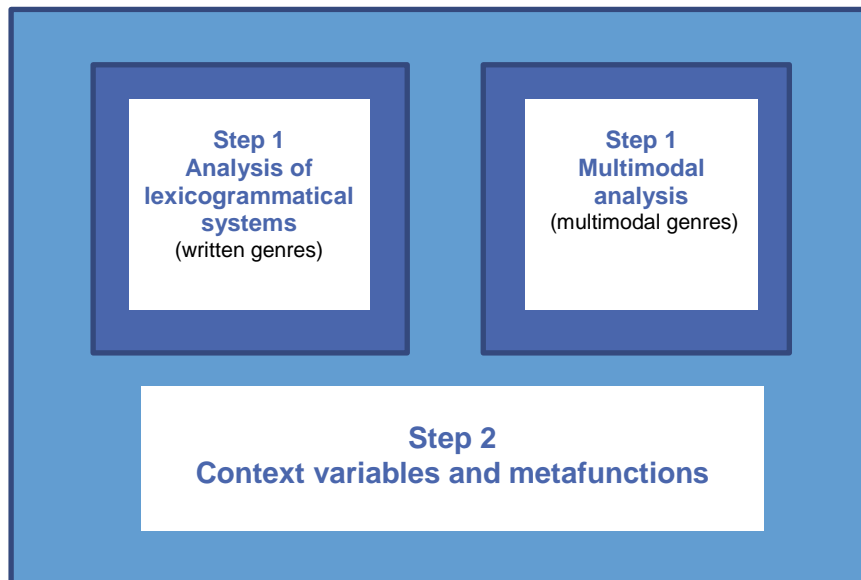
Fig. 4.1: Model for qualitative analysis of samples of genres for reception

<u>Step 1, genres for reception</u>

The first step in the in-depth analysis of samples of *written* genres for reception was to analyse each clause in each text sample according to the systems of Transitivity, Mood and Theme, and each clause complex in terms of tactic and logico-semantic relations. Realisations of the ideational metafunction were made explicit in terms of participants and verbal process types in the representation of curricular topics, with circumstantials providing additional information (see section 3.3.1). Furthermore, analysis of clause complex served to demonstrate the use of linguistic resources to connect and develop points treated in texts. Relations between clauses in each clause complex were analysed according to the intersecting systems parataxis/hypotaxis and logico-semantic relations, as explained in section 3.3.2.

Analysis in terms of Mood system showed realisations of the interpersonal metafunction. Here, polarity, modalisation and modulation were used as analytic resources. These served to assess the exchange in terms of the speaker's (writer's) stance and attitudes towards the topic (see section 3.3.3).

Realisations of the textual metafunction were shown analysing each clause in terms of the Theme system. As explained in section 3.3.4, this was done to make explicit which elements were foregrounded in the text and thereby assigned importance.

The analyses carried out in Step 1 are presented as shown in Table 4.2. For reasons of space these analyses were not included in Chapter 6 but were made available in Appendix 1.

Table 4.2: Grids for qualitative analysis of samples of written genres for reception, Step 1

[Clause]
[Transitivity structure]
[Mood structure]
MOOD/RESIDUE
[Theme structure]
THEME/RHEME

Tactic relations	Clause	Logico-semantic relations
(Paratactic relation indicated by **1, 2…**)		(Category of projection/expansion)
(Hypotactic relation indicated by **α, β…**)		(Category of projection/expansion)

Samples of *digitally mediated, multimodal* genres for reception were analysed in terms of elements of multimodal design (Kress & van Leeuwen, 2006) as Step 1. The focus here was primarily on visual sign-making connected to the composition and use of images, symbols, colour and writing. Where texts selected for analysis contained recorded sound or filmed material, the analysis of these components was based on verbal description.

Kress and van Leeuwen's (2006) *Grammar of Visual Design* constituted the main framework of the multimodal analysis. Details of this framework are outlined in section 3.4.4. As described here, Kress and van Leeuwen (2002) present notes on the grammar of colour in a separate article, which were also drawn on in Step 1 of the multimodal analysis. In addition, Step 1 was informed by Martinec and Salway's (2005) extension of Halliday's logico-semantic categories for use in texts combining writing and images (see section 3.4.3).[52]

Specifically, Step 1 of the analysis of digitally mediated, multimodal texts focused on the following parameters:

a) Markers of identity: colour scheme, symbols, written text.

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[52] Martinec and Salway's (2005) framework for image-text analysis also considers the relative status of image and written text, an aspect which was not included in the multimodal analysis conducted in the present study.

b) Foregrounding: size, centring, colour saturation, font, Given/New.

c) Image-text analysis: logico-semantic functions, i.e. elaboration, extension, enhancement or projection.

d) Depiction of human participants: positions, distance, camera angle, gaze.

These points were selected to describe how writing interacted with other modes to represent a topic, initiate interaction with the reader/viewer and organise meaning material. Points a)-d) formed a counterpart to the analysis of lexicogrammatical structures in the samples of linear, written texts by providing information on participants, processes and circumstantials, as well as on interpersonal and foregrounding aspects of the communication. Step 1 in the analysis of each multimodal text sample is presented as shown in Table 4.3.

Table 4.3: Grid for qualitative analysis of samples of multimodal genres for reception, Step 1

Step 1			
Elements of multimodal design	*a)* *b)* *c)* *d)*	**Potential meaning of multimodal design**	*a)* *b)* *c)* *d)*

Step 2: SFL analysis

The second step of the analysis was based on Halliday's tripartite SFL model (see section 3.2.3), which simultaneously describes aspects of context and metafunctions of language (including, by extension, other modes of representation). In step 2 of the qualitative analysis, the register variables Field, Tenor and Mode specifically concerned the following aspects:

- *Field* related to the overall curricular topic treated in the text.
- *Tenor* referred to relations of power in a symmetry-asymmetry continuum (see Maagerø, 2005, pp. 48-49).
- *Mode* identified channel of communication.

As explained in sections 3.2.3 and 3.3, the ideational, interpersonal and textual metafunctions show how language (and, by extension, the use of other semiotic modes where relevant) construes the representation of topical content, the enactment of social relationships and the rhetorical organisation of a text. How these metafunctions can be construed in multimodal texts, is explained in section 3.4. In line with these strands of theory, Step 2 specifically focused on the following variables in the construal of metafunction in each text sample:

- *Ideational*: Experiential aspect: representation of topical content described in terms of main participants,[53] processes and circumstantials. Logical aspect: clause complex in printed genre samples, image-text relations in multimodal genre samples.

- *Interpersonal*: degree of polarity, modalisation and modulation. Offers or demands of information vs. offers or demands of goods-and-services. Factors explicitly signalling interaction, such as occurrence of second person address.

- *Textual*: foregrounding of elements. The analysis of printed genre samples considered rhetorical organisation in terms of Theme structure. The analysis of multimodal genre samples related the textual metafunction primarily to the information structure (Given and New).

The descriptions of the context variables and metafunctions are presented in grids as shown in table 4.4.

Table 4.4: Grid for qualitative analysis of samples of genres for reception, step 2

Step 2	
Field	
Tenor	
Mode	
Ideational	
Interpersonal	
Textual	

To arrive at a construal of the ideational, interpersonal and textual metafunctions of each selected sample of written genres, I summarised and interpreted the results of the analyses of Transitivity, clause complex, Mood and Theme carried out in Step 1.

As noted above, the aim of the qualitative analysis of samples of genres for reception was to describe how these genres represented curricular topics and potentially interacted with the reader. These aspects were evident in the topical content focused in the discourse (representation of curricular topics), how symmetry or asymmetry in tenor was reflected in the use of language or other semiotic modes (evidence of positions or attitudes in the way the content was relayed to the reader), and the way in which textual elements were structured (given versus new information and other features of rhetorical organisation).

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[53] The authors of the analysed texts and the students as readers/recipients are always implied as participants in the communication and will not be specifically mentioned in each analysis.

Tasks eliciting genres for production

The final strand of the qualitative study was carried out with the aim to provide a close-up perspective of tasks eliciting the most frequently occurring genres for production in published materials for the EFL subject. This analysis identified explicit or implicit *writing acts* (see section 3.5.2) involved in the task instructions. The categories of writing acts were based on the Wheel of Writing model (Fig. 3.4), with some modifications explained in section 3.5.3.

As explained in section 4.1.2, tasks eliciting texts for production were grouped into main categories according to dominant text type for the quantitative strand of the present study. However, observing that writing tasks do not always elicit clear-cut genres or text types, I needed a framework for a more nuanced description of samples of tasks eliciting the most frequently occurring genres for production. In this regard, I saw the Wheel of Writing's recognition of the complexity of written communication as a point of strength: the dotted lines allow the various circles of the wheel to be turned and represent flexible boundaries between the sections of the wheel. According to researchers behind the project, this feature illustrates the often coinciding acts and purposes of writing, for example, in the case of a tourist brochure, which typically both describes and persuades (Solheim & Matre, 2014).

Thus, I used the writing acts as a point of departure from which to arrive at a detailed description of the selected task samples in terms of text types involved in the writing. These analyses would then inform a discussion of the identified writing acts and text types in tasks eliciting frequently occurring genres, focusing on potential representation of curricular topics, writer roles available to the student (see section 2.1), and aspects of required writing skills.

The grid used for the detailed description of genre samples for production is presented in Table 4.5.

Table 4.5: Grid for qualitative analysis of samples of tasks eliciting genres for production

Realisation in task instructions	Writing acts
	*Writing acts indicating **descriptive** writing: describe, organise, structure content*
	*Writing acts indicating **expository** writing: explore, investigate, compare, analyse, discuss*
	*Writing acts indicating **dialogic** writing: exchange information, establish and maintain contact*
	*Writing acts indicating **argumentative** writing: explore, interpret, reason, influence, persuade, express opinions, give advice*
	*Writing acts indicating **narrative** writing: construct text worlds, imagine, narrate*
	*Writing acts indicating **reflective** writing: reflect upon own experiences, thoughts, feelings and work*

4.2 Genre categories

4.2.1 Criteria for the categorisation of genres

I based the process of genre identification on the view of genre as originating in and shaped by context, as explained in section 1.3, and in accordance with the principle voiced by Bakhtin (1986, p. 65) that genres should be classified 'in terms of spheres of human activity'. For the purpose of classifying genres in the present study, I needed categories that would accommodate texts as they were used in published materials for teaching, learning and testing in a second or foreign language subject. With no existing inventory or reference system by which to categorise genres in material issued within this field of activity, I created an empirically based typology of genre categories.

The genre typology was created with the dual purpose of describing individual genres in terms of communicative purpose and use within the context of the EFL subject, and grouping genres that shared certain internal rhetorical features. It therefore comprised two levels: *individual genres*, identified mainly according to external text criteria, and *main categories* of genres, identified mainly according to internal text criteria. Taken together, these two levels of categories accommodated for both the genre and the text type perspective. The identification and description of individual genres was informed by Martin's (2009) view of genres as 'staged, goal-oriented social processes' [54] and by Swales's (1990) definition of genres in terms of communicative purpose and recognition by the discourse community, in

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[54] It is important to note that the way in which genres are identified in the present study does not correspond directly to categories introduced by Martin (see section 3.2.4).

this case the discourse community uniting participants in language teaching and learning (see section 3.2.1).

In Martin's view, a genre is a *social process* 'because we participate in genres with other people' (Martin & Rose, 2007, p. 8). Social process as a criterion for genre identification was viewed as connecting communicative interaction to the representation of curricular topics. Second, in the context of a school subject, in this case EFL, genres are oriented towards goals relating to several aspects of the subject; i.e. they are motivated by a number of purposes related to learning. *Communicative goals* for each genre were therefore identified from the perspective of objectives stated in the current subject curriculum (Ministry of Education, 2006/2013), at the levels of both contents and skills.[55] Third, I described each genre in terms of main elements in its typical *rhetorical organisation*. These were identified based on typical external features, including typical length (short, i.e. a few lines; medium, i.e. approximately 0.5-1 page, or long, i.e. more than one page), and characteristic inclusion and ordering of typical elements such as introduction, greeting, etc.

4.2.2 Levels of categorisation in the genre typology

The empirically based genre typology was constructed to accommodate for all text samples eligible as empirical material for the present study. As the data would be extracted from both print-based and digital sources, I included the dimension of technological platform(s) and media of transmission in the categorisation criteria. In this regard, the model presented by Lüders et al. (2010, p. 955) was useful, separating medium and genre as discrete levels in the categorisation system (see Fig. 4.2). Lüders et al.'s model consists of four levels of which the *technological platform* (paper, Internet, etc.) is the first level, *medium* (newspaper, weblog, etc.) is the second, *genre* is the third and *text* is the fourth. The text level contains the actual representation of meaning material (i.e. the semantic content).

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[55] This also implied a literary and cultural dimension in the communicative goals.
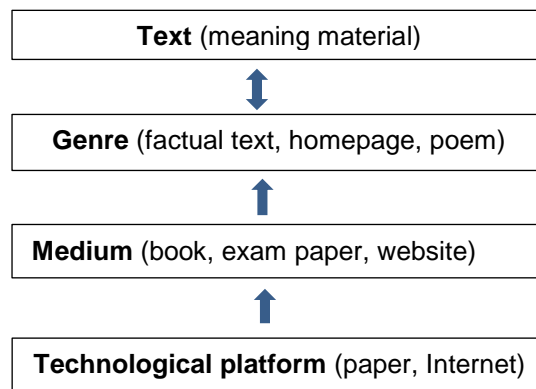
Fig. 4.2: Levels of categorisation, adapted from Lüders et al. (2010)

The exam papers and textbooks included in the present study represent a medium on the technological platform of printed paper, whereas the educational websites, and in turn, their hyperlinked websites, are identified on the level of medium, with the Internet as technological platform. This means, for example, that a *homepage* (see Table 4.7 below) is analysed on the level of genre, whereas the website to which the homepage functions as an 'entrance' (Askehave & Ellerup Nielsen, 2005), is regarded as medium. The topical content represented in the homepage pertains to the fourth level, the text.

As mentioned above, the genre typology developed for the present study consisted of two levels. The level of individual genres contained a summative description of each identified genre through configurations of perceived social processes, communicative goals and rhetorical organisation (see section 4.2.1). The level of main categories grouped the individual genres according to the following text types: *descriptive, expository, dialogic, argumentative, narrative/poetic and reflective* (see section 3.5). The categorisation of individual genres was conducted from a perspective on genre categories as descriptions of 'prototypes' within which individual realisations might vary but still share basic characteristics consistent with the criteria of identification.

Table 4.6 shows an overview of the empirically based genre typology. The writing acts stated as typical of each main genre category were taken from the Wheel of Writing (Berge, 2005; Solheim & Matre, 2014). Descriptions of each individual genres are given in subsequent tables (4.7-4.12) organised according to main genre categories.

Table 4.6: Genre categories in EFL materials

Main genre category	Typical writing acts	Individual genres included in the main category
Descriptive	*Describe, organise, structure content material*	Factual text; introductory text; summary; report; map/schematic outline/chart/table of statistics; timeline; homepage
Expository	*Interpret, compare, explore, analyse, discuss*	Expository article/documentary; expository talk/presentation; essay exploring a topic; analysis of literature and film; news report; feature article
Dialogic	*Inform, exchange information, establish and maintain contact*	Formal letter; personal letter; dialogue/interview; instructional text
Argumentative	*Explore, interpret, reason, argue, express opinions, discuss, influence, persuade, give advice*	Argumentative article; argumentative talk/presentation; short opinion statement; persuasive essay; letter to the editor; advertisement; information brochure; review of literature/film
Narrative/poetic	*Construct text worlds, imagine, narrate*	Story; novel; biography; play/film script; cartoon; poem; song lyrics; joke/humorous text[56]
Reflective	*Reflect upon own thoughts, experiences, feelings and work*	Personal text; diary; blog front page/blog entry

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[56] Literary texts, song lyrics, cartoons/comic strips and jokes/humorous texts were subsumed into the main category of narrative/poetic genres, in line with CEFR's description and exemplification of 'aesthetic uses of language'. Such uses include 'singing; listening to, reading, writing and speaking imaginative texts (stories, rhymes, etc.) including audio-visual texts, cartoons, picture stories, etc.; (…) the production, reception and performance of literary texts, e.g.: reading and writing texts (short stories, novels, poetry, etc.)' (Council of Europe, 2001, p. 56).

Table 4.7 Descriptive genres

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Factual text	Analogue or digital	Transmit factual knowledge.	Give a brief overview of a topic. Aid the acquisition of factual knowledge.	Medium length. No discernible introduction and conclusion. Presentation of numerous encyclopedic facts. Limited elaboration.
Introductory text	Analogue or digital	Introduce upcoming texts or topics.	Aid understanding by preparing for upcoming content.	Short text leading directly into upcoming text(s). Typically consisting of statements, often including the use of deictic elements (*here, this*.., etc.)
Report	Analogue or digital	Relay information on work, project or event.	Provide short, concise information.	Medium length. Standardised organisation starting with date, place and topic. Referential content.
Summary	Analogue or digital	Formulate the gist of a text.	Mnemonic device.	Medium length. Organisation of elements mirrors that of original text.
Map/schematic outline/chart/ table of statistics	Analogue or digital	Visualise aspects of curricular topics.	Aid understanding of curricular topics by visual, multimodal representation.	Medium length. Multimodal organisation, deploying numeric and graphic semiotic resources in combination with writing.
Timeline	Analogue or digital	Visualise salient points of change and development through time.	Aid understanding by presenting topical knowledge in 'bitesize chunks' linked to time in history.	Medium length. Chronological organisation of salient historical events.
Homepage	Digital	Introduce the topic, function as a gateway to other sections of the website. Communicative processes are interactive, characterised by a 'source-user' relationship.[57]	As 'top level document of a website',[58] serve as a provider of information about a person, organisation or company.	Medium length. Identifies website in masthead.[59] Organised with navigation bars leading to other sections of the website.

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[57] This concept is taken from Lemke (2002).

[58] This definition of homepage as 'the top level document of a website' is taken from Askehave and Ellerup Nielsen (2005).

[59] By analogy to the masthead of a newspaper or magazine, the masthead of a homepage is a banner running horizontally along the top, serving to identify the website through name, colour, logo, etc.

Table 4.8: Expository genres

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Expository article/ documentary[60]	Analogue or digital	Explain and elaborate on a topic in terms of cause-effect relations, comparisons, etc. Shed light on a topic from several angles.	Aid development and expansion of knowledge and reflection. Promote in-depth learning.	Long text. *Expository article*: Introduction, body text elaborating on certain aspects of a topic, conclusion. Frequent use of cohesive devices to signal cause-effect, comparison etc. *Documentary:* Multimodal ensemble typically including speech, writing and moving images. Content structure as in expository article.
Expository talk/presentation	Analogue or digital	Explain and elaborate on a topic. Convey experience, illustrate, enlighten, entertain.	Aid development and expansion of knowledge and reflection.	Long text. Resembles expository article, although with less rigorous organisation. Realised as manuscript for oral performance or multimodal ensemble including images, writing, speech, etc.
Essay exploring a topic	Analogue or digital	Explore aspects of a theme in a new and imaginative way.	Promote reflection on a topic by 'trying out' a train of thought.	Long text. Introduction, middle part and ending. Also room for free and inventive organisation.
Analysis of literature or film	Analogue or digital	Discuss and reflect on films and literature.	Enhance understanding of curricular topics through films and literature.	Long text. Presentation of film or literary text followed by discussion and conclusion.
News report	Analogue or digital	Read, listen to, watch or produce reports of current events in the English-speaking world.	Provide information on current events in the English-speaking world.	Medium length. Headline and lead presenting the news event in condensed form, followed by elaboration and (optional) illustration(s).
Feature article	Analogue or digital	Become acquainted with an area of interest through portraits or reports of people or artifacts representing the area.	Give insight in an area of current interest. Entertainment value more foregrounded than in the news report.	Medium to long text. Organisation resembles news report, but portraits or reports of people or artifacts are intertwined with factual information.

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[60] *Documentary* will only be included in the name of the genre category in connection with EFL websites. The genre label *expository article* will be used in connection with written genres.

Table 4.9: Dialogic genres

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

Table 4.10: Argumentative genres

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Argumentative article	Analogue or digital	Present different views on a topic, take a stand.	Develop ability to discuss and express opinions.	Long text. Introduction, presentation of opposing views, conclusion.
Argumentative talk/ presentation	Analogue or digital	Present different views on a topic, take a stand.	Develop ability to discuss and express opinions.	Long text. Resembles argumentative article but with less rigorous organisation. Can be realised as manuscript for oral performance or multimodal ensemble.
Short opinion statement	Analogue or digital	Utter a comment or opinion on a matter.	Prompt or inspire discussion	Short text. Condensed and pointed.
Persuasive essay	Analogue or digital	Build an argument by stating a claim and procuring support.	Develop ability to build an elaborated argument with the purpose of convincing.	Long text. Thesis (claim) followed by supporting arguments.
Letter to the editor	Analogue or digital	Build an argument by stating a claim and procuring support.	Develop ability to argue and convince in condensed form.	Medium length. Thesis statement, argument, supporting evidence, and summing up.[61]
Advertisement	Analogue or digital	Use rhetorical strategies to attract attention to an artifact or idea.	Attract interest and direct attention to an artifact or idea.	Medium length. Rhetorical device to attract attention, followed by presentation of the offer and contact information.
Information brochure	Analogue or digital	Retrieve or give attractively packed factual information.	Develop ability to retrieve or give attractively packed information.	Long text. Sectioned information presented in writing or by a multimodal ensemble of writing and images.
Review	Analogue or digital	Critique a book or film. Advise the audience as to its quality.	Develop ability to critique a book or film.	Medium length. Presentation of the reviewed object, followed by evaluation and advice of acceptance or rejection.

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[61] Paltridge (2002), pp. 74-75

Table 4.11: Narrative/poetic genres

Genre	Platform and media	Social process	Communicative goals	Rhetorical organisation
Story	Analogue or digital	Discuss, interact with and create fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy.	Medium to long text. Indication of topic, orientation, complication, evaluation, resolution and (optional) coda.[62]
Novel excerpt	Analogue or digital	Discuss and interact with fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy.	Medium to long text, resembling story in organisation. Typically presenting parts of a sub-plot in a longer narrative.
Biography	Analogue or digital	Acquire or provide information on a significant person's life.	Contribute to creating a context for a text or topic.	Short, medium or long text. Typically chronologically organised according to person's life cycle.
Play/film script	Analogue or digital	Discuss, interact with and create fictional texts.	Foreground sensory and emotional perspectives on a topic; evoke interest and empathy	Long text. Similar to story and novel, but foregrounds dialogue.
Cartoon/ comic strip[63]	Analogue or digital	Discover or show humorous perspectives of a topic.[64]	Foreground humorous perspectives, entertain and attract interest to a topic.	Short to medium length. Typically multimodal assembly of drawing and written text.
Poem	Analogue or digital	Discuss, interact with and create fictional texts.	Provide sensory, aesthetic and philosophical dimensions to a topic.	Short to medium length. May be structured in stanzas and/or follow established patterns of rhythm and rhyme.
Song lyrics	Analogue or digital	Discuss and interact with fictional texts.	Provide sensory, aesthetic and emotional dimensions to a topic; evoke interest.	Medium length. Organised in stanzas and recurring chorus, typically following established patterns of rhythm and rhyme.
Joke/ humorous text	Analogue or digital	Acquire 'comic relief' during school work.	Present a humorous aspect of a topic, entertain.	Short text. Everyday scenario, ambiguous parts, surprising ending.

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[62] Labov (1972), cited in van Leeuwen (2005, pp. 125-126)

[63] In the present study, cartoon is defined as a single drawing while comic strip is defined as a series of drawings.

[64] The humorous variant of cartoon/comic strip is the one typically found in the corpus material. Comic strips can, of course, also be used to tell stories where humour is not a salient aspect. An example is a scene from *Macbeth* in the form of a cartoon included in the textbook *Stunt* (Areklett et al., 2009, p. 124).

Table 4.12: Reflective genres

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

4.2.3 Specifications concerning the multimodal aspect of individual genres

Distinguishing between 'monomodal' and multimodal genres is a thorny issue which needed to be addressed in the process of constructing an empirically based genre typology. Genres such as news report, for example, may have multimodal as well as predominantly written realisations. The genre labelled as *expository article/documentary* was perhaps the genre where realisations represented the most extreme variation: digitally mediated documentaries had moving images as typical predominant mode, forming a multimodal ensemble with recorded speech, music and writing, whereas the print-based variety was often realised in writing only. I saw no problem attached to registering 'monomodal' and multimodal texts samples in the same genre category, as the criteria of categorisation rested on communicative goals and basic rhetorical organisation more than on medium and mode of representation.

However, due to the variation and disparity of the texts included as material for the present study, simplification was required at all levels of categorisation. Although aspects of multimodality could have been identified and analysed in many parts of the printed material, I decided to concentrate on the dominant, written mode in printed texts (from exams and textbooks) and the feature of multimodality in the digitally mediated material (from EFL websites).

4.2.4 Constraints and exceptions regarding the genre introductory text

As explained in Table 4.7, the introductory text as identified in the present study is characterised by statements. Hence, introductions in the form of (or containing) tasks or discussion questions were not registered in the individual genre category of introductory text. Texts consisting of statements with embedded rhetorical questions were included, however, as well as texts containing specific questions which were to be directly answered in the upcoming text (for example, the question 'How on earth did he do it?' in the introductory text preceding a biography of Bill Gates).

Furthermore, a line had to be drawn between introductory text and biography. In a few cases, a literary text was introduced by a short mention of its author, but nothing was said about his or her life except from date of birth and/or death. Here is an example from the textbook *New Experience:*

> Frank Sargeson (1903-1982) is considered one of New Zealand's leading short story writers and one of the authors that put New Zealand literature on the world map. His work is characterized by minimalist narration; events are described but not explained (Heian, Løkøy, Ankerheim, & Drew, 2009, p. 112).

In those cases, the text was listed as an introductory text, because its focus was information about the text (here: writing style), not the life of the author.

It should also be noted that only introductory texts relating to upcoming curricular topics or texts were registered, meaning that texts explaining features of the organisation of the EFL materials were not counted.

4.2.5 Constraints regarding the registration and counting of texts

In contrast to genres for reception, realisations of genres for production were not there to be analysed. The fact that some, but not all task instructions stated a specific genre for the text

production,[65] added a layer of complexity to the analytic work. Therefore, in order to identify genre patterns formed by the texts for production, these assignments were categorised in terms of inferred genre according to the categories outlined above, irrespective of specified genre.

In cases where more than two texts for reception of the same genre were placed together, such as a series of poems or personal texts, the whole series was counted as two entries. This was done to avoid skewing the distribution figures for the genre in question.

Furthermore, certain constraints were needed as to how to count and register texts for production where the task could be completed in alternative ways. In cases where one and the same task gave several options representing *different* genres, each option was counted as a separate text for production. For example, in connection with a text describing the history of the African-American Civil Rights movement and featuring two images, a task in *Gaining Ground* (R94) asks the student to '[w]rite an essay, a poem or an article on the basis of one of the pictures from the text' (Harbo et al 1995, p. 32). This task was registered within three categories: essay exploring a topic, poem, and expository article (see section 4.3).

Conversely, in tasks where the student had several different scenarios or addressees to choose from when writing the *same* genre, it was registered as only one occurrence of the given genre for production. An example is the following task from *Stunt* (LK06):

> (…) Which major changes were made during [Thatcher's and Blair's] years in office? Or: Blair introduced the term "New Labour". (…) How were [the traditional Labour values] challenged by Blair's "New Labour"? Or: There are three major parties in the UK. (…) Find out which other parties are represented in the Commons. Do these parties focus on specific issues? (Areklett, Hals, Lindaas, & Tørnby, 2009, p. 113).

These three options were considered as variants of the same task representing the genre expository article, and were thus registered as one text for production.

4.3 Selection of material

4.3.1 Criteria for the selection of corpus material

The empirical material selected for the present study was taken from national exam sets, textbooks and EFL websites spanning from 1995 to 2015, covering the two curriculum periods of R94 and LK06. The corpus material representing the present curriculum period (LK06) was extracted from both digital and print-based media. The material dating from the

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[65] *Genre* was, to a varying extent, part of the task instructions up to 2013 (see 3.3.2).

previous curriculum period (R94), however, was in the form of printed material only, for the simple reason that web-based learning resources published through the R94 period had been replaced and were no longer accessible.

With the communicative paradigm underpinning both curricula, the ultimate aim of learning in the EFL subject is the ability to communicate successfully in English, adapting language use to topic and context. Due to the centrality of the communicative aspect, the object of inquiry of the present study was delimited to texts used to promote language *use* in various domains and for various purposes, not knowledge *about* the language. Accordingly, the selection of material was restricted to coherent and cohesive texts[66] dealing with topical content related to literature, culture, personal reflection and communication. Texts concerning linguistic technicalities, grammar, usage, techniques for analysing or producing certain genres, as well as learning strategies, meta-learning and course requirements were consequently excluded from the corpus material, with the exception of completed texts used as models for writing.

In cases where the delineation of a written text proved difficult (dilemmas concerning what to include in a given text sample), I used a combination of genre identification according to Tables 4.7-4.12 and semiotic resources related to layout (framing in the form of change of font, colour, lines or space). For example, in a textbook, a text with the genre characteristics of a factual text, framed off by a different font or colour, could occur in the margin of an expository article. In such cases, both a sample of expository article and one of factual text would be registered.[67]

A constraint regarding length of texts for reception was also included. To be able to treat all the texts included in the material as coherent and cohesive units where aspects of rhetorical organisation could be identified, I decided only to include texts consisting of a minimum of two sentences.

The registration of tasks eliciting texts for production were restricted to tasks eliciting coherent and cohesive texts. This meant the exclusion of tasks eliciting short answers to series of discrete questions, exercises in fragmented form which did not invite a complete, coherent text, as well as fill-in texts or exercises. Purely oral tasks were also excluded from the empirical material, such as pre-reading discussion questions.

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[66] In some multimodal genres, coherence and cohesion were achieved through semiotic resources other than writing.

[67] This constraint did not apply to the digitally mediated, multimodal genres *homepage* and *blog front page/blog entry*.

4.3.2 Written examinations

The part of the corpus material in the examinations category was extracted from 34 national exam sets for the mandatory EFL course in the first year of Norwegian upper secondary school (see section 2.2). That is to say, the exam paper corpus comprised all 17 exams issued during the years from 2007 to 2015 in the curriculum period LK06, including the official preparation sheets, and an equal number of exams (17) from *Reform 94*. The latter selection of exam sets represented an even distribution during the time span from 1995 to 2006: all spring exam papers in the R94 period were represented, supplemented by autumn sets from 1996, 1998, 1999, 2001 and 2004. The spring exam papers were given priority over the autumn exams because the vast majority of students sit for the exam in spring, whereas the autumn paper is used for continuation exams and external exams in November each year.

Empirical material extracted from the exam sets included altogether 173 embedded and attached texts for *reception*; more specifically, 123 texts from the LK06 sets and 50 texts from the R94 sets. The LK06 exam format introduced an official preparation document which, in most cases, contained texts for reception eligible for registration as empirical material.[68] Hence, the number of texts for reception in the LK06 sets was considerably higher than the number of texts extracted from the R94 exams, which did not include preparation material. Exam instructions were not included in the data material representing texts for reception.

It should be noted that the exam regulations introduced in 2006 allowed students to bring any amount of support material with them for the exam (see section 2.2.2), meaning that, in contrast to the R94 exam format, the number and type of *de facto* texts for reception could vary indefinitely among students sitting for the LK06 exam. Obviously, as my research project concerned published materials for the EFL subject, students' own contributions were not taken into account.

Although the format of the Norwegian national written EFL exam comprises several parts (see section 2.2.2), the texts for *production* investigated in the present study were restricted to the part representing the most extensive assignment of the exam. Specifically, the texts for production in the corpus of examination papers consisted of all options given under the main task of each exam set. This amounted to a corpus comprising 75 task options from R94 and 63 task options from LK06. Of these, eight tasks in the R94 sets and three in the

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[68] The only exceptions were the two exam sets from 2008, where the preparation documents did not contain texts for reception as defined in the present study.

LK06 sets could equally well be realised in two different genres. Hence, the number of real task options was interpreted as 83 in R94 and 66 in LK06, adding up to 149 texts for production in exam papers.

4.3.3 Textbooks

Four EFL textbooks were selected from each of the two curriculum periods *Reform 94* and the *Knowledge Promotion 2006*. The textbook sets from R94 were published at different times through the curriculum period, between the years 1995 and 2000. All textbook editions representing LK06 were published in 2009 and remained in use up to 2015, when the publishing houses started to issue new editions. Thus, apart from the years 2006-2009, where earlier editions of LK06 textbooks were in use, textbooks and exam sets included in the corpus material covered roughly the same periods of time.

R94 textbooks:
- Berntzen, J., Bårtvedt, A., Eirheim, J., Meyrick, J. and Stenersen, J. (1998). *Targets*, Aschehoug
- Anvik, T. C., Sørhus, T. B. and Hansen, H. C. (2000). *Passage,* Cappelen.
- Harbo, I. A., Kvinnesland, H. and Schou, O. (1995). *Gaining Ground*, Det Norske Samlaget.
- Gorseth, E. and Heian, B. (2000). *Flying Colours*, Gyldendal.

LK06 textbooks:
- Haugen, H., Haugum, E., Kagge, J., Ljones, C. A., Myskja, A. and Rugset, A. (2009). *Targets*, Aschehoug.
- Burgess, R. and Sørhus, T. B. (2009). *Passage*, Cappelen Damm.
- Areklett, K. M., Hals, Ø., Lindaas, K. and Tørnby, H. (2009). *Stunt*, Det Norske Samlaget.
- Heian, B., Lokøy, G., Ankerheim, B. and Drew, I. (2009). *New Experience*, Gyldendal.

The rationale for including these textbooks in the empirical material is as follows: first, several strands of research have documented a widespread use of textbooks among teachers in general (see section 1.1). This is in part corroborated by statistics from the Norwegian

publishers' association,[69] which indicate that the total number of textbooks sold for use in upper secondary school remained relatively stable between 2010 and 2014.[70] Second, statistics from the publisher's association from 2012 to 2014 show Cappelen Damm to have the largest market share of textbooks for upper secondary school with approximately 40 per cent, followed by Aschehough (approx. 30%) and Gyldendal (approx. 20%). The company *BS Undervisning*, a major retailer of learning materials in Norway, confirmed Fagbokforlaget as one of the four leading providers of textbooks (personal communication, 19 June, 2015). Although this documentation concerns textbooks in general, it indicates that the learning materials selected for the present study are widely used on a national level and thus constitute a representative selection of EFL material.

An important criterion of selection was to include books from the same publishers as empirical material in both R94 and LK06. There was a general difference, however, between the two curriculum periods as regards the organising of exercises: while the R94 textbooks typically complemented the textbook with a workbook containing the bulk of the exercises relating to grammar, usage and composition, the LK06 editions had abandoned the workbooks and relayed most linguistics exercises to the web resources. In *Targets* from R94 there were tasks eliciting coherent texts in both textbook and workbook; *Gaining Ground* and *Flying Colours* had all tasks placed in the workbook, and *Passage* from R94 consisted of one integrated book with both texts for reception and production. For more detailed descriptions of the textbooks, see Appendix 3.

4.3.4 Educational websites

The EFL websites included in my corpus material were issued with the LK06 textbooks in 2009.[71] These websites are divided into main chapters corresponding to the sectioning of their textbook counterparts, which suggests that they have a status as ancillary to the textbooks. As the volume of the electronic material was considerably larger than that of the printed books, I decided to restrict the inclusion of material from the websites to the first three chapters from

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[69] Forleggerforeningen.

[70] These statistics show a decline in the number of purchased textbooks from 2009 to 2010. This decline may be due to a number of reasons. From 2007 a law granting students free textbooks was gradually introduced, and upper secondary students were procured with personal laptops for school use. After a period of relatively stable sales figures from 2010 to 2013, there was a slight increase in the total sale of textbooks for upper secondary school from 2013 to 2014.

This information is retrieved from https://forleggerforeningen.no/wp-content/uploads/2015/12/Bransjestatistikk-2014.pdf (accessed 21 March, 2018).

[71] The websites also contain teachers' resources, which were not subjected to registration and analysis in the present study.

each, in addition to texts directly accessed from the homepage. In the websites of *Passage* and *New Experience*, however, literary texts were singled out in separate sections (chapters). These were also included in the empirical material in order to secure a balanced representation of genres.

As stated in section 4.3.3, my selection of EFL textbooks for investigation was restricted to the four leading Norwegian publishers of educational materials. The same principle was maintained in the selection of educational websites. I therefore included digitally mediated empirical material from the following EFL websites:

www.lokus.no/targets[72] - Aschehoug

www.passage.cappelendamm.no - Cappelen Damm

http://stunt.samlaget.no - Det Norske Samlaget (from 2013: Fagbokforlaget)

http://www.gyldendal.no/vgs/New-Experience - Gyldendal

The EFL web resources provide access both to learning materials furnished by the publisher of the website and to 'external' texts belonging to other Internet sites. In line with the two reading modes proposed by Finnemann (1999) and Askehave and Ellerup Nielsen (2005), I therefore made a distinction between two levels of text mediation in educational websites. These I labelled the *surface level* and the *hyperlinked level*[73] (see sections 3.2.1 and 3.4.2). Depending on the structure of the websites, several internal hyperlinks would in some cases have to be traversed before accessing external websites. Internal text files and website sections (i.e. materials provided by the publishers of the EFL website) were regarded as pertaining to the surface level, while external Internet sites connected to the EFL website by hyperlinks were defined as pertaining to the hyperlinked level. Texts defined within the hyperlinked level emerged by clicking external hyperlinks once, meaning that texts accessed by further hyperlinks embedded in the hyperlinked texts were not registered.

An illustration of these two levels is shown in Fig. 4.3.

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[72] A new edition of Aschehoug's textbook and web resources was published in 2015. However, the publisher kindly granted me continued access to the analysed 2009 edition until the end of August, 2018.

[73] This way of categorising is, of course, technically inaccurate, in that internal links are also hyperlinks. However, I found that having the 'surface level' denote texts provided by the publishers and the 'hyperlinked level' denote external, web-based texts was practical in order to distinguish between texts published for school use and texts originally aimed at other discourse communities.
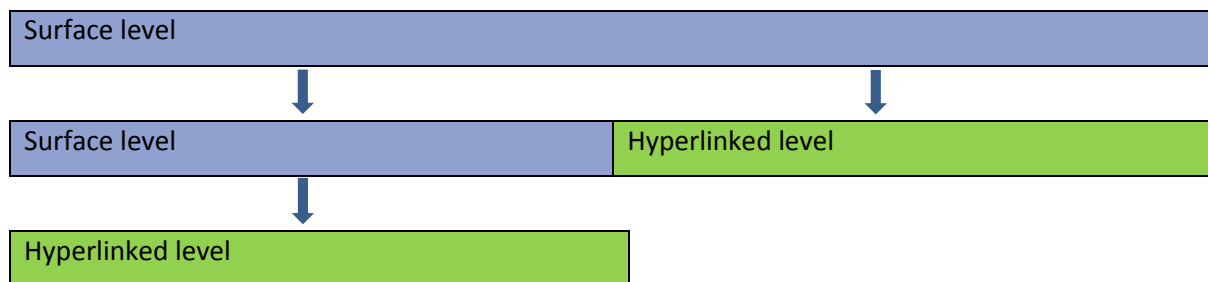
Fig. 4.3: Model for identification of the surface level and the hyperlinked level in educational websites

The texts from the EFL websites included as empirical material in the present study were downloaded and registered for analysis between 2013 and 2015. In the registration process, a number of hyperlinks in each EFL website turned out to be defunct or leading to discontinued websites. These were not included in the empirical material, as they were not available for analysis.

4.3.5 Overview of empirical material

A total of 2,757 texts for reception and 1,261 tasks eliciting texts for production were included as empirical material. The number of texts extracted from each part of the corpus is specified in Table 4.13.

Table 4.13: Empirical material extracted from each part of the corpus

Part of corpus	Texts for reception	Tasks eliciting texts for production
R94 exams	50	83
LK06 exams	123	66
R94 textbooks	708	398
LK06 textbooks	782	474
LK06 websites surface level	458	240
LK06 websites hyperlinked level	636	---

The part of the corpus identified as the hyperlinked level of EFL websites comprised only texts for reception, since these texts were generally created for non-educational purposes and thus did not contain tasks eliciting texts for production.

4.4 Issues concerning research quality

4.4.1 Methodological awareness and reflexivity

Seale (1999) views *methodological awareness* as an important principle in research. He explains this as a commitment to display 'the procedures and evidence that have led to

particular conclusions' and to be 'always open to the possibility that conclusions may need to be revised in the light of new evidence' (Seale, 1999, p. x). Underlining this principle, Silverman (2005, p. 209) maintains that unless a researcher can show how the methods of a study are reliable and the conclusions are valid, there is hardly a point in completing a research dissertation.

Measures have been taken to secure transparency of procedures and evidence in the present study. The selection procedures of data material, the development of an empirically based typology of genres and the mixed methods design are presented and explained in detail (see sections 4.1, 4.2 and 4.3). Furthermore, all individual texts included as empirical material are listed in Appendix 2, marked according to publication and genre category. The texts subjected to in-depth investigation are displayed in connection with the analysis and thus directly available for scrutiny.[74] It should also be mentioned that the theory informing the methodological framework is thoroughly explained.

One relevant concept in discussions of research quality is *reflexivity*. Gibbs (2007, p. 90) defines reflexivity in simple terms as 'the recognition that the product of research inevitably reflects some of the background, milieu and predilections of the researcher'. This echoes Dörnyei's reminder that subjectivity is an aspect typical of qualitative research and therefore needs to be taken into consideration when discussing research quality (Dörnyei, 2007). As a former teacher of English, my closeness to the materials investigated in the present study and the context of their use may have led to a certain bias, compared to a researcher without this connection. That said, it was precisely my knowledge of texts connected to the EFL subject that motivated me to study them. My belief is, therefore, that I have managed to preserve a sufficiently critical view to my object of inquiry to conduct reliable and valid research.

4.4.2 Reliability

Reliability 'provides information on whether the data collection procedure is consistent and accurate' (Seliger & Shohamy, 1989, p. 185). Chalhoub-Deville (2006, p. 2) explains reliability in a broad sense as referring to the consistencies of data, scores, or observations obtained using elicitation instruments such as standardised tests, tasks completed by participants in a study, etc. If variations connected to circumstances such as changed

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[74] An exception is the BBC online news report analysed in section 7.2.3, where the sound and moving images included in the report are described in writing. It should also be noted that the digitally mediated, multimodal texts analysed in Chapter 7 are represented by screenshots, which means that all relevant details are not equally clearly rendered.

procedures, differences in test forms or different raters cause inconsistencies, the results of the study are not reliable (Dörnyei, 2007, p. 50).

The quantitative element of the present study has little in common with the 'classic' quantitative research which typically tests theories or hypotheses. Instead, it consists of categorisation and counting for the purpose of mapping relative distribution of given categories. The reliability of the genre typology constructed for the present study needs to be discussed, since the way in which the empirical material is categorised obviously has bearings on the quantitative results. A strategy to ensure consistency in the identification of genre categories was to anchor the typology in a set of criteria based on context and communicative goals (see section 4.2). Still, attempting to identify genre categories accommodating the plethora of text variants in EFL teaching, learning and testing had its challenges and limitations. For example, the text types used to identify the main categories were not mutually exclusive, and individual genres, irrespective of identification criteria, also partly overlapped in many cases. A similar problem was encountered by Grepstad (1997, pp. 164-165), who observed during the process of constructing a genre typology, that 'a genre map is like a fan of colours where the colours gradually melt into each other' (my translation). Such difficulties connected to categorisation may, of course, have weakened the reliability of the present research somewhat. However, each genre in the genre typology was described in terms of typical features in tables, and the texts included as empirical material were listed and grouped (see Appendix 2). These overviews made it possible to check and revise categorisations of texts and tasks, which arguably adds to the reliability of the study.

Hammersley (1992, p. 67, cited in Silverman, 2005) connects reliability of qualitative studies to 'the degree of consistency with which instances are assigned to the same category by different observers or by the same observer on different occasions'. This is especially important in forms of ethnographic research where 'the reader has to depend on the researcher's depiction of what was going on' (Silverman, 2005, p. 221). In the present study, the process of assigning texts to genre categories was characterised by variation in *inference level*[75] (Silverman, 2005) between texts for reception and tasks eliciting texts for production. That is to say, texts for reception consisted of published texts interpreted by the researcher as 'directly' fitting into a certain genre, which implied low inference level in the categorisation process. Texts for production, on the other hand, were represented by tasks that could

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[75] Low inference level means that details of the data are explicit and available; i.e. the need for inferencing is limited. By contrast, a high inference level is required of the reader where details of the empirical material cannot be observed first-hand (Silverman, 2005).

potentially be realised through a particular genre. Assigning tasks eliciting texts for production to a genre category was therefore based on the researcher's interpretation of which genre characteristics would be compatible with the task instructions. This 'detour' in the categorisation process made the inference level higher, which represents a potential weakness in the reliability of the study.

4.4.3 Validity

Validity is concerned with the degree to which inferences made by the researcher are supported by the empirical data and sensible from the perspective of previous research (Peräkylä, 2011). In quantitative research, validity 'refers to whether one can draw meaningful and useful inferences from scores on particular instruments' (Creswell, 2014, p. 250). A distinction is often made between *internal* and *external* validity. To ensure internal validity in heuristic, qualitative research, the researcher must demonstrate that inferences from the data are not affected by, for example, subjectivity (Seliger & Shohamy, 1989). External validity concerns the generalisability of the findings outside the situation where the research was conducted (Seliger & Shohamy, 1989, p. 105).

An aspect of the present study that might be questioned in terms of validity concerns research question 2. This question investigates the degree to which genres for production are also given as genres for reception in published learning materials and exams, attempting to provide answers by comparing summarised quantitative results for individual genre categories. These data do not give information on model texts provided in the *context* of tasks eliciting genres for production; consequently, it is not clear to what extent the learning materials and exam texts explicitly facilitate the use of model texts for writing. However, the rationale for the research question is to investigate overall *frequency of exposure* of relevant model genres that the students potentially experience through learning materials and exam sets. From this perspective, I believe that the statistical data provide valid information concerning the relation between genres for production and genres for reception.

In the present study, a number of text samples were selected for qualitative analysis and thus highlighted as representative of certain genres. A potential threat to research quality in qualitative studies is what Silverman (2005, p. 211) calls 'anecdotalism', i.e. selecting instances of data that support the argument of the researcher without stating criteria for the 'within-case' sampling. I attempted to avoid such anecdotalism by creating a system for random selection of genre samples for in-depth analysis, which was applied in the same way

to all categories of empirical material, although with some adjustments for the category of digitally mediated, multimodal texts (see 4.1.3.1, table 4.1).

Authenticity and credibility are terms frequently used in connection with validity in qualitative research (Creswell, 2014, p. 203). The present study is, in my view, apt for the purpose of drawing an authentic and credible map of genre patterns in texts published for use in the EFL subject for the first year of Norwegian upper secondary school. This conclusion is based on the following premises. First, the texts and tasks constituting the data material are connected to content-based learning activities, content-based language production and high-stakes testing. In other words, the material covers focal areas central to working towards and assessing achievement of the competence aims stated in the EFL subject curriculum. Second, the mapping of EFL genres is carried out by means of a typology grounded in the text culture of the subject itself and as such comprises all texts within the scope of the present study. The in-depth analyses are carried out using frameworks proven to be well-suited for studies of educational discourse (see examples of related research in Chapter 2).

A consequence of using a research design closely adapted to the context of a school subject is that results will not be directly relevant to discourse communities outside the domains of language teaching and learning. Although the limited generalisability of results may represent a weakness to the external validity of the present study, it can be argued that the findings have relevance for other studies investigating the role of texts as mediators in social and institutional contexts.

Thus, while there are certain problematic aspects to my proposed map of genres for reception and production, the map provides empirical information regarding the staple of texts published for use in English as a common core subject in Norwegian upper secondary school. The categorisation system is based on genre theory and grounded in the text culture of EFL education, and the models used to conduct the qualitative analyses of samples of frequent genres are based in theory enjoying long-standing credibility within the field of applied linguistics and education. As such, the present study meets, in my view, the validity standards required to inform further research, development and improvement of materials used in EFL teaching, learning and testing.

4.4.4 Criteria of quality in mixed methods research

Determining the degree of reliability and validity in a mixed methods study requires more than describing the quality of the methodological components separately. It needs to be

considered whether these components are 'combined or integrated in a way that the overall design displays complementary strengths and nonoverlapping weaknesses of the constituent methods' (Dörnyei, 2007, p. 63). Following Teddlie and Tashakkori (2003), Dörnyei (2007) regards *design validity* as a term particularly relevant for mixed methods studies. Arguing for the design validity of the study, the researcher needs to present evidence that the mixed methods design adds validity in comparison to a qualitative or a quantitative design (Dörnyei, 2007, p. 63).

In the case of the present study, there is no doubt that the overarching research question (see section 1.6.2) is more thoroughly answered by conducting mixed methods research. While the quantitative component maps patterns of genres and text types in terms of distribution, the qualitative component provides a close-up view of the most frequently occurring genres. In this way the research is designed to provide knowledge about genres and text types in the EFL subject across several dimensions, which would not have been possible to the same degree with a purely quantitative or qualitative approach.

4.4.5 Ethical considerations

The present study collected empirical data from published texts produced for use in an educational institution. Studying documents that were openly available and did not contain any form of personal or sensitive information, I did not have to apply for a license to store empirical data. Furthermore, unlike human participants in research projects, documents are unaffected by the research process, which implies fewer concerns related to reflexivity (Bowen, 2009).

The exam papers included as empirical material are issued by Norwegian education authorities and are, as such, official documents. The textbooks and pertaining educational websites, on the other hand, are issued by private publishing houses. Drawing attention to specific sets of learning materials may of course contribute to positive or negative publicity for the publication in question. On the other hand, the textbooks and websites were selected as representing the leading publishers in the market; there were no commercial interests involved in the research. Furthermore, the study did not assess the relative quality of the material and so did not present any form of evaluation favouring one publisher over another.

In the present project, texts were selected, categorised and grouped according to certain criteria. This implied describing and discussing the texts removed from the context in which they were presented, i.e. the exam set, the textbook or the educational website. To a certain

degree, treating texts in this manner disrupts the wholeness of the exam set or the book and thus disregards the authors' composition of a cohesive range of texts. It is therefore important to reiterate the aim of the present study, which is to map patterns of genres and text types in materials for teaching, learning and testing in order to inform discussions of the role of texts in the EFL subject.

4.4.6 Possible limitations

In the next paragraphs, a number of possible limitations of the present study will be discussed. These concern, first, the disparity of the texts included as empirical material, and second, certain categories in the genre typology developed for the present study.

Comparing the distribution of texts for reception and that of texts for production has potential limitations. This is due to the fact that the categorising of tasks eliciting texts for production was based on a higher inference level than the corresponding categorising of texts for reception (see section 4.4.2). However, this concern is alleviated somewhat by the fact that all tasks included in the empirical material is listed in Appendix II. Although the texts of longer tasks are not quoted in full, the parts of the texts that indicate potential genre characteristics are included.

The inclusion of web-based texts as empirical material represents another possible limitation of the present study. In contrast to a printed book or document preserved on paper, web resources are more dynamic. Pages may be changed (as exemplified by Martinec and van Leeuwen's (2009) analysis of the EU's homepage in section 3.4.2), and links may 'die'. In that sense, websites as a research arena can be compared to a 'live' context of a classroom, where it is impossible to reproduce all the details of the empirical material. Thus, regarding the analysis of material extracted from EFL websites, the reader needs to rely on the researcher's notes and judgment more than in cases where a fully preserved document is available (cf. Silverman, 2005).

Moreover, as discussed in 3.4.2, hyperlinked texts generally lend themselves to a way of reading and using that is inherently different from texts printed on paper. Analysing a screenshot of a web-based text does not do justice to its potential as a text for reception used in EFL learning, as this represents a limited part of a designed whole. However, it was beyond the scope of the present study to explore potentials for learning involved in *following* possible trajectories of digitally mediated texts. The in-depth analysis of web-based texts was limited to aspects of representation and communication included in the screenshot.

A consequence of applying an empirically based genre typology is that certain genre categories represent particular versions of genres that are well-known within the EFL text culture, but have different inherent characteristics in other discourse communities. An example is *introductory text*, which is characterised as descriptive and deictic in the present study. As such, it does not correspond to Swales's analysis of the research article introduction as genre. Yet another conceptualisation of introductory text is presented by Skulstad (2002, 2008), who describes the introductory text as having strong elements of persuasion when introducing environmental reports and annual reports.

Certain elements in my genre typology, in particular the digitally mediated genres *blog front page/blog entry* and *homepage*, could be contested on the grounds that they are formats which in theory may contain any content imaginable. However, several scholars have used the genre concept also in descriptions of digitally mediated forms of communication. Miller and Shepherd (2004) argue in their article 'Blogging as Social Action: A Genre Analysis of the Weblog' that '[w]hen a type of discourse or communicative action acquires a common name within a given context or community, that's a good sign that it's functioning as a genre'. In the same vein, Herring et al. (2005, p. 143) identify blog as a genre, referring to definitions of genre both from the New Rhetoric and the ESP tradition (cf. section 3.2 above). In the context of the EFL subject, there is no doubt that new digital genres such as blog front page/blog entry and homepage are carriers of particular communicative goals related to learning (see descriptions of individual genres in section 4.3), which give them a role similar to other genres for reception and production in EFL teaching and learning activities. This is also in line with Myers' reasoning, when he discusses new, digital writing formats and contends that '[b]logs and wikis are genres of text defined not so much by their form or content as by the kinds of uses to which they are put (…)' (Myers, 2010, p. 15).[76]

4.5 Chapter summary

This chapter has presented the research design of the present study, explained how the study sets out to make explicit features of the text culture of the subject of English in Norwegian upper secondary school. It is a longitudinal mixed methods research design, combining a quantitative and a qualitative strand of analysis across two curriculum periods. The quantitative strand maps the distribution of genres for reception and production in materials

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[76] In this connection it should be noted that in terms of categorisation, the present study identifies blog on the level of medium, and blog front page/blog entry on the level of genre (see Fig. 4.2).

for teaching, learning and testing, while the qualitative strand consists of in-depth analyses of the most frequent genres for reception and production, where a separate focus is directed to digitally mediated, multimodal genres. The methodological framework of the study builds on elements from Halliday's systemic functional linguistics, on models informed by social semiotic theory, and on theory of genre and text type. These theoretical strands are brought together by a common perspective of language use[77] as a means of acting in social contexts, or, in Halliday's terms, *language as social semiotic*.

The chapter has further presented an empirically based typology of EFL genres consisting of 36 individual genres grouped into 6 main categories. Details concerning the selection of empirical material have also been presented in this chapter. National exam sets and textbooks from the two curriculum periods R94 and LK06 are included in the corpus, along with EFL websites from LK06.

The final part of the chapter has discussed questions of reliability, validity, ethical considerations and possible limitations connected to the research design of the present study and concluded that despite minor concerns, the study fulfills the quality criteria required to provide new knowledge and insights in the field of EFL teaching, learning and testing.

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[77] Language use is here also extended to expressing meaning through other semiotic modes.

Chapter 5:

A quantitative study of genre patterns in EFL materials for teaching, learning and testing

5.1 Introduction

This chapter will present the quantitative strand of the present project. The aim of the quantitative study was to answer the first two research questions, repeated here for convenience:

1) What is the distribution of genres and text types in published materials for teaching, learning and testing in the EFL subject, and how has this changed between the two curriculum periods R94 and LK06?
2) To what extent are genres for production elicited in tasks also given as genres for reception?

The quantitative results from the investigation of EFL exam papers, textbooks and websites will be presented in the following sequence: first, the distribution of genres for reception from *Reform 94* and the *Knowledge Promotion 2006,* respectively; second, the distribution of tasks eliciting genres for production from the two curriculum periods. As previously stated, the quantitative analysis of the educational websites was limited to material from LK06. From the surface level of the websites, texts for production were registered as well as texts for reception. Only texts for reception were registered from the hyperlinked level (see section 4.3).

The results from the quantitative strand of the study will be presented by way of tables, figures and comments. Subsequently, salient findings will be summarised and discussed in relation to research questions 1) and 2). The discussion will consider potential gains and losses connected to genre patterns in the two curriculum periods R94 and LK06. Further, findings will be discussed in light of the aims of the current EFL subject curriculum (LK06) and general principles of language teaching and learning. An important point in the discussion will be the extent to which the distribution of genres and text types in EFL material can be characterised as sufficiently broad and varied, or if there are gaps that could be filled in order to promote learning in more constructive ways.

5.2 Genres in written examinations

5.2.1 Distribution of genres for reception in examinations

As outlined in section 4.3.2, the part of the empirical material extracted from national written examinations consisted of 173 embedded and attached texts for reception, representing 50 texts from R94 and 123 texts from LK06. Each text for reception was registered and placed in a genre category according to the criteria listed in section 4.2. Occurrences of individual genres for reception were summarised, and distribution among individual genre categories and main categories was compared between R94 exams and LK06 exams.

5.2.1.1 Genres for reception in Reform 94 exams

The distribution of genres for reception in R94 exams is shown in Table 5.1.

Table 5.1: Genres for reception in R94 exams

Genre category	Number		Percentage	
Descriptive genres		9		18.0%
Introductory text	8		16.0%	
Map/schematic outline/chart/table	1		2.0%	
Expository genres		6		12.0%
Expository article	1		2.0%	
News report	4		8.0%	
Feature article	1		2.0%	
Dialogic genres		7		14.0%
Formal letter	5		10.0%	
Dialogue/interview	1		2.0%	
Instructional text	1		2.0%	
Argumentative genres		17		34.0%
Argumentative article	1		2.0%	
Persuasive essay	2		4.0%	
Short opinion statement	4		8.0%	
Letter to the editor	5		10.0%	
Advertisement	4		8.0%	
Information brochure	1		2.0%	
Narrative/poetic genres		9		18.0%
Story	3		6.0%	
Novel excerpt	2		4.0%	
Biography	1		2.0%	
Song lyrics	3		6.0%	
Reflective genres		2		4.0%
Personal text	2		4.0%	

Argumentative genres emerged as the highest scoring main category among texts for reception in R94 exam sets, representing a third of the total. The most frequent individual genres in the argumentative category were letter to the editor, advertisement and short opinion statement. These are genres that typically convey messages of a persuasive or provocative

kind, which are likely to elicit a reaction and thereby promote engagement on the part of the student.

The main genre categories with the second highest score were those of descriptive and narrative/poetic genres, each of which amounted to nearly twenty per cent. The dominant genre in the descriptive category was introductory text, which was the individual genre occurring most frequently altogether in this part of the empirical material. The frequency of introductory text was unsurprising considering its function of introducing other texts. Within the narrative/poetic category there was a more even distribution among individual genres, as story, novel excerpt and song lyrics all emerged with relatively high scores.

The figures of expository and dialogic genres were both in the area between ten and fifteen per cent. One single genre dominated in each of these main categories: news report among the expository genres and formal letter in the dialogic category. Neither of these results came across as surprising. News report is a genre that is generally well suited to elicit comments to a current event. Formal letter was specifically mentioned in the R94 subject curriculum as a recommended genre to teach (see section 2.2.1), which made it natural to include in exams.

5.2.1.2 Genres for reception in LK06 exams

The total number of texts for reception was considerably higher in LK06 exams than in those from R94, due to the introduction of preparation booklets (see section 2.2.2). Table 5.2 shows the genre distribution of the 123 texts for reception in EFL exams from LK06.

Table 5.2: Genres for reception in LK06 exams

Genre category	Number		Percentage	
Descriptive genres		**33**		**26.8%**
Introductory text	28		22.8%	
Summary	1		0.8%	
Map/schematic outline/chart/table	3		2.4%	
Timeline	1		0.8%	
Expository genres		**9**		**7.3%**
Expository article	2		1.6%	
News report	6		4.9%	
Feature article	1		0.8%	
Dialogic genres		**15**		**12.2%**
Formal letter	1		0.8%	
Personal letter	2		1.6%	
Dialogue/interview	5		4.1%	
Instructional text	7		5.7%	
Argumentative genres		**28**		**22.8%**
Argumentative article	2		1.6%	
Persuasive essay	5		4.1%	
Short opinion statement	13		10.6%	
Letter to the editor	1		0.8%	
Advertisement	5		4.1%	
Information brochure	2		1.6%	
Narrative/poetic genres		**29**		**23.6%**
Novel excerpt	7		5.7%	
Biography	2		1.6%	
Cartoon/comic strip	8		6.5%	
Poem	8		6.5%	
Song lyrics	4		3.3%	
Reflective genres		**9**		**7.3%**
Personal text	6		4.9%	
Blog front page/blog entry	3		2.4%	

The main category of descriptive genres had the highest score among genres for reception in the LK06 exams, representing more than a quarter of the total. Introductory text was the dominant individual genre here as in the R94 results. Representations of other descriptive genres were scant; the only genre that exceeded one sample was the multimodal genre map/schematic outline/chart/table of statistics. There were, however, fewer entries from this individual genre category than might have been expected, considering that numeracy was introduced as a basic skill in the LK06 curriculum. This basic skill involves the ability to interpret and comment on tables, charts, etc.

The main category of narrative/poetic genres came second among LK06 exam genres for reception, emerging with twenty-four per cent and thus a higher score than in R94. Here poem and cartoon/comic strip were the most frequent individual genres, with novel excerpt closely following. Tables 5.1 and 5.2 show interesting shifts among individual categories in the narrative/poetic category between the two curriculum periods. Cartoon/comic strip and poem,

genres which did not occur in the R94 exams, both scored six and a half per cent in the LK06 results. On the other hand, song lyrics had a higher percentage score in R94 exams. A further difference was that narrative prose was almost exclusively represented by novel excerpts in the LK06 exams, whereas R94 exams also included short stories among genres for reception. In my view, these differences suggest subtle changes in the text culture of the EFL subject that cannot be explained by explicit changes in the subject curricula.

While the category of argumentative genres had highest score in the R94 results, this main category ranked third in frequency in LK06 exams. As for the internal distribution within argumentative genres, there was a change between the two curriculum periods. While letter to the editor was the largest individual genre within this main category in R94, short opinion statement dominated the argumentative category in LK06 results with a score of more than ten per cent. The decline in letter to the editor may, in part, be owing to the digitisation of news media and changes in general communication habits: members of the public can now voice their opinions in the form of posted comments to online texts instead of composing a more elaborate letter to the editor.

Expository genres for reception saw a decline from R94 to LK06 from twelve to seven and a half per cent. However, the distribution of individual genres within this main category remained surprisingly unchanged: news report was the single largest category here, and there was one occurrence of feature article registered in each of the two curriculum periods. The low score in LK06 exams of the main category as a whole was somewhat surprising considering that explanations and comparisons are typical features of expository genres (see sections 3.5.3 and 4.2), and that the competence aims in the LK06 subject curriculum imply the ability to explain, elaborate and discuss (see section 2.2.1). These writing acts could have been demonstrated and exemplified in the exam sets by including a higher number of texts for reception characterised by the expository text type.

The internal genre distribution within dialogic genres showed a different pattern. While the main category emerged with a relatively similar percentage in both curriculum periods, the most frequent individual genres within the main category changed from formal letter in R94 to instructional text and dialogue/interview in LK06. As pointed out in the previous section, formal letter was specified as a recommended genre to teach and learn in R94, but this was not the case in the LK06 subject curriculum.

The main category of reflective genres had a score of merely four per cent in the R94 sets, but increased somewhat in LK06. This was in part caused by a by a few occurrences of blog front page/blog entry, a genre which was not represented in the R94 exams.
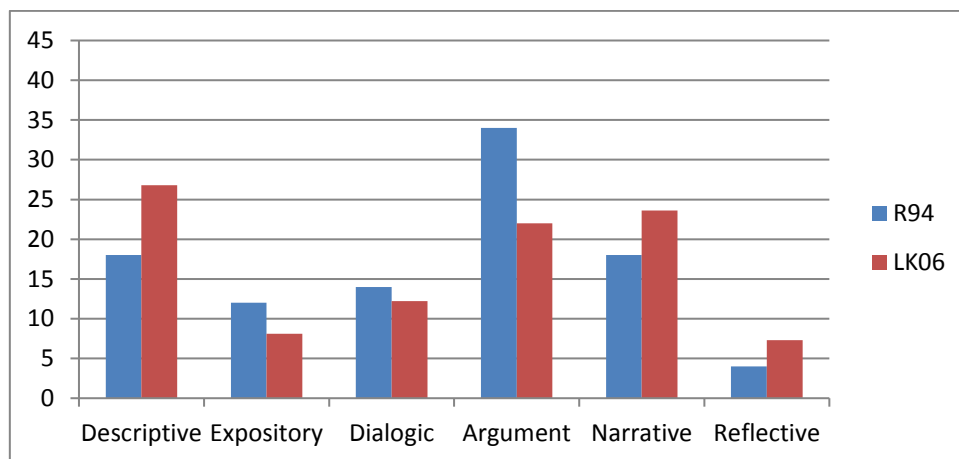
Fig. 5.1: Comparison of genres for reception in R94 and LK06 exams

As shown in fig. 5.1, the most notable changes from R94 to LK06 in the scores of main categories of genres for reception were a considerable decline in argumentative genres and an increase within descriptive and narrative/poetic genres. There was also a certain increase in reflective genres and a moderate decrease in expository genres for reception from R94 to LK06.

5.2.2 Distribution of tasks eliciting genres for production in examinations

The exam sets contained altogether 75 task options from R94 and 63 task options from LK06. Based on the task instructions, each text for production was placed in a genre category according to the criteria outlined in section 4.2. Eight task options from the R94 sets appeared to represent two equal solutions in terms of genre choice; in these cases, both alternatives were registered and counted. Consequently, the sum of tasks eliciting genres for production in R94 exams totalled 83. In the LK06 part of the corpus material, three of the task options in LK06 exams were perceived as having two possible genre solutions, resulting in a total of 66 task options.

5.2.2.1 Tasks eliciting genres for production in R94 exams

Eighty-three tasks eliciting texts for production were registered in the part of the corpus material extracted from the R94 exam sets. The results are shown in table 5.3.

Table 5.3: Tasks eliciting genres for production in R94 exams

Genre category	Number		Percentage	
Descriptive genres		**1**		**1.2%**
Factual text	1		1.2%	
Expository genres		**30**		**36.1%**
Expository article	10		12.0%	
Expository talk/presentation	3		3.6%	
Essay exploring a topic	12		14.5%	
Analysis of literature, film etc.	4		4.8%	
Feature article	1		1.2%	
Dialogic genres		**3**		**3.6%**
Formal letter	2		2.4%	
Personal letter	1		1.2%	
Argumentative genres		**22**		**26.5%**
Argumentative article	15		18.1%	
Persuasive essay	5		6.0%	
Letter to the editor	1		1.2%	
Information brochure	1		1.2%	
Narrative/poetic genres		**18**		**21.7%**
Story	17		20.5%	
Biography	1		1.2%	
Reflective genres		**9**		**10.8%**
Personal text	8		9.6%	
Diary entry	1		1.2%	

As shown in Table 5.3, the main category of expository genres covered the highest number of task options, with thirty-six per cent of the total. Essay exploring a topic was the most frequent individual genre within this category, followed by expository article.

Argumentative genres came in second, representing a quarter of the tasks eliciting texts for production. Here argumentative article was the most frequently occurring genre. Characterised by discussing for and against a particular issue, then drawing a conclusion at the end, this genre enjoys a long-standing tradition in L1 writing (Berge, 1988) as well as in the EFL subject. Persuasive essay, on the other hand, had rather scant representation in R94 exams.

The main category of narrative/poetic genres also had a high score, amounting to more than twenty per cent of the total. This was due to the frequent occurrence of tasks eliciting story as genre for production, which was unsurprising considering that story was explicitly

mentioned in the R94 EFL subject curriculum as one of the genres that the students should be able to write.

Reflective genres represented around ten per cent of tasks eliciting genres for production in R94. Personal text dominated in this category, which made it the fifth most frequently elicited genre for production in R94 exams.

Dialogic genres had less than four per cent of the occurrences, and tasks eliciting descriptive genres were all but absent in the R94 results. In other words, these two main categories were only marginally represented among exam genres from the R94 curriculum period.

5.2.2.2 Tasks eliciting genres for production in LK06 exams

Sixty-six tasks eliciting texts for production were registered in the part of the corpus material extracted from the LK06 exams. The results are shown in table 5.4.

Table 5.4: Tasks eliciting genres for production in LK06 exams

Genre category	Number		Percentage	
Descriptive genres		**1**		**1.5%**
Report	1		1.5%	
Expository genres		**30**		**45.5%**
Expository article	10		15.1%	
Expository talk/presentation	2		3.0%	
Essay exploring a topic	4		6.1%	
Analysis of literature, film etc.	11		16.7%	
Feature article	3		4.5%	
Dialogic genres		**4**		**6.1%**
Formal letter	1		1.5%	
Instructional text	3		4.5%	
Argumentative genres		**19**		**28.7%**
Argumentative article	15		22.7%	
Manuscript for argumentative talk	2		3.0%	
Persuasive essay	2		3.0%	
Narrative/poetic genres		**6**		**9.1%**
Story	4		6.1%	
Biography	2		3.0%	
Reflective genres		**6**		**9.1%**
Personal text	6		9.1%	

In the LK06 exam sets the main category of expository genres dominated by far, approaching half of the total number of tasks eliciting texts for production. The internal distribution of individual genres differed from that of R94. In LK06, analysis of literature or film and expository article had almost identical scores, exceeding fifteen per cent of the total. This was a dramatic increase for analysis of literature or film, which scored around five per cent in R94

exams. Another salient result concerned essay exploring a topic, which emerged with merely six per cent in the LK06 results, although it approached fifteen per cent in R94. This indicates that literary texts and films became more important topics for discussion in exam writing than was the case during the R94 curriculum period, whereas the opportunity of writing to explore in more open and free terms was less frequent in LK06 exams.

Argumentative genres had the second highest score of the main categories, with argumentative article as the dominant individual genre. Put together, the categories of expository and argumentative genres constituted almost three-quarters of texts for production in LK06 exams, which reflects the recurrent mention of the writing act *discuss* in the competence aims of the LK06 EFL subject curriculum (see section 2.2.1).

Like in the R94 exams, the LK06 results within descriptive genres were limited to one occurrence, and dialogic genres had also modest scores. Within dialogic genres, tasks eliciting both formal and personal letters had almost disappeared as main assignment in the LK06 exams, while instructional text was represented only in exam sets from LK06. As previously mentioned, formal letter was no longer specifically mentioned in the subject curriculum. Besides, one of the principles governing the exam is that the student is expected to make use of acquired knowledge and be able to discuss a topic (see e.g. *Exam guide*, 2014), which favours expository and argumentative genres for production over genres where other text types are predominant.

In the LK06 results tasks eliciting narrative genres for production were reduced to less than ten per cent, compared to well over twenty per cent in R94 exams. Story was elicited in more than twenty per cent of tasks in R94, but dropped to a mere six per cent in LK06 exams. This indicated that students who preferred narrative writing, could be reasonably certain of the opportunity to do so in the R94 exams, but would have to be prepared to write the most extensive exam text within an analytic genre in the LK06 exams. The fact that story was explicitly mentioned as a recommended genre for production in the R94 subject curriculum but not in LK06, may explain this phenomenon, along with the increased focus on discussion in the LK06 subject curriculum.
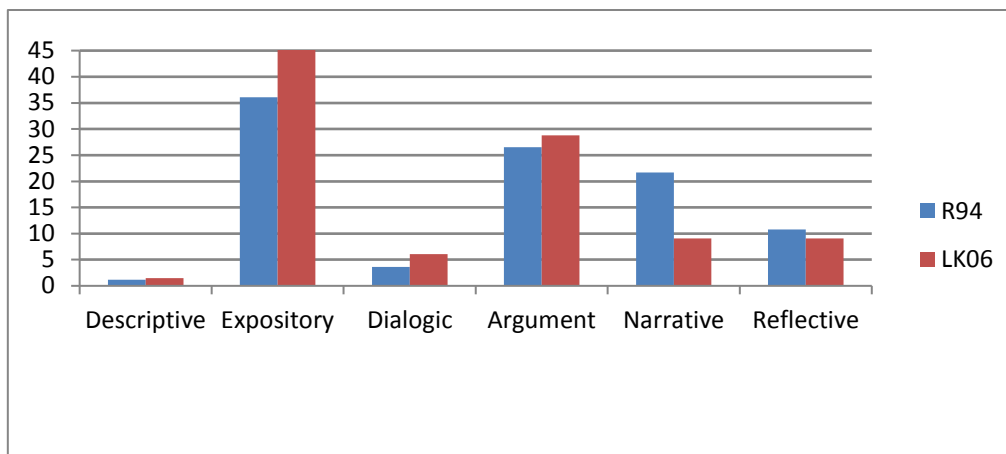
Fig. 5.2 Comparison of tasks eliciting genres for production in R94 and LK06 exams

As shown in fig. 5.2, there was a more even distribution in the R94 exams than in the LK06 sets among the dominant main categories of tasks eliciting genres for production, i.e. expository, argumentative and narrative/poetic genres. In LK06 exams, there was a gap of seventeen percentage points between expository genres, which scored highest, and argumentative genres, which came second. The most salient overall change, however, was undoubtedly the strongly reduced position of tasks eliciting narrative/poetic genres for production in LK06 exams.

5.3 Textbook genres

5.3.1 Distribution of genres for reception in textbooks

As stated in section 4.3, four EFL textbooks from each of the curriculum periods of R94 and LK06 were selected as sources of empirical material for the present study.

5.3.1.1 Genres for reception in R94 textbooks

The number of texts for reception in R94 textbooks totalled 708. Table 5.5 shows the distribution of genres for reception in this part of the empirical material.

Table 5.5: Genres for reception in R94 textbooks

Genre category	Targets	Passage	Gaining	Flying C.	Total
Descriptive	**48**	**61**	**28**	**98**	**235 (33.2%)**
Factual texts	14	25	10	48	97 (13.7%)
Introductory texts	16	26	9	27	78 (11.0%)
Report	1	0	1	2	4 (0.6%)
Summary	0	1	0	1	2 (0.3%)
Map/sch./chart/table	16	6	8	18	48 (6.8%)
Timeline	1	3	0	2	6 (0.8%)
Expository	**17**	**12**	**20**	**26**	**75 (10.6%)**
Expository article	15	8	14	19	56 (7.9%)
Analysis of lit./film	0	0	1	0	1 (0.1%)
News report	2	3	1	4	10 (1.4%)
Feature article	0	1	4	3	8 (1.1%)
Dialogic	**8**	**9**	**15**	**8**	**40 (5.6%)**
Formal letter	1	4	4	2	11 (1.6%)
Personal letter	2	1	3	3	9 (1.3%)
Dialogue/interview	4	1	2	3	10 (1.4%)
Instructional text	1	3	6	0	10 (1.4%)
Argumentative	**20**	**13**	**24**	**35**	**92 (13.0%)**
Argumentative article	1	0	4	1	6 (0.8%)
Argumentative talk/presentation	0	1	2	0	3 (0.4%)
Short op. statement	3	4	3	26	36 (5.1%)
Persuasive essay	1	0	4	0	5 (0.7%)
Letter to the editor	2	0	0	0	2 (0.3%)
Advertisement	10	6	11	7	34 (4.8%)
Information brochure	3	1	0	0	4 (0.6%)
Review	0	1	0	1	2 (0.3%)
Narrative/poetic	**48**	**47**	**70**	**68**	**233 (32.9%)**
Story	14	15	17	15	61 (8.6%)
Novel excerpt	0	1	4	3	8 (1.1%)
Biography	18	3	24	16	61 (8.6%)
Play/film script	1	2	1	2	6 (0.8%)
Cartoon/comic strip	2	0	2	13	17 (2.4%)
Poem	7	20	17	9	53 (7.5%)
Song lyrics	6	3	5	6	20 (2.8%)
Joke/humorous text	0	3	0	4	7 (1.0%)
Reflective	**10**	**5**	**6**	**12**	**33 (4.7%)**
Personal text	10	5	6	10	31 (4.4%)
Diary entry	0	0	0	2	2 (0.3%)

As shown in table 5.5, the main category of descriptive genres had the highest figure among R94 textbook genres for reception, closely followed by narrative/poetic genres. Between them, these two main categories represented two-thirds of the total.

Regarding the internal distribution of individual genres within the main categories, the individual genres story, biography and poem had relatively high scores within narrative/poetic genres, and the distribution between them was even. This suggested that work with literary texts had high priority in R94 textbooks. Within the descriptive genres, introductory text and factual text both emerged with high figures. Factual text was, in fact, the individual genre

with the highest score altogether among texts for reception in R94 textbooks. The fact that it scored higher than introductory text, was somewhat surprising, considering that introductory texts lead into upcoming texts and therefore occur frequently, as mentioned in 5.2.1 above.

The expository category had relatively scant representation among texts for reception in R94 textbooks, representing little more than ten per cent. Within this category, however, expository article stood out with a relatively high score of close to eight per cent of the total.

Among argumentative genres, short opinion statement and advertisement had the highest scores, both of around five per cent. These genres are typically short and pointed, typically with persuasive aspects making them well suited to elicit responses from students.

The dialogic genre category was the only main category to have a fairly even distribution among all the genres represented. Formal and personal letters had approximately equal scores, as did instructional text and dialogue/interview. None of these genres, however, had a figure exceeding one and a half per cent of the total numbers of texts for reception in R94 textbooks.

The main category of reflective genres had the lowest score among genres for reception in textbooks from the R94 curriculum period. It should be noted, however, that this main category contains very few individual genres. The individual genre of personal text, which dominated this main category, had a relatively high score of four and a half per cent.

5.3.1.2 Genres for reception in LK06 textbooks

In LK06 textbooks the number of texts for reception amounted to 782. Table 5.6 presents the distribution of genres for reception from this part of the corpus material.

Table 5.6: Genres for reception in LK06 textbooks

Genre category	Targets	Passage	Stunt	N.Exp.	Total
Descriptive	**76**	**48**	**72**	**81**	**277 (35.4%)**
Factual text	30	7	31	40	108 (13.8%)
Introductory text	18	28	26	28	100 (12.8%)
Report	0	0	0	2	2 (0.3%)
Summary	1	2	0	0	3 (0.4%)
Map/schem./chart/table	25	9	8	8	50 (6.4%)
Timeline	2	2	7	3	14 (1.8%)
Expository	**17**	**17**	**28**	**11**	**73 (9.3%)**
Expository article	14	14	20	8	56 (7.2%)
Analysis of lit./film	3	0	1	0	4 (0.5%)
News report	0	3	5	2	10 (1.3%)
Feature article	0	0	2	1	3 (0.4%)
Dialogic	**3**	**7**	**6**	**12**	**28 (3.6%)**
Formal letter	1	0	0	3	4 (0.5%)
Personal letter	0	2	0	2	4 (0.5%)
Dialogue/interview	0	3	3	4	10 (1.3%)
Instructional text	2	2	3	3	10 (1.3%)
Argumentative	**10**	**5**	**27**	**44**	**86 (11.0%)**
Argumentative article	0	0	3	2	5 (0.6%)
Argumentative talk/presentation	1	1	2	2	6 (0.8%)
Short opinion statement	4	1	18	31	54 (6.9%)
Persuasive essay	1	0	3	0	4 (0.5%)
Letter to the editor	0	0	0	1	1 (0.1%)
Advertisement	1	0	1	5	7 (0.9%)
Information brochure	1	2	0	2	5 (0.6%)
Review	2	1	0	1	4 (0.5%)
Narrative/poetic	**75**	**45**	**106**	**76**	**302 (38.6%)**
Story	21	10	15	13	59 (7.6%)
Novel excerpt	4	2	6	6	18 (2.3%)
Biography	32	10	47	24	113 (14.5%)
Play/film script	4	1	5	4	14 (1.8%)
Cartoon/comic strip	0	0	2	5	7 (0.9%)
Poem	11	11	24	16	62 (7.9%)
Song lyrics	3	9	5	1	18 (2.3%)
Joke/humorous text	0	2	2	7	11 (1.4%)
Reflective	**1**	**3**	**4**	**8**	**16 (2.1%)**
Personal text	1	3	3	8	15 (1.9%)
Blog front p./blog entry	0	0	1	0	1 (0.1%)

The main category of narrative/poetic genres had the highest scores among genres for reception in LK06 textbooks, approaching forty per cent. Biography was the dominant individual genre within this category, mainly due to two of the textbooks' frequent use of author biographies as introductions to literary texts. The high scores of the narrative/poetic category can also presumably be explained by the prominent position that literary texts have had for generations in materials for upper secondary English (Fenner & Ørevik, 2018). As for individual genres, both story and poem had rather stable scores from R94 to LK06. The genre

play/film script increased in LK06 textbooks, probably due to a curricular change: unlike R94, film was explicitly included as object of study in the LK06 subject curriculum.

Descriptive genres for reception had the second highest score altogether in LK06 textbooks. As in the R94 results, factual text dominated the descriptive category, with introductory text coming second. In other words, the pattern of descriptive genres for reception was similar in textbooks from the two curriculum periods, but differed strongly from the results of the exams (see section 5.2.1). In parallel to the results from the exams, the genre map/schematic outline/chart/table of statistics did not have a higher score in LK06 than in R94. The stability of the score for this genre suggests that such texts have been an important part of the EFL text culture also prior to LK06. In other words, it might seem that the introduction of numeracy as a basic skill has formalised an already existing aspect of the EFL text culture.

The main category of argumentative genres ranked third, although with a considerable gap to the two highest scoring main categories. Within argumentative genres, short opinion statement represented almost seven per cent of texts for reception in LK06 textbooks, slightly higher than the five-percent score from R94. Although short opinion statement was particularly favoured by two of the textbooks, the fact that short opinion statement had high scores also as genre for reception in LK06 exams suggests that it has acquired a solid position as genre for reception in the EFL text culture during the latest curriculum period. Advertisement as genre for reception, on the other hand, had a considerably lower score in LK06 textbooks than in R94, which ties in with the results from the exams (see section 5.2.1). This result can probably be explained by the disappearance of formal letter as recommended genre for production.
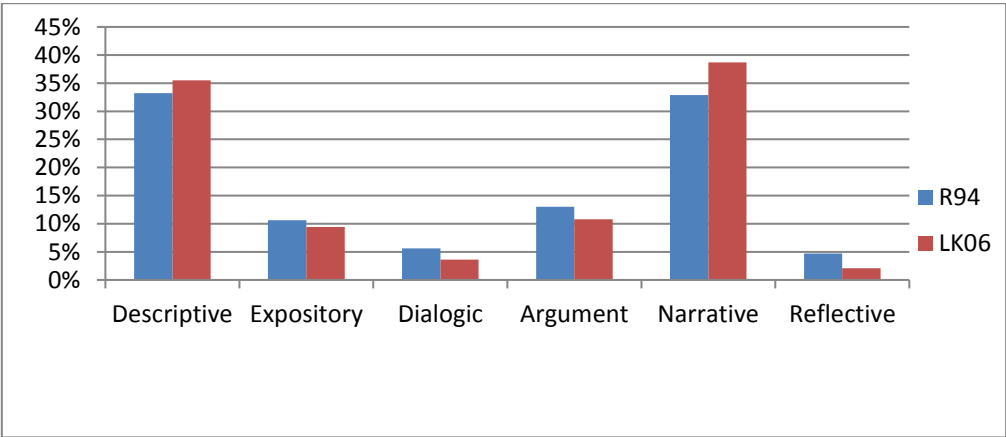
Fig. 5.3 Comparison of genres for reception in R94 and LK06 textbooks

In parallel to the R94 results, expository genres emerged with modest scores for the category as a whole, but with a score of around seven per cent for expository article. News report had almost identical scores as genre for reception in R94 and LK06 (1.3-1.4 per cent). Feature article declined from R94 to LK06, and analysis of literature or film as genre for reception was almost non-existent in textbooks from both curriculum periods. This is interesting in light of the very high results for analysis of literature or film as genre for production in exams. Similarly, argumentative article was one of the most frequently elicited genres in exams both in R94 and LK06, but the score of this genre for reception in textbooks did not even reach one per cent in either of the curriculum periods.

The main categories of dialogic and reflective genres represented only marginal percentages in LK06 textbooks, and both categories saw a certain decline compared to the R94 results. Within dialogic genres for reception, dialogue/interview and instructional text scored highest. The frequency of these genres was almost unchanged from R94 to LK06, in contrast to formal letter and personal letter, which had lower scores in LK06. The main category of reflective genres was almost exclusively represented by personal text. This individual genre had relatively high representation in R94 textbooks, but decreased in LK06.

Table 5.7 shows the five individual genres for reception with the highest scores in R94 and LK06 textbooks.

Table 5.7: Top five individual genres for reception in R94 and LK06 textbooks

	Reform 94		Knowledge Promotion 2006	
1.	Factual text	13.7%	Biography	14.5%
2.	Introductory text	11.0%	Factual text	13.8%
3.	Biography Story	8.6%	Introductory text	12.8%
4.	Expository article	7.9%	Poem	7.9%
5.	Poem	7.5%	Story	7.6%

As shown, the dominant individual genres for reception in textbooks were largely the same in both curriculum periods. The high frequency of factual text and introductory text remained constant. As explained above, the difference in score between R94 and LK06 textbooks regarding the biography genre seemed to be due to structural patterns in individual books rather than an overall tendency. The literary genres story and poem also retained their positions among the five most frequent genres in LK06. Expository article had a slightly

lower frequency in LK06 textbooks than in those from R94, but it should be noted that the difference in score was less than one percentage point.

5.3.2 Distribution of tasks eliciting genres for production in textbooks

5.3.2.1 Tasks eliciting genres for production in R94 textbooks

In the textbooks from R94, altogether 398 tasks eliciting texts for production were registered. Table 5.8 shows the distribution of these in the textbooks from the R94 curriculum period.

Table 5.8: Tasks eliciting genres for production in R94 textbooks

Genre category	Targets	Passage	Gaining	Flying C.	Total
Descriptive	**31**	**13**	**16**	**14**	**74 (18.6%)**
Factual texts	11	8	6	9	34 (8.6%)
Report	6	0	2	2	10 (2.5%)
Summary	9	4	7	3	23 (5.8%)
Map/sch. outline/chart/table	3	0	0	0	3 (0.7%)
Timeline	2	1	1	0	4 (1.0%)
Expository	**27**	**21**	**20**	**11**	**79 (19.9%)**
Expository article	11	3	2	1	17 (4.3%)
Expository talk/presentation	5	5	2	3	15 (3.8%)
Essay exploring a topic	2	1	7	1	11 (2.8%)
Analysis of lit./film	8	6	6	3	23 (5.8%)
News report	1	5	2	3	11 (2.8%)
Feature article	0	1	1	0	2 (0.5%)
Dialogic	**26**	**12**	**18**	**25**	**81 (20.4%)**
Formal letter	6	3	4	7	20 (5.0%)
Personal letter	13	2	7	4	26 (6.5%)
Dialogue/interview	5	4	7	12	28 (7.1%)
Instructional text	2	3	0	2	7 (1.8%)
Argumentative	**21**	**13**	**11**	**12**	**57 (14.4%)**
Argumentative article	5	5	4	3	17 (4.3%)
Argumentative talk/present.	1	2	0	1	4 (1.0%)
Short opinion statement	1	0	2	0	3 (0.7%)
Persuasive essay	4	1	1	1	7 (1.8%)
Letter to the editor	3	1	2	4	10 (2.5%)
Advertisement	1	2	1	1	5 (1.3%)
Information brochure	5	1	0	1	7 (1.8%)
Review	1	1	1	1	4 (1.0%)
Narrative/poetic	**11**	**24**	**16**	**17**	**68 (16.9%)**
Story	5	13	8	8	34 (8.6%)
Biography	5	5	4	3	17 (4.0%)
Play/film script	0	2	0	2	4 (1.0%)
Poem	1	4	4	3	12 (3.0%)
Song lyrics	0	0	0	1	1 (0.3%)
Reflective	**12**	**7**	**17**	**3**	**39 (9.8%)**
Personal text	10	3	11	1	25 (6.3%)
Diary	2	4	6	2	14 (3.5%)

Largely speaking, in the R94 part of the textbook material, the distribution of tasks eliciting texts for production turned out to be fairly even among the main genre categories. Although

the main category of reflective genres was an exception in this regard, this must be considered in light of the low number of individual genres pertaining to this main category.

The main category of dialogic genres had the highest score among tasks eliciting genres for production in R94 textbooks, closely followed by the categories of expository and descriptive genres. Dialogue/interview was the individual genre occurring most frequently in the dialogic category, with a score of seven per cent. However, tasks eliciting the genres formal letter and personal letter combined constituted more than eleven per cent of the total. The score of tasks eliciting instructional text as genre for production was marginal, with less than two per cent.

Among expository genres, analysis of literature or film had the highest figure. It should be noted that this genre includes tasks eliciting mere elements of analyses, such as character descriptions and comments to poems, in addition to more extensive analyses of literature and film (see section 4.2).

Within the descriptive genre category, factual text had the highest score, followed by summary. These are both genres which are practical to use as students learn facts and need to remember the gist of a text or a curricular topic. They were not frequently elicited as exam genres, however, as seen in section 5.2 above.

In the category of narrative/poetic genres, story dominated by far, doubling the figure of the second place, which was held by biography. Argumentative article was the highest scoring individual genre in the main category of argumentative genres, with letter to the editor ranking second. Personal text had the highest score in the reflective genre category.

The highest score altogether among individual genres for production in R94 textbooks was shared by factual text and story, each representing a little less than ten per cent of the total. Dialogue/interview was the second most frequent genre for production, and personal letter and personal text ranked third and fourth, respectively. Summary and expository article where the fifth most frequent genres for production in R94 textbooks. Interestingly, in contrast to the results from exam papers (section 5.2), no argumentative genre was found among the top five genres for production in the R94 textbooks (see Table 5.10).

5.3.2.2 Tasks eliciting genres for production in LK06 textbooks
In the LK06 textbooks 474 texts for production were registered. Table 5.9 shows the genre distribution of textbook tasks from this period.

Table 5.9: Tasks eliciting genres for production in LK06 textbooks

Genre category	Targets	Passage	Stunt	N.Exp.	Total
Descriptive	**24**	**11**	**17**	**19**	**71 (15.0%)**
Factual text	8	7	12	10	37 (7.8%)
Report	6	2	1	4	13 (2.7%)
Summary	7	2	0	4	13 (2.7%)
Map/sch. outline/chart/table	2	0	4	1	7 (1.5%)
Timeline	1	0	0	0	1 (0.2%)
Expository	**33**	**15**	**44**	**22**	**114 (24.0%)**
Expository article	9	1	18	3	31 (6.6%)
Expository talk/presentation	7	3	10	5	25 (5.3%)
Essay exploring a topic	1	2	4	0	7 (1.5%)
Analysis of lit./film	11	5	9	12	37 (7.6%)
News report	5	2	3	2	12 (2.5%)
Feature article	0	2	0	0	2 (0.4%)
Dialogic	**16**	**8**	**18**	**16**	**58 (12.3%)**
Formal letter	1	0	4	3	8 (1.7%)
Personal letter	10	2	4	5	21 (4.4%)
Dialogue/interview	3	4	8	4	19 (4.2%)
Instructional text	2	2	2	4	10 (1.9%)
Argumentative	**27**	**10**	**26**	**12**	**75 (15.8%)**
Argumentative article	8	4	14	0	26 (5.5%)
Argumentative talk/presentation	4	0	4	1	9 (1.9%)
Short opinion statement	1	0	0	2	3 (0.6%)
Persuasive essay	4	3	4	1	12 (2.5%)
Letter to the editor	4	1	2	3	10 (2.1%)
Advertisement	0	0	1	2	3 (0.6%)
Information brochure	1	1	1	1	4 (0.8%)
Review	5	1	0	2	8 (1.7%)
Narrative/poetic	**24**	**10**	**50**	**26**	**110 (23.2%)**
Story	11	5	10	7	33 (7.0%)
Novel excerpt	0	0	2	0	2 (0.4%)
Biography	6	2	9	10	27 (5.7%)
Play/film script	0	1	11	3	15 (3.2%)
Cartoon/comic strip	0	0	4	0	4 (0.8%)
Poem	5	1	11	5	22 (4.6%)
Song lyrics	2	1	2	1	6 (1.3%)
Joke/humorous text	0	0	1	0	1 (0.2%)
Reflective	**14**	**6**	**20**	**6**	**46 (9.7%)**
Personal text	8	5	15	4	32 (6.8%)
Diary entry	5	1	5	2	12 (2.5%)
Blog front page/blog entry	1	0	1	0	2 (0.4%)

The main category of expository genres had the highest score among LK06 textbook texts for production. Representing almost a quarter of the total, this category had a certain increase from R94. The most frequent individual genre for production altogether in LK06 textbooks was analysis of literature or film, followed by expository article and expository talk/presentation. These three genres had all a higher score in LK06 than in R94 textbooks, which may be a result of the emphasis on discussion and elaboration in the LK06 subject curriculum (see section 2.2.1). As far as the increase in expository talk/presentation is concerned, it may in part be explained by the increased digitisation of the infrastructure of

Norwegian schools, which naturally affects learning materials and classroom activities. This has, among other things, facilitated students' production of multimodal texts such as Powerpoint presentations (see sections 1.4 and 1.5).

Narrative/poetic genres had the second highest score among genres for production in LK06 textbooks; in fact, its score was extremely close to that of the expository category. The dominant individual genre within the narrative/poetic category was story, albeit with a slightly lower figure than in R94 textbooks. Biography and poem, on the other hand, increased somewhat from R94. Play/film script, only marginally represented as genre for production in R94, had a score of more than three per cent in LK06 textbooks. This may be due to the explicit mention of film along with literary texts in the LK06 subject curriculum.

While the two most frequent main categories had similar scores, there was a gap of seven percentage points to number three, which was the category of argumentative genres. Although constituting only five and a half per cent of the total, argumentative article had the highest score here, doubling that of persuasive essay, which came second. Both these genres increased slightly compared to R94 textbooks. Letter to the editor, on the other hand, the third most frequent genre in the argumentative category, saw a slight decline from the R94 results.

The descriptive genre category was dominated by factual text, which represented almost eight per cent of the total. The individual genres report and summary were also represented in the descriptive category, with close to three per cent each.

In the main category of dialogic genres, the letter genres as well as dialogue/interview declined considerably as genres for production from R94 to LK06. Formal letter had the sharpest decline, obviously related to the curricular changes discussed above. The decrease of dialogue/interview as genre for production may be related to a stronger focus on analytic (expository and argumentative) writing in general in the subject curriculum.
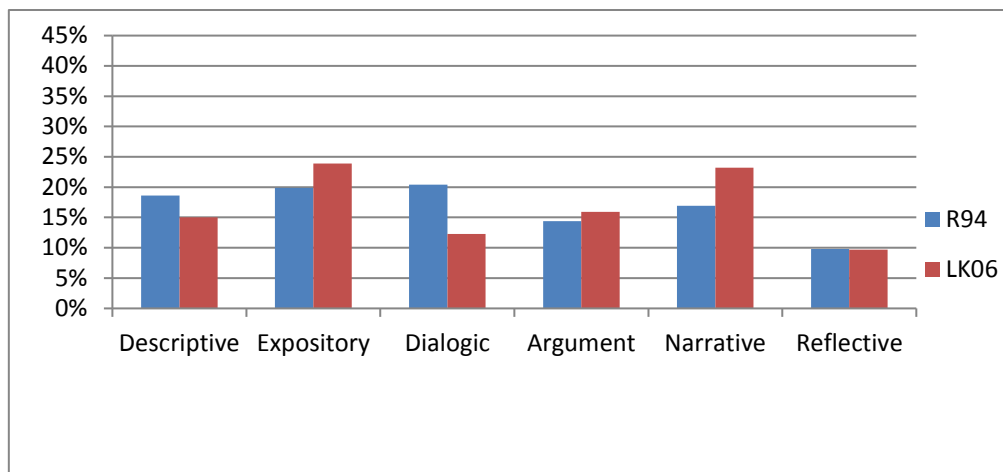
Fig. 5.4: Comparison of tasks eliciting genres for production in R94 and LK06 textbooks

Reflective genres represented approximately a tenth of LK06 textbook texts for production. Personal text had the highest score within the reflective genre category in LK06 as in R94, and the figure for this genre was largely the same in the two curriculum periods.

Comparing the overall results for the R94 and LK06 (Fig. 5.4), the figures representing the main categories of argumentative and reflective genres remained relatively stable. The dialogic category, however, had a considerably higher score in R94, and the descriptive genres also represented a larger proportion of textbook tasks in the previous curriculum period than in LK06. On the other hand, tasks eliciting expository genres for production increased from less than twenty per cent in R94 to approximately twenty-four per cent in LK06. Tasks eliciting narrative/poetic genres also had a substantial increase, from seventeen to twenty-three per cent, which is interesting, considering the sharp decline in narrative genres for production in exams (see section 5.2).

Table 5.10 shows the highest scoring individual genres for production in textbooks from R94 and LK06.

Table 5.10: Top five elicited individual genres for production in R94 and LK06 textbooks

	Reform 94		Knowledge Promotion 2006	
1.	Story Factual text	8.6%	Factual text	7.8%
2.	Dialogue/interview	7.1%	Analysis of literature or film	7.6%
3.	Personal letter	6.5%	Story	7.0%
4.	Personal text	6.3%	Personal text	6.8%
5.	Summary Analysis of literature or film	5.8%	Expository article	6.6%

Findings described above suggest an overall decline in formal letter as individual genre in EFL materials, both in texts and tasks. Personal letter as genre for production, however, only decreased marginally between R94 and LK06.

As regards the argumentative genre letter to the editor, the figures were similar in the textbooks from R94 and LK06. The figures from the exam papers were different in this case, however: letter to the editor had three occurrences as main writing task in R94 exams, but disappeared as genre for production in the exam papers from the LK06 curriculum period.

Comparing the overall results of genres for reception with tasks eliciting genres for production in textbooks from R94 and LK06 (see Fig. 5.3 and 5.4), the figures of the main category of argumentative genres as a whole were relatively even. Results from this category represented around ten per cent of texts for production and fifteen per cent of tasks in both curriculum periods. Narrative/poetic genres had high scores both as texts for reception and as tasks in textbooks, even though the percentage score for texts for reception of the narrative/poetic category was considerably higher than that of tasks in both curriculum periods. The descriptive category represented approximately a third of the genres for reception both in R94 and LK06 textbooks, but less than twenty per cent of tasks eliciting genres for production. Regarding expository and dialogic genres, there were also salient differences between the figures representing texts for reception and tasks eliciting genres for production. While texts for reception in both these categories were relatively few, tasks eliciting expository writing dominated in LK06 textbooks with close to a quarter of the total, and tasks eliciting dialogic genres for production scored more than twenty per cent in R94 textbooks.

5.4 Genres in educational websites for the EFL subject

5.4.1 Distribution of genres for reception on the surface level of EFL websites

Texts for reception on the surface level of the educational websites (see section 4.3.4), 458 in all, were registered and placed in genre categories as shown in Table 5.11.

Table 5.11: Genres for reception on the surface level of EFL websites

Genre category	Targets	Passage	Stunt	N.Exp.	Total
Descriptive	**79**	**48**	**38**	**59**	**224 (48.9%)**
Factual text	12	16	9	17	54 (11.8%)
Introductory text	25	22	25	22	94 (20.5%)
Report	2	1	0	0	3 (0.7%)
Summary	37	3	4	14	58 (12.7%)
Map/schem./chart/table	1	3	0	2	6 (1.3%)
Timeline	2	3	0	4	9 (2.0%)
Expository	**20**	**17**	**12**	**5**	**54 (11.8%)**
Expository article/docum.	9	12	6	2	29 (6.4%)
Expository talk/present.	0	1	2	1	4 (0.9%)
Analysis of lit./film	4	2	0	1	7 (1.5%)
News report	5	1	2	1	9 (2.0%)
Feature article	2	1	2	0	5 (1.1%)
Dialogic	**13**	**7**	**1**	**2**	**23 (5.0%)**
Formal letter	2	0	0	0	2 (0.4%)
Dialogue/interview	8	4	0	2	14 (3.1)
Instructional text	3	3	1	0	7 (1.5%)
Argumentative	**5**	**9**	**3**	**4**	**21 (4.6%)**
Argumentative article	1	0	0	0	1 (0.2%)
Argumentative talk/pres.	0	1	0	0	1 (0.2%)
Short opinion statement	0	0	1	4	5 (1.1%)
Persuasive essay	0	0	1	0	1 (0.2%)
Advertisement	0	4	0	0	4 (0.9%)
Review	2	1	0	0	3 (0.7%)
Information brochure	2	3	1	0	6 (1.3%)
Narrative/poetic	**30**	**15**	**63**	**14**	**122 (26.6%)**
Story	14	1	10	3	28 (6.1%)
Novel excerpt	2	1	5	0	8 (1.7%)
Play/film script	0	0	2	1	3 (0.7%)
Biography	7	5	25	7	44 (9.6%)
Poem	6	5	16	2	29 (6.3%)
Song lyrics	1	3	5	0	9 (2.0%)
Joke/humorous text	0	0	0	1	1 (0.2%)
Reflective	**4**	**4**	**5**	**1**	**14 (3.1%)**
Personal text	4	4	5	1	14 (3.1%)

Descriptive genres for reception dominated the surface level of the EFL websites to an even greater extent than in any other part of the corpus material, adding up to nearly half of the texts. The individual genre introductory text constituted twenty per cent of the texts for reception on the surface level of the EFL websites, which was considerably higher than the percentage of introductory texts in textbooks (see section 5.3.1). This high figure can partly be explained by the function of the surface level: introductory texts typically served to present content connected to the EFL website by hyperlinks, guiding the reader as to which links to follow in order to gain access to particular texts. Summary was the second most frequent genre in the descriptive category, owing its high figure primarily to the *Targets* website,

where summaries of both literary and non-literary texts were routinely enclosed in most topic sections. Factual text came third, with a figure approaching that of textbooks.

The main category of narrative/poetic genres represented approximately a quarter of texts for reception on the surface level of EFL websites. It should be noted, however, that the relatively high summative figure consisted of extremely uneven individual scores. For example, the number of biographies in the *Stunt* website exceeded those of the other web resources put together. Story and poem, also relatively frequent as genres for reception on the surface level of EFL websites, were quite unevenly distributed among the web resources issued by the different publishers (see Table 5.11).

With a score between twelve and thirteen per cent, the result for the main category of expository genres was slightly higher on the surface level of websites than in exam papers and textbooks. Expository article was the dominant individual genre within this category, with six and a half per cent; like in exams and textbooks, other expository genres for reception had rather modest scores.

The dialogic, argumentative and reflective categories showed scant representation, emerging with figures lower than ten per cent of the total. The marginalisation of the argumentative category was most surprising here, seeing that argumentative writing has increased in importance in exam papers during the latest curriculum period (see section 5.2.2).

5.4.2 Distribution of tasks eliciting genres for production on the surface level of EFL websites

The tasks eliciting texts for production on the surface level of EFL websites amounted to 240. Table 5.12 shows the distribution according to genre categories.

Table 5.12: Tasks eliciting genres for production on the surface level of EFL websites

Genre category	Targets	Passage	Stunt	N.Exp.	Total
Descriptive	**12**	**9**	**16**	**10**	**47 (19.6%)**
Factual text	4	4	10	5	23 (9.6%)
Report	3	1	2	0	6 (2.5%)
Summary	4	3	3	4	14 (5.8%)
Map/sch. outline/chart/table	1	1	1	0	3 (1.3%)
Timeline	0	0	0	1	1 (0.4%)
Expository	**16**	**9**	**39**	**20**	**84 (35.0%)**
Expository article	3	3	5	5	16 (6.2%)
Expository talk/presentation	5	2	15	1	23 (10.0%)
Analysis of literature/film	3	4	14	13	34 (14.2%)
News report	5	0	5	1	11 (4.6%)
Dialogic	**3**	**5**	**7**	**4**	**19 (7.9%)**
Formal letter	2	0	0	0	2 (0.8%)
Personal letter	0	1	0	2	2 (0.8%)
Dialogue/interview	1	3	7	2	12 (5.0%)
Instructional text	0	1	0	0	3 (1.3%)
Argumentative	**8**	**7**	**13**	**3**	**31 (12.9%)**
Argumentative article	2	2	3	1	8 (3.3%)
Argumentative talk/present.	1	0	6	1	8 (3.3%)
Persuasive essay	1	0	1	0	2 (0.8%)
Short opinion statement	2	0	1	0	3 (1.3%)
Letter to the editor	1	1	0	0	2 (0.8%)
Information brochure	0	1	0	1	2 (0.8%)
Review of literature or film	1	3	2	0	6 (2.5%)
Narrative/poetic	**7**	**7**	**31**	**3**	**48 (20%)**
Story	5	4	7	1	17 (7.0%)
Novel excerpt	0	0	0	1	1 (0.4%)
Biography	1	1	7	1	10 (4.1%)
Play/film script	0	0	5	0	5 (2.1%)
Cartoon/comic strip	0	1	1	0	2 (0.8%)
Poem	1	1	7	0	9 (3.7%)
Song lyrics	0	0	4	0	4 (1.7%)
Reflective	**0**	**1**	**5**	**5**	**11 (4.6%)**
Personal text	0	1	5	5	11 (4.6%)

Table 5.12 shows that the main category of expository genres dominated tasks eliciting texts for production in educational websites. Analysis of literature or film was the individual genre most frequently elicited within this category, with expository talk/presentation coming second. Tasks eliciting expository article emerged with approximately the same score here as in LK06 textbooks. Unlike the results from the textbooks, however, tasks eliciting expository talk/presentation occurred with considerably higher frequency than those eliciting expository (written) article. In other words, more tasks on the surface level of EFL websites suggested a spoken presentation potentially involving digitally mediated displays of images, symbols, written text and/or sound files. This might be an effect of increased digitisation of learning materials and activities in the subject (see sections 1.4 and 2.5.2).

The categories of descriptive and narrative/poetic genres had the highest scores among tasks on the surface level of EFL websites, both with around twenty per cent of the total. A point to notice regarding the results is that most of *Stunt*'s tasks eliciting texts for production in the narrative category gave instructions with alternative genre options, for example, instructing the student to write either a story or a poem. Consequently, the score emerged as higher than the actual number of tasks, as the method of registration required all alternative genre options for each task to be counted (see section 4.2.5).

Tasks eliciting descriptive genres for production on the surface level of websites had a score rather close to that of R94 textbooks, although somewhat higher than that of LK06 textbooks. Interestingly, the genre expository talk/presentation represented as much as ten per cent of the total. This suggests, although indirectly, a certain influence of digitisation on the EFL text culture, as electronic files are natural to include in such presentations.

Somewhat surprisingly, however, there were no tasks eliciting texts in the genre comprising blog front page and blog entry within the main category of reflective genres. An interesting finding, however, was that unlike the textbooks, argumentative article and argumentative talk/presentation had identical scores, which, like in the case of expository genres, suggests a higher consciousness of digital tools of text creation. In other words, in this part of the empirical material, digitisation seemed to influence genre patterns in tasks by an increased number of elicited presentations.

5.4.3 Distribution of genres for reception on the hyperlinked level of EFL websites

The registered number of texts for reception on the hyperlinked level of the EFL websites was 636. Table 5.13 shows their distribution according to genre categories.

Table 5.13: Genres for reception on the hyperlinked level of EFL websites

Genre category	Targets	Passage	Stunt	New Exp.	Total
Descriptive	**39**	**54**	**129**	**88**	**310 (48.7%)**
Factual text	10	5	20	13	48 (7.5%)
Introductory text	3	4	8	12	27 (4.2%)
Summary	0	2	0	0	2 (0.3%)
Map/schem./chart/table	2	0	6	0	8 (1.3%)
Timeline	1	3	7	2	13 (2.0%)
Homepage	23	40	88	61	212 (33.3%)
Expository	**30**	**24**	**75**	**22**	**151 (23.7%)**
Expository article/docum.	11	18	46	15	90 (14.1%)
Expository talk/presentation	2	3	2	0	7 (1.1%)
Analysis of literature/film	0	0	1	7	8 (1.3%)
News report	15	3	19	0	37 (5.8%)
Feature article	2	0	7	0	9 (1.4%)
Dialogic	**8**	**9**	**6**	**4**	**27 (4.2%)**
Dialogue/interview	5	3	3	2	13 (2.0%)
Instructional text	3	6	3	2	14 (2.2%)
Argumentative	**7**	**15**	**18**	**4**	**44 (6.9%)**
Argumentative article	0	2	10	1	13 (2.0%)
Argumentative talk/present.	1	2	2	0	5 (0.8%)
Short opinion statement	2	2	2	0	6 (0.9%)
Advertisement	1	2	1	0	4 (0.6%)
Review	0	1	3	0	4 (0.6%)
Information brochure	3	6	0	3	12 (1.9%)
Narrative/poetic	**10**	**14**	**42**	**22**	**88 (13.8%)**
Story	0	1	2	0	3 (0.5%)
Play/film script	0	0	2	8	10 (1.6%)
Biography	6	10	17	9	42 (6.6%)
Cartoon/comic strip	1	0	2	0	3 (0.5%)
Poem	2	0	10	1	13 (2.0%)
Song lyrics	1	1	8	4	14 (2.2%)
Joke/humorous text	0	2	1	0	3 (0.5%)
Reflective	**1**	**3**	**11**	**1**	**16 (2.5%)**
Personal text	1	3	1	1	6 (1.0%)
Diary	0	0	2	0	2 (0.3%)
Blog front page/blog entry	0	0	8	0	8 (1.3%)

In this part of the empirical material, the main category of descriptive genres amounted to half of the total number of registered texts. This was due to the fact that as much as a third of the hyperlinks embedded in the EFL websites led to a homepage meant to invite the reader to become acquainted with a topic or an artist through a particularly assigned website. The figures for introductory text and factual text, on the other hand, were relatively modest in the hyperlinked level of websites, with less than ten per cent.

Another main genre category where the results from the hyperlinked level stood out quite conspicuously, was that of expository genres. Whereas expository genres for reception did not exceed twelve per cent in any of the other categories of empirical material, they amounted to almost a quarter of the texts for reception on the hyperlinked level of EFL websites.

The figure for expository article/documentary was particularly remarkable. In the hyperlinked level of EFL websites, this individual genre represented fourteen per cent, in contrast to textbooks, for example, where it amounted to between seven and eight per cent of texts for reception. Part of the reason for the high score in the hyperlinked level of EFL websites was that film documentaries were subsumed into the genre of expository article (see section 4.2). Consequently, parts of the genre samples depended on digital mediation and could not be found in paper-based material. News report also had a relatively high score of alsmost six per cent. These results indicate a higher probability of finding analytic genres for reception in materials made for non-pedagogical purposes than in textbooks tailored for the EFL subject.

Another interesting finding concerned the main category of narrative/poetic genres, where story had extremely few entries at the hyperlinked level of websites compared to the figures for EFL textbooks. This may be due to the long-standing tradition of including stories in textbooks (see section 5.3.1), which gives less reason to supply them through web resources. The highest scoring individual genre within the narrative/poetic category was biography, with between six and seven per cent. Biography in this part of the corpus was generally represented by a longer variant than the relatively short biography often accompanying literary texts in textbooks.

5.4.4 A comparison between EFL websites and EFL textbooks

In order to visualise aspects of changes in genre patterns brought on by digitisation of EFL teaching materials, I compared genre patterns for reception in EFL textbooks and corresponding EFL websites. Table 5.14 shows figures for individual genres for reception in LK06 textbooks as well as on the surface level and the hyperlinked level of EFL websites, ranked according to frequency.

Table 5.14: Top five individual genres for reception in textbooks and websites

	Textbooks (LK06)		Surface level websites		Hyperlinked level websites	
1	Factual text	16.0%	Introductory text	20.3%	Homepage	33.3%
2	Biography	14.3%	Summary	12.6%	Expository article/ documentary	14.1%
3	Introductory text	11.4%	Factual text	11.3%	Factual text	7.5%
4	Poem	7.9%	Biography	9.6%	Biography	6.6%
5	Story	7.6%	Expository article Poem	6.4%	News report	5.8%

As shown, the genres factual text, introductory text, biography and poem as genres for reception had high figures both in textbooks and on the surface level of the educational websites (cf. Ørevik, 2015a). However, while the scores for three of these genres were higher in the textbooks than in the web resources, the score of introductory text on the surface level of EFL websites almost doubled that of the textbooks. There is a difference in reading paths (Kress, 2003) between conventional, print-based books, where texts follow one after another in a linear structure, and websites, where the reading-as-such mode and the hyperlinked mode are used alternately by the reader (Askehave & Ellerup Nielsen, 2005; Finnemann, 1999). Hence, more frequent pointers and explanations are needed to navigate internal and external hyperlinks in a website than to read a traditional book with linear structure, which may explain the extraordinary frequency of introductory texts in the surface level of the EFL web resources.

5.5 Chapter summary and discussion

5.5.1 Quantitative results: general tendencies in genre distribution

This chapter has mapped the distribution among genre categories of altogether 2,759 texts for reception and 1,261 tasks eliciting texts for production in exam papers, textbooks and educational websites for English as a common core subject in Norwegian upper secondary school.

One overall tendency was that the main categories of descriptive and narrative/poetic genres had high figures among texts for *reception*. An important factor governing the high scores of descriptive genres was that this main category included introductory text, a genre which characteristically led into other texts and therefore occurred with high frequency. Similarly, a factor contributing to the high score of the narrative/poetic category was the individual genre biography, which was often found in the form of short author biographies preceding literary texts. However, certain other genres for reception also emerged with high scores within the descriptive and narrative/poetic categories. Homepage was extremely frequent among descriptive genres on the hyperlinked level of EFL websites. In the descriptive category, factual texts scored well over ten per cent of the total, both in textbooks and on the surface level of websites. Story and poem in the narrative/poetic category each represented between seven and eight per cent in textbooks, and around six per cent each on the surface level of websites.

Some interesting exceptions to the main tendencies were detected. One concerned expository genres for reception, which on the whole had rather modest representation. In the hyperlinked level of EFL websites, however, the main category of expository genres for reception had the second highest score after the descriptive category, which was a conspicuous result compared to the other categories of empirical material.

As for tasks eliciting texts for *production,* a general tendency in the findings was frequent representation of the expository and argumentative categories. In LK06 exams these two main categories put together represented three-quarters of the tasks. Also in textbooks, tasks eliciting the main category of expository genres had relatively high scores: twenty per cent in R94 and twenty-four per cent in LK06. The category of argumentative genres represented between fourteen and sixteen per cent of tasks eliciting texts for production in textbooks (see section 5.3.2.2). An interesting finding in this connection is that the the individual argumentative genres elicited for production were very rare as genres for reception in all parts of the corpus, included the hyperlinked level of websites.

R94 textbooks represented an exception in the patterns of tasks eliciting genres for production. The overall representation of genre categories was characterised by peaks in tasks eliciting expository and argumentative genres and modest results in the other main categories. In R94 textbooks, however, the main categories were relatively evenly represented in tasks eliciting texts for production. Some of this tendency was evident also in R94 exams and LK06 textbooks, where narrative genres for production had a prominent position along with expository and argumentative genres. Although narrative genres for production had almost disappeared in LK06 exams, the narrative/poetic category had the second highest score after the main category of expository genres in LK06 textbooks.

An overview of the most frequently occurring *individual* genres is presented in Table 5.15 a-c, with 1 signalling highest frequency.

Tables 5.15 a-c: Most frequent individual genres for reception and production

A	Reform 94 exam papers		LK06 exam papers	
	Reception	Production	Reception	Production
1	Introductory text	Story	Introductory text	Argumentative article
2	Formal letter Letter to the ed.	Argumentative article	Short opinion statement	Analysis of literature/film
3	News report Advertisement Short op. statem.	Essay exploring a topic	Cartoon/ comic strip Poem	Expository article
4	Story Song lyrics Personal text	Expository article	Instructional text Novel excerpt	Personal text
5	Persuasive essay Novel excerpt	Personal text	News report Personal text	Essay expl. a topic Story

B	Reform 94 textbooks		LK06 textbooks	
	Reception	Production	Reception	Production
1	Factual text	Story Factual text	Biography	Factual text
2	Introductory text	Dialogue/interview	Factual text	Analysis of literature/film
3	Story Biography	Personal letter	Introductory text	Story
4	Expository article	Personal text	Poem	Personal text
5	Poem	Analysis of literature/film Summary	Story	Expository article

C	Surface level websites		Hyperlinked level websites
	Reception	Production	Reception
1	Introductory text	Analysis of literature/film	*Homepage*[78]
2	Summary	Expository talk/presentation	*Expository article/documentary*[79]
3	Factual text	Factual text	Factual text
4	Biography	Story	News report
5	Expository article Poem	Expository article	Biography

The overview in Table 5.15 a-c shows that introductory text was a recurrent genre for reception in all categories of empirical material except from the hyperlinked level of EFL websites. Sparse representation of this genre in the hyperlinked level is natural, considering that a separate introductory text is a typical means of 'didactisation' (see section 2.4.1), and the texts in this part of the material were generally not created for pedagogical use.

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[78] Analysed in section 6.2
[79] Analysed in section 6.2

Poem was among the most frequently occurring genres across several categories of empirical material. While poem was among the 'top five' genres for reception in both R94 and LK06 textbooks and LK06 exams, story occurred as one of the five most frequent genres for reception in only two categories of material (R94 textbooks and the surface level of EFL websites). However, in LK06 exams novel excerpt had relatively high scores, which meant that literary prose altogether had an important position among genres for reception in materials for teaching, learning and testing in the EFL subject.

A recurring element in the genre patterns of EFL texts was that genres for reception within the descriptive and narrative categories emerged with high scores. As shown in sections 5.2.1, 5.3.1 and 5.4.1, descriptive genres constituted a majority among genres for reception. This is not surprising, considering that both introductory texts and factual texts, the highest scoring individual genres within this category, are genres 'customised' for school use, with condensed and pointed information. Narrative/poetic genres, on the other hand, which emerged as the second most frequent genre category for reception, possess a number of aesthetic and philosophical qualities which differ from those inherent in descriptive genres. These dimensions clearly have an enhancing effect on curricular topics. For example, in contrast to the assumed objectivity and distance of descriptive texts, narrative texts are generally associated with subjectivity and a close-up perspective (Eide, 2012, p. 101), as illustrated in the famous quotation from professor and author E. L. Doctorow: 'Good writing is supposed to evoke sensation in the reader—not the fact that it is raining, but the feeling of being rained upon.'[80]

The frequent occurrence of both descriptive and narrative genres might suggest that a 'division of labour' was intended by the authors of the material: while factual texts gave an overview of geographical, historical and demographic data, literary texts played a part, for example, as 'the personal voice' of an English-speaking culture (Fenner, 2001) and thus gave the student an opportunity to 'participate vicariously in the experiences of the characters' (Drew, 1998). Between them, descriptive and narrative/poetic genres for reception may create a balance between what Eide calls the 'cognitive appeal' of descriptive genres and the 'affective appeal' of narrative genres (2012, p. 101). Although this appears to be a healthy principle, the balance of perspectives created by descriptive and narrative genres may invoke an unwarranted sense of 'completion' on the part of textbook publishers and teachers. The

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[80] E. L. Doctorow. (n.d.). BrainyQuote.com. Retrieved October 26, 2015, from BrainyQuote.com Web site: http://www.brainyquote.com/quotes/quotes/e/eldoctor390202.html

danger of reductionism is still present and needs constantly to be taken into consideration in the choice and treatment of texts dealing with cultural topics (see e.g. R. Lund, 2007). The high percentage of descriptive and narrative genres suggests that there is an underexploited potential of *other* genres for reception to inform curricular topics, for example, expository genres such as news report, and argumentative genres such as persuasive essay.

Regarding tasks eliciting genres for production, analytic (expository and argumentative) genres dominated in material from LK06, above all in exams. Argumentative article was the highest scoring individual genre elicited in LK06 exams, and both expository article and analysis of literature and film were recurrent genres elicited in tasks during the LK06 curriculum period. Story had a prominent position in R94 material and was also frequently elicited in LK06 textbooks, but was very rare as genre for production in LK06 exams. In other words, although textbooks gave students ample opportunity to practise narrative/poetic genres through both curriculum periods, developing analytic writing skills has become increasingly important for EFL students in order to meet the demands of the exam.

5.5.2 Changes in genre distribution between R94 and LK06

Studying the main genre categories, changes in genres for *reception* between R94 and LK06 were not dramatic. Largely speaking, the main categories of descriptive and narrative/poetic genres each represented approximately a third of the total in textbooks in both curriculum periods. For the descriptive category, this was the approximate score also in exam sets, although there was a slight decline from R94 to LK06.

Narrative/poetic genres for reception, on the other hand, increased from around seventeen per cent in R94 exams to over twenty per cent in LK06 exams, mainly due to an increase in the genres cartoon/comic strip and poem. There was also a certain increase in the narrative/poetic category in textbooks, from thirty-three per cent in R94 towards forty per cent in LK06. This suggests that literature retained and maybe even strengthened its position in the text culture of the EFL subject from the previous to the present subject curriculum. For generations, literary texts have played an important role in EFL in upper secondary school, especially in the promotion of intercultural competence and *Bildung* (Fenner, 2018). The role of literature in the subject of English depends, nevertheless, not so much on the range of texts available, but on ways in which the literary texts are 'didacticised' and approached in teaching and learning activities (Fenner, 2018).

A minor change from R94 to LK06 was seen in the main category of expository genres for reception, which declined slightly both in textbooks and exams. Argumentative genres for reception saw a decrease in exams of around ten percentage points, but only a small decrease in textbooks. One individual genre within this category, short opinion statement, increased its score slightly from R94 to LK06 in both exam papers and textbooks. This genre was typically used as point of departure for argumentative writing, to elicit texts where students could voice their opinions on a certain topic. Another, more salient change within argumentative genres for reception was the sharp decline of advertisements, which was often used to elicit formal letters (see sections 5.2.1 and 5.3.1). Taken together, these changes in the pattern of argumentative genres for reception can be seen as moving the EFL text culture in the direction of potentially inviting more argumentative writing and less dialogic writing in LK06 than in the previous subject curriculum.

As far as genres for *production* are concerned, results showed the overall distribution among the main genre categories to be less even in LK06 than in the R94 curriculum period (see sections 5.2.2 and 5.3.2). In terms of the LK06 competence aim 'write different types of texts (…)' this may be regarded as unfortunate in terms of less variation in writing practice. Part of the reason for the dominance of expository and argumentative writing at the expense of other text types may be the difference in approach to genres and writing acts taken in the two subject curricula. The R94 EFL subject curriculum refers to specific genres (see section 2.2), whereas the aims listed in the section *Written communication* of the LK06 EFL subject curriculum are general and unspecified (see section 2.4.2).

However, a factor that can be said to favour the writing of analytic genres in the LK06 subject curriculum, is that several competence aims under *Written communication* imply expository and argumentative text types. The importance of practising expository writing follows from competence aims that require the students to 'discuss and elaborate on' cultural topics and literary texts or films. One of the specified points in the basic skills section[81] of the LK06 EFL subject curriculum is 'being able to express ideas and opinions in an understandable and purposeful manner' (Ministry of Education, 2006/2013, p. 4) which indicates that argumentative writing should be part of students' development of EFL writing skills.

The basic skills section also emphasises the objective of developing 'versatile writing skills', which involves 'writing different kinds of generalised, literary and technical texts in

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[81] http://www.udir.no/kl06/eng1-03/Hele/Grunnleggende_ferdigheter/?lplang=eng

English' (Ministry of Education, 2006/2013, p. 4). Interestingly, while 'generalised' and 'technical' texts from the basic skills section are clearly reflected in competence aims such as 'understand and use an extensive general vocabulary and an academic vocabulary related to one's education programme' and 'use own notes to write texts related to one's education programme' (Ministry of Education, 2006/2013, p. 10), there is no competence aim where the writing of literary or reflective genres are immediately recognisable. This might indicate a general view that literary or reflective genres do not have priority in the EFL subject at upper secondary level.

As far as indications of genres and text types for production are concerned, the fundamental differences between R94 and LK06 were first and foremost reflected in exam assignments. Narrative genres for production saw a strong decline in national exam papers from R94 to LK06. This change can be related to the lack of reference to narrative text production in the subject curriculum mentioned above. Furthermore, it can be seen as a response to the general concern about the one-sided narrative text production in L1 exams expressed in the QAL project report (Berge et al., 2005).

Interestingly, in contrast to exam papers, the LK06 textbooks had preserved a large reservoir of narrative/poetic genres, both in terms of model texts and frequent practice opportunities. This discrepancy in figures between textbook tasks and exam tasks, new in LK06, suggests a change in the role of narrative/poetic genres in the EFL subject. In contrast to R94, they are no longer relevant exam genres for production, but first and foremost, genres for reception used as sources of inspiration and reflection and, to a certain extent, objects of analysis. Textbooks and the surface level of EFL websites still have a large proportion of narrative/poetic genres for production, which seem to serve purposes of motivation, enjoyment and uninhibited language production. Such purposes of written language production will, of course, continue to be important for young EFL learners who need to interact with the English language also in other ways than exercising genres and text types instrumental to their future careers.

Textbooks showed a decline in descriptive genres for production and, similarly to the exam assignments, an increase in expository genres for production. This indicates a stronger focus on knowledge development instead of reproduction of facts (see sections 3.5.2 and 3.5.3). The competence aims in the LK06 subject curriculum promote the *processing* of knowledge in terms of discussing and elaborating on curricular topics. Overall, the increase in expository writing represents an advantage from the perspective of one of the core principles

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behind the LK06 reform, that of fostering knowledge development among Norwegian students.[82]

As for the main category of dialogic genres, a sharp decline from R94 to LK06 textbook results was seen both in the genre categories comprising letters and in the genre dialogue/interview. Formal letter saw the strongest reduction, probably owing to the many functions previously fulfilled by the formal letter which are now taken over by electronic templates. Part of the explanation is also that formal letter was explicitly mentioned in the R94 subject curriculum but lost its 'self-evident' status in LK06 (see section 5.2.1). Personal letters, on the other hand, were not reduced to the same extent and still constituted a good part of the texts for production in LK06 textbooks. Interestingly, digitised replacements of formal and personal letters used in society at large, such as social media and templates for placing orders or applying for positions, were not represented among texts for production at all, not even in EFL websites.

Dialogue/interview as genre for production was also reduced from R94 to LK06, which cannot be explained by digitisation or general changes in writing habits. It may, however, be caused by an increased tendency within the EFL text culture to reserve dialogues for oral language production. In Norwegian upper secondary school, the general level of competence in the EFL subject is high enough for students to play out dialogues spontaneously, and so composed written versions of dialogues and interviews may be perceived as both artificial and redundant. Admittedly, spontaneous oral interaction was equally favoured in the view of language learning governing R94. It is, however, possible that elements from 'pre-communicative' textbooks, where constructed dialogues were fairly common (Fenner & Newby, 2000, pp. 17-18), still exerted a certain influence on the genre repertoire of R94 textbooks, but have been more or less abandoned in the LK06 curriculum period.

The overall reduction of dialogic writing from R94 to LK06 represents a gain in terms of taking authentic discourse and genre patterns in society at large into consideration. Seen from a different perspective, it can also be regarded as a loss if direct written communication to an identified recipient is given low priority. Writing with a specific addressee in mind gives the students an opportunity to practise one of the central communicative skills in the subject curriculum: that of adapting discourse to the *situation*. In expository writing, for example, this

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[82] See, for example, article published by Udir in 2012, summing up evaluations of LK06:
http://www.udir.no/Tilstand/Evaluering-av-Kunnskapsloftet/Slik-har-Kunnskapsloftet-endret-skolen/

aspect is not always evident. Dialogic writing might, in other words, have a certain relevance also in current EFL materials.

5.5.3 To what extent are genres for production elicited in tasks also given as genres for reception?

The relation between texts for reception and texts for production is significant to effective work on aspects of text creation, such as clarity and rhetorical organisation. Cremin and Myhill (2012) observe that '[t]hrough appropriating, imitating and inhabiting the voice of others, young writers both shape their own voices and have them shaped by the texts of school, home and community' (p. 50). From this perspective, it is interesting to discuss to what extent published materials for teaching, learning and testing provide texts that may familiarise students of English with the genres that they are most frequently required to produce.

According to the quantitative results presented in this chapter, the general tendency was that texts given for reception and tasks eliciting texts for production were not within the same genre categories. This differed in degree, however, among the various parts of the empirical material. The most salient findings were within narrative/poetic, expository and argumentative genres; this discussion will therefore primarily focus on these categories.

As far as the narrative/poetic category was concerned, results showed high figures for genres for reception and low figures for tasks eliciting genres for production in LK06 exams. In textbooks, on the other hand, the percentage of narrative/poetic texts for reception was high both in R94 and LK06, and high figures for tasks eliciting narrative genres in R94 textbooks were retained and even somewhat increased in LK06 textbooks. In other words, even though the narrative text type had become close to irrelevant in LK06 exams, it was quite strongly promoted in textbooks in both curriculum periods, both for reception and production.

Advantages of genres characterised by the narrative text type include easy access to content material and good conditions for uninhibited language production. Young people have been exposed to stories in various forms from a very early age and have developed sophisticated tacit knowledge of narrative structures (cf. Freedman, 1994). Moreover, narrative elements are present in students' leisure activities, such as television series and computer games, from where they acquire intuitive knowledge to draw upon in their narrative text creation. Discussing young students' writing development, Drew (1998, p. 36) sees several advantages to the potential of success and enjoyment of writing through narrative

genres. For example, it may strengthen students' self-conception as writers, which potentially serves as motivation to take on more challenging genres at a later stage (Drew, 1998). It may, however, work both ways: the comfort and ease associated with narrative genres may equally prevent students from becoming acquainted with other genres. According to Christie (2002), narrative writing is developed at a lower level of schooling than analytic writing. It is therefore important that students of English are also given frequent opportunities to study and practise genres characterised by the expository and argumentative text types.

It is a point of concern, then, that a relatively strong imbalance in the distribution of genres for reception and production was found in the main category of expository genres. Genres within this category ranked highest in frequency among texts for production, but had rather low scores among texts for reception. An exception, however, was the hyperlinked level of websites, where there was a considerably higher percentage of expository texts for reception, represented mainly by expository article/documentary and news report. This suggests that the EFL websites went some way towards compensating for the textbooks' limitations as to providing model texts within the expository genre category.

In the main category of argumentative genres, the sums of genres for reception and production approached a balance in terms of figures. However, there was no correspondence between genres for reception and production as far as individual genres were concerned. The most frequent argumentative genre for reception in LK06 exams and textbooks was short opinion statement. Short opinion statement has the potential of inspiring argumentative writing, but it cannot serve as a model in terms of structure and rhetorical organisation for argumentative article, the most frequent individual genre elicited for production in the argumentative category.

As shown above, tasks eliciting argumentative genres for production were frequent in exam papers but emerged with rather low figures in textbooks. In other words, EFL textbooks provided relatively few opportunities of practising argumentative genres, even though these proved to be required in exam contexts and are also required in many professions or studies. This is a problem which is not unique to Norwegian classrooms. Concern has been voiced in various connections about students' abilities to write argumentative texts (cf. Freedman & Pringle, 1984). Andrews (1995) claims that little reading of argument and hence few models of argumentative writing is one of the reasons behind students' problems with structuring argumentative texts.

Findings from empirical studies within the field show that students' argumentative writing profits from their reading and interacting with argumentative texts, for example, through activities studying argumentative schemata, analysing claims, or identifying textual cues in various forms of argument structure (see review by Newell et al., 2011). This requires a varied range of argumentative texts for reception, an area where textbook publishers could make valuable contributions. Equally important, of course, are pedagogical approaches aiming at studying and discussing elements of the rhetorical organisation of such texts and their communicative goals.

Research-based documentation of the need for students to develop and improve their argumentative writing skills has been recognised by Norwegian education authorities and therefore influenced the development of national writing tests (Øgreid & Hertzberg, 2009). An interesting observation in the connection of the present study is that the proportion of argumentative texts for production in EFL exams has varied much throughout the period of investigation. Whereas early results for LK06 exam assignments showed a low proportion of argumentative genres for production compared to R94 exams, and expository genres were by far the dominant category, there was an increase in argumentative articles in the exam sets from 2014 and 2015. This may indicate that the significance of argumentative writing in the development of communicative skills has been taken into consideration by education authorities to a stronger degree than in earlier stages of the LK06 curriculum period.

By way of conclusion, although more attention has clearly been directed to analytic (expository and argumentative) writing in Norwegian schools in recent years (see section 2.3), there is reason to believe that upper secondary students in general are not as familiar with analytic genres as with narrative genres. Therefore, the conditions of typical narrative writing tasks and typical analytic tasks in EFL materials need to be discussed. In the case of narrative writing tasks, textbooks expose students to large amounts of models, showing not only what the text for production can *contain*, but also how the *structure* of a narrative text can be. In the case of expository writing tasks, expository article has reasonable representation as individual genre for reception in textbooks and on the surface level of websites, which means that students also to a certain degree have access to models of expository writing. In the case of argumentative genres, however, there is extremely scant representation of texts that can serve as models for more extensive argumentative writing. It can therefore be concluded that the range of genres in materials issued for the EFL subject has both strengths and limitations when it comes to providing texts for reception through which students can be familiarised

with the genres they are most frequently required to produce. The relatively high representation of expository article is a strength in this regard, but the lack of models for argumentative article, one of the most frequently occurring genres in exams, is undoubtedly a limitation in the genre repertoire provided by EFL materials.

Chapter 6:

A qualitative analysis of EFL genres for reception: written texts

6.1 Introduction

This chapter will present qualitative analyses of samples of the most frequently occurring written genres for reception emerging from the quantitative study. The purpose of the analyses is to answer research question three, which is repeated here for convenience:

3) How do the most frequent genres for reception and production represent curricular topics and potentially interact with the reader?

In-depth analyses will be presented of one sample each of five genres for reception, according to the procedures described in Chapter 4. As explained in section 4.1.3, the text samples will be analysed in terms of context variables and metafunctions of language. Construals of the metafunctions will be based on lexicogrammatical analyses of Mood, Transitivity and Theme and analysis of Clause complex (see section 3.3). For reasons of space, the lexicogrammatical analyses are not included in this chapter but are available in Appendix 1. Findings will subsequently be discussed in light of competence aims stated in the current EFL subject curriculum (Ministry of Education, 2006/2013).

The following five genres for reception emerged as most frequent in the corpus material as a whole (see Table 5.15). The lists of texts from which the samples were taken, are found in Appendix 2.

- **Introductory text:** the most frequent genre for reception in R94 and LK06 exams, R94 textbooks, and on the surface level of EFL websites. It was the second most frequent genre for reception in LK06 textbooks.
  Sample analysed: the middle entry on the list of introductory texts from R94 exams.
- **Factual text**: the most frequent genre for reception in R94 textbooks. It ranked second among genres for reception in LK06 textbooks and on the surface level of EFL websites, and third on the hyperlinked level of EFL websites.
  Sample analysed: the first entry on the list from the R94 textbook *Flying Colours*.

- **Biography**: the most frequent genre for reception in LK06 textbooks. It ranked third in R94 textbooks (together with story), fourth on the surface level and fifth on the hyperlinked level of EFL websites.

  Sample analysed: the fourth from the top of the list from the surface level of the *Targets* website.

- **Expository article:** the second most frequent genre for reception on the hyperlinked level of EFL websites, ranking fourth in R94 textbooks and fifth on the surface level of EFL websites.

  Sample analysed: the first entry on the list from the LK06 textbook *Stunt*.

- **Poem**: the third most frequent genre for reception in LK06 exams (together with cartoon/comic strip). It ranked fourth in LK06 textbooks and fifth in R94 textbooks and on the surface level of EFL websites.

  Sample analysed: the second entry from the bottom of the list of poems in LK06 exams.

The in-depth analyses will be presented in the form of tables and elaborating comments.

6.2 Qualitative analysis of samples of the most frequent genres for reception

6.2.1 Analysis of sample of introductory text as genre for reception

The following sample is extracted from the autumn exam in 1998. It introduces an excerpt from Woody Guthrie's song 'This Train is Bound for Glory' in connection with a task about migration in the USA.

> The famous American folk singer Woody Guthrie (1912-1967) wrote an autobiography called Bound for Glory (1943). At the beginning of this book, we meet a gang of hobos and tramps catching a free ride on a train. They are tired, dirty, hungry, and they smell bad. Miserable or not, they start singing: (Norwegian Exam Bureau, 1998, p. 5).[83]

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[83] My translation of *Eksamenssekretariatet*

Table 6.1: Analysis of introductory text from R94 exam

Field	*The origin of 'Bound for Glory'*
Tenor	*Asymmetrical: Exam committee guiding examinee*
Mode	*Written text*
Ideational	*Main participants: Woody Guthrie, his autobiography, characters in the book. Varying processes: material, relational and behavioural, which suggests reference to action and an intention to evoke mental images of a situation. Clause complex: one hypotactic related by enhancement, one paratactic related by extension; i.e. circumstantial information is followed by additional information.*
Interpersonal	*Series of propositional statements. Positive polarity. Absence of modalisation and modulation in Mood structure.*
Textual	*The Theme structure shows a consistent chain of Given and New information. Deictic punctuation (colon).*

The text introduces the upcoming song, functioning in this way as a device applied in order to re-contextualise other genres for a school setting (see section 2.3). In this case, the ideational metafunction can be construed as creating a context for the text and thereby facilitating the student's understanding of it. First, some background information on the author is given; then the focus is directed to the literary work in which the upcoming text originally occurred.

The exam as context of situation implies constraints for the student both as reader and writer (see section 2.2.2). The tenor of the introductory text can therefore be interpreted as asymmetrical: participants in the exchange are education authorities and students, where education authorities have decided on topics for the exam and how these topics should be understood. The interpersonal metafunction conveys the authoritative stance on the part of the education authorities by consistent positive polarity (*is, are*) and the absence of modalisation (i.e. consistent indicative mode in propositions).

The Theme-Rheme structure of the clauses maps on to that of Given-New (see section 3.2.3). Moreover, each clause contains anaphoric reference to the previous one. These factors provide the effect of a chained, logical progression of information. The colon at the end of the text, pointing explicitly to the upcoming song lyrics, underlines the deictic function of the introductory text.

6.2.2 Analysis of sample of factual text as genre for reception

The following text is taken from Chapter 1, 'Challenge – English around the World' in the R94 textbook *Flying Colours*.

English Today

- There are about 400 million native English-speakers in the world.
- Almost 25 percent of the whole human race speak English.
- About 80 percent of all business letters, faxes and e-mail are in English.
- English is the language with the largest vocabulary, but 80 percent of its vocabulary comes from other languages.
- The number of Chinese people learning English today is bigger than the population of the USA (Gorseth & Heian, 2000, p. 22).

Table 6.2: Analysis of factual text from R94 EFL textbook

Field	*The English language in the world*
Tenor	*Asymmetrical: textbook as knowledge authority, student receiving information*
Mode	*Written text*
Ideational	*Main participants: speakers, types of correspondence, the English language, learners of English. Processes are almost exclusively relational, indicating definitions and descriptions of properties and values. Clause simplexes dominate, indicating a focus on discrete points of information. One paratactic clause complex with enhancement as logico-semantic relation.*
Interpersonal	*Propositional statements. Positive polarity. Absence of modalisation and modulation in the Mood element.*
Textual	*The Theme structure foregrounds numerical figures relating to English in the world. No linking devices between the sentences.*

The factual text typically provides a brief overview of the topic and tends to accompany other texts which explore the topic more in depth (expository articles, short stories, etc.). The ideational metafunction concerns relaying encyclopedic facts provided by the textbook author to the EFL student. In this text sample, this is done by means of bullet points consisting mainly of clause simplexes. The overall result is a condensed but fragmented representation of the topic, where it is not explicit how the different points relate to each other. In this regard, the point which includes the one clause complex differs from the rest of the text. Here there is a relation of enhancement; more precisely, a concessive relation signalled by 'but'. That is to say, the second clause modifies the content of the first one and thereby makes the information more nuanced.

In terms of Mood structure, the text is characterised by positive polarity, i.e. it states 'how things are' without judgments regarding probability, frequency, etc. However, figures are stated in terms of approximations. This is presumably for the practical reason that a

printed textbook is normally in use for several years, and so exact figures describing changing phenomena would soon become outdated.

The Theme pattern of the text indicates that quantifications are vital, which illustrates the typical function of factual text as a provider of encyclopedic information (see section 4.2).

6.2.3 Analysis of sample of biography as genre for reception

The biography of the ballet dancer Margot Fonteyn is placed in one of the internal links in the *Targets* website, sorting under special texts for the study programme *Music, Dance and Drama.* The text analysed here is an abbreviated version, but the overall structure of the text has been retained.

> Margot Fonteyn was born in Reigate, England, on May 18, 1919 as Margaret Hookham. Her father was British and her mother, Hilda, was a daughter of an Irish mother and a Brazilian father. (…) At age 14 her mother brought her to London to give her a chance to develop a dancing career. When she danced in England she got her stage name, Margot Fonteyn, from her mother's family name, Fontes.
> (…)
> Margot Fonteyn was at her best in a pas de deux.
> She loved working with a partner. In her forties she started to think about retirement, but instead revived her career. She met Rudolf Nureyev, who had just left Russia at age 23. They became a dynamic team. (…) For the next 15 years they performed all over the world. In 1965, an anecdote says, they once received a 40-minute ovation and had 43 curtain calls.
> (…)
> In 1951 Fonteyn was decorated a Commander of the Order of the British Empire, and in 1956 she became Dame of the Order of the British Empire (…). In 1979 she received from the Royal Ballet in England the title "prima ballerina assoluta," a title only given to a few talented ballerinas. She received several awards and honorary doctorates.
> She died on February 21, 1991, at age 72.
> (Haugen et al., 2009, based on an entry in www.encyclopedia.com)

Table 6.3: Analysis of biography from the surface level of EFL website

Field	*The life of a famous ballerina*
Tenor	*Asymmetrical relation between knowledge authority and recipient of information. Authors of website presenting a role model for students within Music, Dance and Drama.*
Mode	*Digitally mediated written text*
Ideational	*Main participants: Margot Fonteyn, Fonteyn's career, ballet roles, titles, Fonteyn's parents, Fonteyn's mentors and collaborators. Majority of material processes: the text narrates events. Also high proportion of relational processes assigning attributes to participants and/or explaining relations among them. High frequency of circumstantial elements connecting processes to time, place, etc. Clause complexes related by extension and enhancement dominate, indicating the narration of multiple separate events on the one hand and underscoring the importance of circumstantial information on the other.*
Interpersonal	*Propositional statements. Positive polarity. No modalisation or modulation in the Mood element.*
Textual	*Narrative text with chronologically and thematically organised information. The Theme varyingly maps on to Subject (Actor) and Adjunct (Circumstantial), which foregrounds both the ballerina's actions and the circumstances under which they took place.*

This text presents the story of a famous ballerina's life and career as a source of inspiration to students of Music, Dance and Drama. At the same time, it familiarises the students with specialist register in English connected to the ballet profession (e.g. *choreography; pas de deux*). In so doing, this text can serve as an example of 'vocalisation' of the EFL subject, in the sense of treating curricular topics and register relevant to the students' study programme.[84]

The text is dominated by narrative features. Starting with data on Fonteyn's birth and childhood, the text gives the time, place and circumstances of her entering into the ballet profession. Crucial encounters (*she met Rudolf Nurejev*) and anecdotes (*they once received a 40 minute ovation*) are used to illustrate important periods in the life of the ballerina. The text is written in past tense and has the temporal organisation characteristic of the narrative text type (see section 3.5.3).

However, the text also has the typically descriptive feature of organising information according to theme (for example, background, highlights and awards). The clause complex patterns are, nevertheless, very different from that of the factual text, where clause simplexes dominated. The high frequency of enhancing clause complexes in the biography sample

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[84] The *Music, Dance and Drama* programme is categorised as general studies, not as vocational studies. However, the principle of linking topics and vocabulary to the study programme is stated in the competence aims of the EFL subject curriculum and applies, of course, to all programmes in upper secondary education.

indicates the importance of circumstantial information in the representation (see section 3.3.2). One clause complex is related by locution (*an anecdote says*), which strengthens the impression of Margot Fonteyn as a legendary artist.

There is consistent positive polarity in the text, with no hedging or modification, which conveys a certainty on the part of the speaker (writer) that the facts of the text are well documented and can be trusted (see section 3.3.3).

6.2.4 Analysis of sample of expository article as genre for reception

The following text sample is taken from the chapter 'No Man Is an Island' in the textbook *Stunt*. The text has been somewhat shortened, but the overall structure has been retained.

English as a World Language

As John Donne says, no man is an island. In our modern world it is impossible to isolate ourselves from any kind of interaction with others. Most of us meet and communicate with other people all the time.

For thousands of years, people have been travelling. If you travel a short distance you can usually manage by using your own language, but as soon as you get further from home you need another means of communication. When we travel today we usually speak English. In many countries, it is an official language, but we can also communicate with people in countries where English does not have this status. According to the famous linguist David Crystal, English is spoken by 1.2-1.5 billion people around the world. Only about 350 million of these have English as their mother tongue. (...) Why has the English language become so important?

From the time of the reign of Queen Elizabeth I (…), the British travelled around the world building their empire. (…) During the reign of Queen Victoria, in the nineteenth century, the British Empire experienced its golden age. About 25% of the world's population and about 25% of all land territory belonged to the Empire. This gave Britain a dominant position politically, economically and culturally.

In the first half of the twentieth century, (…) Britain lost its position as the world's leading power. However, another English-speaking nation, the USA, became a superpower, and this ensured the continuing international importance of the English language. (…)

The English language has become the world's most important lingua franca. This gives the language a dominant position in trade, politics and culture. At the same time, it also gives all English speakers, native and non-native, a share in the language (Areklett et al., 2009, pp. 42-44).

Table 6.4: Analysis of expository article from LK06 textbook

Field	*English as a global language*
Tenor	*Asymmetrical: knowledge authority giving information to student*
Mode	*Written text*
Ideational	*Main participants: the English language, English speakers, the British empire, the USA, important lingua franca. Material processes dominate: events are narrated. Also high frequency of relational processes attributing characteristics and values to participants. High frequency of circumstantial elements indicate much background information. High percentage of hypotactic clause complexes with a majority of enhancing logico-semantic relations are consistent with explanations and expansion on circumstantial information.*
Interpers.	*The text is dominated by propositional statements. One occurrence of an interrogative clause, which functions as a structural device. Predominantly positive polarity. Occasional occurrence of modalisation: two instances of modal Finite and two instances of Adjunct expressing usuality. The Finite is in present tense during the first half of the text and in the conclusion, changing to past tense in the fourth and fifth paragraph, indicating an explanation of past events influencing the here-and-now.*
Textual	*Textual Theme elements signal elaborating or opposing statements, indicating that different aspects of a topic are treated. The Theme structure is also characterised by frequent circumstantials* (for thousands of years; in many countries)*, suggesting multiple perspectives in terms of situations, places, etc.*

This text presents the English language from the perspective of worldwide travelling and communication. From this point of view the growth of English into a world language is explained. The expository article is typically a relatively long text treating a few aspects of a topic in depth (Beck & Jeffery, 2009). This is reflected by a limited number of participants, and by the alternation between material and relational processes. The clause complex pattern suggests a text rich in explanatory and elaborating elements.

Although there is positive polarity in most of the text, there are also a few occurrences of modalisation. Instead of simply stating that 'something *is*', the speaker twice states that 'something is *usually*'. There are also two instances of modalisation in the Finite (*can*). This indicates a certain room for nuances in the speaker's attitude to the content.

Another aspect of the Mood structure concerns the way the Mood element anchors the content to the here-and-now. In this text, the tense in the Finite changes. While the first two paragraphs and the conclusion concern the present, the third and fourth paragraph refer to events in the past which are distanced, but have contributed to the here-and-now situation. In this way, the text presents explanations of causes and effects at the level of whole paragraphs, more than at the level of clause complexes, where enhancing relations dominate.

The Theme pattern shows that clauses vary in foregrounded elements; both nominal phrases and information regarding time and place occur in Theme position. This suggests that different perspectives are taken in the treatment of the curricular topic.

6.2.5 Analysis of poem as genre for reception

The following sample of poem appeared in the preparation booklet for the autumn 2013 exam. It is one of Emily Dickinson's famous untitled poems.

Poem 909

If I can stop one heart from breaking
I shall not live in vain
If I can ease one life the aching
Or cool one pain
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Emily Dickinson
(Norwegian Directorate for Education and Training, 2013, p. 6).

Table 6.5: Analysis of poem from LK06 exam

Field	*Philosophy – existential questions*
Tenor	*Asymmetrical from the perspective of education authorities providing material to examinees. Approaching symmetrical from the perspective of poet sharing wisdom of life with readership.*
Mode	*Written text*
Ideational	*Main participants: I, heart (crux of senses and emotions), life (denoting a human being), pain, robin. Main processes: material, indicating agency. Clause complex: enhancement, stating conditions.*
Interpers.	*Consistent use of modality in the Finite, alternating between* can *(medium degree of probability) and* shall *(high degree of probability), which indicates a subjective stance on the part of the writer. The modal adjunct* if *in combination with* can *expresses contingency.*
Textual	*Theme structure assigns importance to* if *and* or *as textual Theme and* I *as topical theme. Repetitions of* if *emphasise the contingency connected to a meaningful life, and* or *as repeated textual theme points to the many opportunities to show compassion. Repetition of similar sentence structure reinforces the message. Rhyming and rhythm create aesthetic effect.*

This is a literary text included in the preparation material for an exam, intended to function as a source of inspiration for the students' own text production. It is a well-known

poem written by a 19th-century American author; as such, it has a large audience also outside the realm of education. In its original context, as published poetry, the tenor of the text can be said to approach symmetrical. The poet shares philosophical and ethical principles with her readership from a personal point of view, not formulated as a demand. In the context of the exam, however, demands are involved: education authorities expect the student to somehow respond to the contents of the poem, which leads to asymmetry in the tenor.

The ideational metafunction of the poem can be construed as raising the philosophical issue of the individual's role in society and place in life. Literary devices influence the ideational metafunction: several participants play a metaphorical role (e.g. *save one heart from breaking*). The use of metaphor is effective in terms of illustrating the basic need of goodness universal to all living creatures. All clause complexes are hypotactic and conditional.

As mentioned above, the text is written from a personal point of view, which is evident in the use of first person pronoun. There is consistent modality in the Finite, alternating between the combination of the modal adjunct *if* with the modal auxiliary *can*, which introduces the conditions of a meaningful life, and the modal auxiliary *shall*, which predicts the outcome if conditions are met.

The expression of contingency is foregrounded in the Theme structure. The foregrounding of *if* and *I* serves to emphasise that each individual, the 'I', has the responsibility of fulfilling the conditions of a meaningful life. The recurrence of the first person pronoun as topical Theme also makes explicit the personal expression in the poem, while the two occurrences of *or* as textual Theme introduce alternative scenarios of showing compassion, each more humble than the other.

The textual metafunction underscores the topic of the discourse by its simplicity in terms of shortness (seven lines) and repetition (*one; I shall not live in vain*). Together with the rhyming (e.g. *breaking – aching; vain – pain*), the repetition provides a musical rhythm which contributes to the aesthetic value of the poem, thereby strengthening the overall emphasis of the message.

Overall, there are striking differences in the construal of metafunctions in the sample of poem compared to all four of the other texts samples analysed above. First, the absence of relational processes indicate that the poem is not about defining or stating facts; the processes are all material, relating the topical content to forms of action. The clause complexes add valuable information here: there is a pattern of hypotactic, conditional clause complexes

throughout the text, which emphasise contingency. This is different from the biography and the expository article, which alternate between material and relational processes, and where the clause complex patterns add circumstantial information. It is also fundamentally different from the factual text, where relational processes dominate. Second, unlike all the other text samples, the interpersonal metafunction is characterised by consistent modality in the Finite. Instead of stating that something 'is or is not', or 'did or did not happen', degrees of possibility are expressed through the modals *can* and *shall*, anchoring the text to an abstract and philosophical dimension.

6.3 Analysis of written genres for reception: discussion

This section will discuss salient findings from the in-depth analyses of the samples of the most frequent written genres for reception found in EFL materials for teaching, learning and testing. The five text samples selected for analysis represented the main categories of descriptive, expository and narrative/poetic genres, which means that the dialogic, argumentative and reflective categories were not represented among the most frequently occurring genres for reception. The discussion will focus on implications of the construals of metafunctions for the role of the texts as mediators of learning in the EFL subject, referring to contextual variables where relevant. A general aim of the subject is to 'help build up general language proficiency through listening, speaking, reading and writing, and provide the opportunity to acquire information and specialised knowledge through the English language' (Ministry of Education, 2006/2013, p. 1). The subject curriculum also states aims relating to *Bildung*, such as gaining personal insight and 'a deeper understanding of others and of oneself' (Ministry of Education, 2006/2013, p. 1).

6.3.1 The ideational metafunction of written genres for reception

The ideational metafunction of language has to do with the representation of meaning (Halliday & Matthiessen, 2014). Introductory text and factual text in the form found in materials for teaching, learning and testing in the EFL subject are created for pedagogical use. As such, an inherent purpose of these genres for reception is to initiate a student into an area of knowledge. Introductory text, with its deictic and informative function, can be said to crystallise the aspect of pedagogisation and guidance. The sample of introductory text analysed in section 6.2.1 was found to create a link between the background story of the text and the contents of the text itself, which was done through a variation of process types.

Material processes represented events, whereas other process types (mental, relational and behavioural) served the purpose of conjuring up mental images in the reader, which could be associated with previous experiences from other texts or contexts.

An aim of introducing an upcoming text or topic in this way is *schema activation* – having students draw on their prior knowledge and experience to understand new information. According to a research review of comprehension instruction conducted by Pearson and Gallagher (1983), numerous studies have been conducted of 'advance organisers', going as far back as the nineteen-sixties (Ausubel, 1960, 1978). Advance organisers can be explained as conceptual bridges from existing to new knowledge. Despite varying results, an overall tendency is that advance organisers do help students' comprehension to some extent. Even so, generalisations are difficult to draw because effects have proved to be very vulnerable to contextual factors, such as age and ability of the student, the mode of presentation of the organiser, etc. (Pearson & Gallagher, 1983, p. 325). The analysis in section 6.2.1 showed Guthrie, his autobiography and singing tramps and hobos as main participants in the text (see Table 6.1). Information on provenance, setting and characters placed the text in a recognisable context, and information relating to genre guided the students as to what to expect (cf. Miller, 1984). This text sample seemed, therefore, to comprise features that function well for the purpose of preparing and motivating students for the upcoming text.

Factual text as school genre also enjoys a long-standing tradition in EFL learning materials. Its chief function is to transmit encyclopaedic information, first and foremost on historical, geographical and cultural topics related to the English-speaking world. The sample of factual text selected for in-depth analysis had a high frequency of relational processes, indicating definitions and descriptions as important aspects of the text. Clause simplexes dominated, which suggested that for the most part, points were stated without being expanded or commented on.

An affordance of the factual text genre is to condense essential information into bitesize chunks in a language intelligible to second and foreign language learners. However, the condensed language and content found e.g. by Reichenberg (2007) to be characteristic of texts in learning materials is not always the most effective to promote learning. In fact, this feature was reported to work counter to understanding for some students, due to 'omission of links in the train of thought' (Reichenberg, 2007, p. 84). As isolated units of discourse, factual texts seem, therefore, to have somewhat limited potential as mediators of learning in the EFL subject. Naturally, for students to be able to 'discuss and elaborate on' curricular topics as

required by the subject curriculum of English, they need to be sufficiently informed on facts concerning geography, demography and historical events. Reproducing knowledge of facts, however, is of little use in itself; knowledge development depends on students' ability to discuss topics from various perspectives (Bereiter & Scardamalia, 1987).

Treating topics more in depth than typical factual texts, expository genres are more conducive to students' development of increased understanding and knowledge. The frequent occurrence of circumstantials and enhancing logico-semantic relations (see Table 6.4) indicates the affordances of the expository article when it comes to explaining conditions leading to certain developments. The article analysed in section 6.2.4, for example, makes the connection between people's communication needs in general and the versatility of the English language. It further explains the historical reasons for the dominance of English and compares the roles of Britain and the USA in this development. Such links among different points of knowledge are often missing in the more fragmented factual texts.

On the other hand, there is no dichotomous opposition between descriptive and expository genres in terms of their potential of aiding students' knowledge development. Explanations of causes and effects, for example, can also to a certain degree be found in factual texts, although these features are undoubtedly more pervasive in expository genres. More importantly, factual texts often occur in combination with other texts, providing an overview of salient facts while texts such as expository articles and short stories treat aspects of the topic more in depth. In this way a factual text can aid the student in remembering key points connected to a certain topic, whereas other genres with more elaborate and nuanced representations have the potential to lead the students towards a deeper understanding.

The ideational metafunction of narrative/poetic genres, here represented by the genres biography and poem, can be described as representing a topic from a deeply human perspective. This is illustrated by the sample of biography analysed in section 6.2.3, which gave ample information on the life of an artist both in terms of relations (attributes, characteristics, values) and circumstances (time, place, collaborators). A feature which the biography sample shared with the sample of expository article, was the explanations of chains of events where points of importance were expanded on. In its shorter, more condensed version, however (see section 3.2), biography as genre for reception was used to enhance the understanding of an upcoming literary text by giving information on the life of its author. As such, it shared some of the communicative goals of the introductory text (cf. section 6.2.1).

Longer biographies such as the one analysed in section 6.2.3, often portrayed a hero/heroine or role model. This aspect of the ideational metafunction of the biography genre represents a pedagogical device known far back in history, as Smidt (2009b, p. 159) points out, referring to stories about heroes and heroines found in antiquity, in the Old Testament, as well as in the Icelandic sagas. R. Lund (2011) presents a description of textbooks in English from 1889 to 1974, focusing on their representation of cultural topics. Stories of great Englishmen such as Horatio Nelson and David Livingstone and their accomplishments were found to be a salient feature in textbooks from the 19th and early 20th century. In the older books, high integrity and morale was also praised in stories about hard-working ordinary people, such as 19th century immigrants to the USA (R. Lund, 2011).

Biographies of a more contemporary date have also proved to have affordances for reading and understanding topical content, as exemplified by Stone's (2007) experience from an inner-city school in the USA. Here readers at a relatively low level had problems grasping the contents of a simple factual text about London, but struggled their way through advanced online biographies of hip-hop musicians out of sheer enthusiasm for the topic. With this in mind, it is possible that the biography analysed in section 6.2.3, although more complex in terms of both language and content, can be more motivational for some EFL students and therefore trigger learning processes more easily than condensed factual texts.

The poem was found to represent curricular content at a more philosophical level. Stating conditions for a meaningful life, it represented a contrast to the other texts, where aims related to knowledge were more evident. This illustrates its direct connection to *Bildung* aims in the EFL subject. Works of art such as poems have an important potential of promoting students' reflection on philosophical questions (cf. Fenner, 2018). Aims connected to students' personal development and *Bildung* do not lend themselves directly to measuring and assessment, but are nevertheless valued as essential aspects of education (Norwegian Directorate for Education and Training, 2017). As expressed, for example, in Hoff (2017), the role of literary texts in the promotion of *Bildung* is an object of considerable interest in the field of second and foreign language didactics.

6.3.2 The interpersonal metafunction of written genres for reception

This section discusses the interpretation of the interpersonal metafunction of different genres in written texts. The interpersonal metafunction reflects the writer's attitude to the content of the text, which is realised through degrees of polarity, modalisation and modulation (see

section 3.3.3). Interpersonal relationships enacted through the text are influenced by the tenor dimension of the context, which concerns the roles of participants in the interaction. For example, the writer can position the reader as a passive recipient of unquestioned information, or as a member of the public taking an interest in philosophical, social or political issues.

As documented above, factual text is a recurrent genre in Norwegian language learning materials. The central position of factual texts as transmitters of cultural knowledge is discussed, for example, by Eide (2012), who investigated representations of target language areas in textbooks for Spanish as a foreign language (see section 2.4.4). In Eide's words, factual texts are 'descriptive texts which are generally associated with sobriety, distance and neutrality' (p. 101, my translation). These features are also characteristic of materials for other subjects. Veum (2013, p. 19), investigating interpersonal relations between 'textbook voice' and reader/student in three generations of history and social science textbooks, found the authorial voice to offer *information* more consistently than demands and entertainment (see section 2.4.4).

Analyses of the descriptive genres for reception (introductory text and factual text) showed a predominant asymmetry in the tenor. This was reflected in the interpersonal metafunction, shown through lexicogrammatical features such as the use of polarised propositional statements and the absence of questions, modification or hedging. According to Eggins (2004, p. 297), the absence of modulation in a text indicates that the speaker encodes the information as factual, and the absence of modalisation indicates that the speaker is certain of his or her facts (see section 3.3.3). In these respects, descriptive genres seem to emulate the traditional guiding function of a teacher as a knowledge authority.

Signalling that students have to take the contents of a text at face value has bearings on the way the topic in question is potentially perceived by the students. For example, it may not be seen as necessary or relevant to take a critical perspective on the information transmitted by the text. Without a critical perspective, possible biased or incomplete representations of curricular topic areas will not be brought to the surface. R. Lund (2007, p. 139) criticises textbooks' tradition of 'teaching rather arbitrarily chosen facts about the target countries (…), [thus] providing students with only fragmented and superficial pictures of the foreign country in question'. There is therefore a need for teachers and students to regard texts characterised by seemingly 'neutral' information with a critical eye, discussing the selection of content and the way in which it is presented.

In terms of polarity, the results from the analysis of the biography sample was the same as those of the descriptive genres: there was no occurrence of modalisation and modulation. That is to say, the content of the biography was presented with authority, and the text signals a confidence on the part of the author that the events and characteristics chosen to relay to the public are the important ones. The authors of the EFL website have, in turn, chosen to include and adapt the text for EFL students of Music, Dance and Drama, positioning Fonteyn as a role model. Although the asymmetry is evident here, role models appear to prevail as sources of inspiration for young people with ambitions, in school as well as in out-of-school settings.

The expository article analysed in section 6.2.4 and the poem analysed in section 6.2.5 were the only genre samples where the polarity was not consistently positive throughout the text. Admittedly, the expository article was the longest of the texts subjected to in-depth analysis, and the weakening of the polarity was very limited. However, if this finding is representative, it may suggest that expository article has slightly more room for nuances and modifications than the introductory text, the factual text and the biography, which prevents simplisitic construals of the topics at hand.

The genre sample with the lowest degree of polarity was that of the poem. As shown in Table 6.5, there was modalisation in the Finite throughout, and the polarity was influenced and weakened by the conditional hypotactic clause complexes. This resulted in an enactment of interpersonal roles very different from that of the other genre samples analysed here. Instead of stating facts or presenting chains of events, the poem made predictions for the writer's (or, more precisely, the focaliser's) life and expressed these predictions as contingent. As pointed out in section 3.3.3, Halliday positions the Subject as responsible for the arguability of the proposition. Here the Subject has the form of an 'I' sharing her philosophical and ethical values, placing the reader in a 'free' position to read the text from an equally personal point of view. In this way, the poem has affordances in terms of promoting 'a deeper understanding of others and of oneself' (Ministry of Education, 2006/2013, p. 1), which is an important aim for English as a common core subject.

6.3.3 The textual metafunction of written genres for reception

By analysing a clause in terms of Theme, it becomes clear what is generally foregrounded as important in a text. In this regard, some fundamental differences were discovered between some of the most prominent genres for reception in the text culture of the EFL subject.

The two genres occurring most frequently in EFL materials for teaching, learning and testing, the introductory text and the factual text, are both typically rather short. However, the Theme patterns of the two analysed samples were dissimilar, as shown in sections 6.2.1 and 6.2.2. Whereas the introductory text provided background information and led into the upcoming text in a neatly linked chain of Given-New, the Theme structure of the factual text was characterised by individual facts and figures, emphasising these as the important message.

The samples of biography and expository article both had Theme patterns varying between the foregrounding of participants and the foregrounding of circumstantial information. In other words, these genre samples maintained a close focus on the topic at hand, while also assigning importance to details regarding time, place and other circumstances which shed light on contextual factors and served to explain different aspects of the topic. Moreover, with their variation in sentence construction, these texts come across as good models of text design (cf. Cremin & Myhill, 2012).

The poem differed from the other genre samples in having a repetitive Theme structure. This is not surprising, given the aspect of rhythm often present in poetry. The enjoyment of aesthetic expression through literary texts is an important aspect of *Bildung* aims in the subject of English (Fenner, 2018; Ibsen & Wiland, 2000). In addition to the aesthetic effect of the repetition, it added an insisting emphasis to the message conveyed by the poem. Furthermore, the topical Theme mapped consistently on to the Subject, which was realised by the first person pronoun 'I'. This caused the textual metafunction of the poem to be characterised by the 'personalisation' of the message, in contrast to that of the other texts, where facts, participants and circumstantial information relating to the topic itself were foregrounded.

6.4 Chapter summary

This chapter has presented in-depth analyses of samples of introductory text, factual text, biography, expository article and poem, which were found by the quantitative strand of the present study to be the most frequently occurring written genres for reception in the corpus material (see Chapter 5). The analysis of the genre samples, applying an SFL framework, has been based on the realisation of contextual variables and metafunctions of language in the text.

The analysis of the selected samples suggest that the most frequently occurring genres for reception have different affordances as mediators of learning. The ideational and textual metafunctions of the introductory text were found to create links between the context and the content of the text that it introduced. This was presumed to promote schema activation, which entails a potential to facilitate understanding of the upcoming text. The factual text was characterised by clause simplexes, relational processes and a Theme structure dominated by facts and figures, which suggested the affordance of providing an overview of basic points relating to a curricular topic. In terms of connecting different aspects of a topic, however, the expository article was found to have much higher potential. This was indicated by, among other features, high frequency of clause complexes with expansion as logico-semantic relation.

Expository article and biography were both characterised by a combination of material and relational processes. That is to say, these two genres represented curricular topics by narrating events, connecting elements, defining and assigning attributes. Frequent occurrence of circumstantials provided information on contextual details in both these genres.

In terms of potential interaction with the reader, the most salient difference was detected between the poem sample and the other genres selected for analysis. The introductory text, the factual text and the biography had consistent positive polarity, i.e. the content was presented as certain. The polarity was slightly weakened in the sample of expository article, allowing for a somewhat more nuanced presentation. The poem sample, on the other hand, was characterised by a high degree of modalisation, which entailed considerable weakening of the polarity. In other words, the poem did not present something that 'is or is not' (see section 3.3.3), but addressed the reader in a fundamentally different way, inviting reflection from a deeply human perspective.

Findings from the in-depth investigation of samples of the most frequently occurring written genres for reception in EFL materials underline the importance of ensuring that students have access to and work with varied reading matter, to make the most of the potentials of the different genres in the mediation of learning in the subject.

Chapter 7:

A qualitative analysis of EFL genres for reception: digitally mediated, multimodal texts

7.1 Introduction

This chapter will shift the focus from printed texts to digitally mediated, multimodal texts for reception in EFL learning materials. Sections 1.5 and 3.4 above explain the connections between medium, text and learning that motivated my placement of digital and multimodal texts as a separate strand of analysis in the present study.

This chapter attempts to answer the following question, stated in section 1.6 and repeated here for convenience:

4) In what respects do aspects of digital mediation and/or multimodality influence frequently occurring genres for reception in the EFL subject and the way they represent curricular topics and potentially interact with the reader?

In order to provide answers to this question I decided to analyse in depth samples of the three most frequent multimodal genres[85] for reception appearing on the hyperlinked level of the EFL websites. As texts sharing the features of digital mediation and multimodality appeared only in one part of the corpus material (the websites), I employed a simplified process of selecting text samples for analysis (see section 4.3.5). The following multimodal genres for reception were thus subjected to in-depth analysis as described in sections 4.1.3 and 4.1.4.

- **Homepage** was the most frequent genre for reception on the hyperlinked level of EFL websites.

  Sample analysed: the first entry on the list of homepage as genre for reception on the hyperlinked level of *New Experience's* website.

- **Expository article/documentary** was the second most frequent genre for reception on the hyperlinked level of EFL websites.

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[85] Although multimodal analysis was restricted to digitally mediated genre samples, aspects of multimodality were present also in other parts of the genre typology. Several multimodal genres could occur both in analogue and digital media (e.g. map/schematic outline/chart/table and expository talk/presentation). Furthermore, some genres could be realised both as 'monomodal', written texts and multimodal texts (e.g. advertisement).

Sample analysed: The middle entry on the list of expository articles/documentaries on the hyperlinked level of *Stunt*'s website.

- **News report** was the fourth most frequent genre for reception on the hyperlinked level of EFL websites.

  Sample analysed: The first entry on the list of news reports on the hyperlinked level of *Passage*'s website.

The in-depth analysis of digitally mediated, multimodal genres followed a two-step procedure where Step 1 focused on the interplay of various semiotic modes in the representation, interaction and rhetorical organisation of the text, as explained in section 4.1.3 (see also section 3.4.3 and 3.4.5). The second part of the analysis (Step 2) analysed the context and metafunctions according to the SFL-based model (see sections 4.1.3 and 3.2.3). The in-depth analyses of the text samples will be presented in the form of tables and elaborating comments. Salient findings will then be discussed in terms of affordances for learning in the subject of English, with a view to ways in which digitally mediated, multimodal texts were found to differ from written texts in this regard.

7.2 Qualitative analysis of samples of multimodal genres for reception

7.2.1 Analysis of sample of homepage as genre for reception

Homepage represents an overwhelming majority among genres for reception on the hyperlinked level of EFL websites. The following sample of homepage occurs in the first section of the *New Experience* website, which is entitled 'Travel Experience'. The first hyperlink in a task called 'Writing a postcard' leads to the website SouthAfrica.info. The screenshot in Fig. 7.1 shows the homepage as it appeared on 6 March, 2014.

Fig. 7.1: Screenshot of South Africa info homepage

Table 7.1: Analysis of homepage from the hyperlinked level of EFL website

Step 1			
Elements of multimodal design	*a) **Markers of identity**. Colour scheme as in South African flag. Masthead in deep yellow. 'South Africa' written in top left corner, the nation's flag depicted in top right corner. Relational process, with flag and colour scheme as Symbolic Attributes, the South African nation as Carrier.* *b) **Foregrounding**. Centralised, large carousel of image and writing depicts and describes news events relating to South Africa's international affairs.* *c) **Image-text relations**. Elaboration: each image is accompanied by a written text describing the content of the image and providing further description and explanation.* *d) **Depiction of human participants**. Camera angle level with the viewer. The gaze of the human beings depicted in the central image forms a vector towards the demonstration of a project. No eye contact with the viewer, i.e. depicted humans are objects of scrutiny.*	**Potential meaning of multimodal design**	*a) Explicit and insistent marking of South African identity. Deep yellow is associated with energy and warmth: suggests agency, initiative and inclusion. Reiteration of national identity markers signals patriotic pride.* *b) Assigning importance to cultivating the development of the nation and its international relations.* *c) Images and writing interact to shed light on ongoing developments in South Africa.* *d) The viewer is positioned level with the depicted human beings. Attention is drawn to the project around which the humans are gathered. There is an offer of goods-and-services, interpreted as suggestion of potential participation and possible gains from international cooperation.*
Step 2			
Field	*South Africa building international and internal relations.*		
Tenor	*Symmetrical: representatives of South African politics, industry and trade addressing peers internationally and nationally. Asymmetrical: representatives of South African politics, industry and trade addressing 'ordinary' citizens of South Africa.*		
Mode	*Hyperlinked multimodal text*		
Ideational	*Main participants: South Africa, politicians, journalists, corporations, South African citizens. Processes: material, verbal, relational. High frequency of circumstantial elements. The text presents and elaborates on the many-sided wealth and potential of South Africa and the country's readiness to cooperate and trade with the rest of the world.*		
Interpers.	*Proposals: offers are made of cooperation and exchange directed towards international politicians and corporations. Imperative mode in appeal to South Africa's own citizens to take part in building the country:* Play your part, *i.e. demands of goods-and-services.*		
Textual	*Vertical axis in the left-hand column formed by SouthAfrica.info and enlarged link icon Positive SA, functions as Given information, with news carousel as New. In turn, the salient carousel becomes Given, with column of small photos with writing functioning as New information, i.e. expanding on and supplementing information given in the central image-writing ensemble.*		

With its sober use of layout, headlines, images and colour, this homepage has the appearance of a serious information channel. Four link anchors lead to different sections of the website. The first one leads back to the homepage; the second leads to the section *Brand*

South Africa, which focuses on South Africa's growing economy and international trade. The third link anchor, labelled *Play Your Part*, connects to a section addressing South African citizens as participants in building their nation. The fourth link anchor gives access to the *Media Club*, a bank of information containing a thematically organised library of articles and photos.

The homepage is divided into three columns, of which the central column is the broadest. A carousel of news events relevant to South Africa's international relations is given salience by its placement towards the top of the page, by its centrality, and by the size of the image. The movement and change of images in the carousel contribute further to its salience, suggesting a starting point for the user's reading path. Six small icons representing the news events of the carousel are placed immediately beneath the written text block of the carousel, permitting the reader to change the sequence or look closer at one or more of the news events. The one 'frozen' in the screenshot (Fig. 7.1) has the headline *China shows interest in South Africa's nuclear plans*, and the image shows a delegation of South African and Chinese politicians standing outside a nuclear plant, apparently listening to a specialist within the field. The gazes of the politicians are directed towards the nuclear plant and presumably towards the specialist. This can be interpreted as 'offering goods-and-services' (see section 3.4.4) in the form of demonstrating a sample of South Africa's interesting assets.

The rightmost column is formed by three blocks of text, each consisting of a small image to the left, a headline, and a short, explanatory text. The image introducing the first section, *Brand South Africa*, shows a top modern, high speed train; the headline reads *Building the nation's brand*. A harbour scene is shown in the image presenting the *Media Club* section, and the headline offers *Free images, articles for publishers*. The third section, *Play your part*, is introduced by an image showing a group of young people decorating a wall, where one white and one black person are the two people closest to the camera, and the slogan *Active citizenship for positive change*. The juxtaposition of the white and the black worker may be seen as an antithesis to apartheid: South African citizens now work together to build the nation.

At the bottom of the screenshot, to the left, a large 'thumbs up' icon leads to a page displaying positive 'good news' stories from various parts of South Africa. This well-known icon signals positive feedback and encouragement. To the right of the screenshot, a row of smaller icons leading outwards to various social media follows up this optimism. The 'thumbs up' icon on the left connects to stories already experienced (Given), and the social media links

on the right encourage and facilitate the sharing of new stories in the same vein (New). The suggested reading path is first to make acquaintance with the large, salient image and its accompanying written text. When that information is processed, it becomes Given, and the reader can continue with other information, provided through the column to the right (New). Examples of the fruits of enterprise and international relations underline the promises connected to contact and collaboration, with the prerequisites (making contact) implied through link icons to social media.

Through this website, leaders within South African politics and business address international media and politicians as well as resourceful parts of the business world, offering cooperation, trade and good objects of investment. The same initiative group also addresses their own citizens, urging them to contribute in the enterprise of extending and documenting South Africa's assets. Interestingly, there is a change in the interpersonal metafunction in the section where fellow citizens are targeted: the imperative mode is used in the direct appeal to individuals. However, the links to social media contribute to connecting the two chief target groups. Facebook and Twitter, for example, are channels for communication and community building for individuals, companies and political groups alike.

The homepage is used by the *New Experience* website to treat the curricular topic of South Africa. In contrast to conventional textbook texts, however, the student is invited to explore the website according to his or her interests. Various user roles (simulated or real) are open to the student: journalist, future investor, South African citizen invited to contribute, or a teenage student in search of knowledge. This text presents the many-sided wealth and potential of South Africa, thereby giving the student varied, updated information on a country within the English-speaking world.

7.2.2 Analysis of sample of expository article as genre for reception

Expository article/documentary emerged as the second most frequent genre for reception on the hyperlinked level of EFL websites. The following sample is a Wikipedia article about the British parliamentary expenses scandal in 2009, included in *Stunt*'s website. The article is of considerable length; the analysis here is restricted to the excerpt shown in Fig. 7.2, which consists of three consecutive screenshots. In addition to features of the sample of expository article, the analysis also describes some fundamental features of the Wikipedia website as a whole.

Fig. 7.2: Facsimile of Wikipedia article about the Parliamentary expenses scandal

Table 7.2: Analysis of expository article from the hyperlinked level of EFL website

Step 1			
Elements of multimodal design	*a) Markers of identity.* *Wikipedia: In the top left corner the Wikipedia logo is visible: a grey globe in the form of a jigsaw puzzle, where each piece is marked by a letter from one of the world's alphabets. At the top of the jigsaw globe several pieces are waiting to be replaced. Underneath the name Wikipedia, in smaller-sized letters, is the specification 'the free encyclopaedia'.* *b) Foregrounding.* *The written text takes up most space. The two images are small and placed to the far right in the text.* *c) Image-text relations.* *First image: extension. This image depicts the Palace of Westminster, showing sunny weather with blue sky. River Thames is deep blue, mirroring the sky and showing a reflection of the building. A row of tree branches is visible in the upper half of the image. By contrast, the written text gives a recount of a scandal.* *Second image: enhancement. This is a close-up photo of Heather Brooke, one of the journalists requesting the investigation into the MPs' expenses accounts. Brooke has a smiling expression.* *d) Depiction of human participants.* *The photo of Brooke is a close-up of a smiling person looking straight at the viewer. The camera angle levels Brooke with the viewer.*	**Potential meaning of multimodal design**	*a) Wikipedia: the offer of information to the public worldwide is indicated by the jigsaw globe consisting of letters. The collaborative, democratic nature of Wikipedia is communicated by the missing pieces in the jigsaw puzzle. The grey colour underlines the public, democratic policy of the site. The article: the photo of the Parliament building shows the locus of the scandal.* *b) Importance and priority are assigned to the contents transmitted by written mode; images are assigned less importance.* *c) Photo of Parliament building: Conflicting messages sent by image and writing. The scenic beauty characterising the photo may be taken as ironic: the glory of Parliament as an institution of democracy and integrity is shattered by the scandal. Photo of Brooke represents the group bringing the corruption out into the open. Image provides circumstantial information. Brooke's confident, smiling expression signals contentment with the result of the process and underlines the necessity of it.* *d) Eye contact with the viewer indicates a demand of goods-and-services: here, acknowledgement of the importance of bringing the scandal to the surface and settling the scores. Eye contact with a smile, from an angle level with the viewer, also suggests a relation with the audience (here: a common cause).*
Step 2			
Field	*British politics as curricular topic.*		
Tenor	*Asymmetrical approaching symmetrical: Wiki-based encyclopedia as reference document. Different participant roles are open to the user.*		
Mode	*Hyperlinked multimodal text.*		
Ideational	*Main participants: Houses of Parliament, individual MPs, journalists/transparency activists, Daily Telegraph. The portrait of Brooke represents her as a prominent Actor. Processes: chiefly material, indicating action. High frequency of circumstantial elements giving details of time, place and background of unfolding events. Image-text relations: expansion (comment).*		
Interpers.	*Offer of information. Positive polarity indicating confidence in facts. Demand: invitation of contributions (editing etc.). Demand of acknowledgement expressed in second image.*		
Textual	*Standard encyclopaedic organisation of information: headlines, definitions, elaboration. Written information and table of contents placed as Given, images placed as New.*		

Wikipedia is a wiki-based source of information and reference frequently used by students in upper secondary school (Blikstad-Balas & Hvistendahl, 2013; Blikstad-Balas & Høgenes, 2014; see section 2.5.2). Due to the fact that 'everybody and anybody' can revise and change an entry in the encyclopedia, teachers have often expresses scepticism towards students' readiness to use Wikipedia as a main source for school projects (Blikstad-Balas & Hvistendahl, 2013). In this case, however, by linking to the Wikipedia article as a source of information, it can be argued that the publishers of the *Stunt* website assign credibility to the text.

The article 'United Kingdom parliamentary expenses scandal' consists for the most part of written text outlining the background of the scandal, relevant rules and regulations, action taken by the House of Commons to prevent the publication of expenses claimed by Members of Parliament, and processes leading to the disclosure of economic irregularities and criminal acts committed by MPs. Texts dominated by the written mode are traditionally highly regarded in educational discourse (Kress, 2003; Macken-Horarik, 2008); thus, this text sample can be associated with conventional printed materials for the EFL subject. However, the most frequent non-literary genres for reception in textbooks tend not to treat separate events in depth to the same degree (see, for example, section 6.2.2).

Facts are presented and elaborated on in great detail, and the list of references is extensive, which suggest that the information is reliable. While the written information is foregrounded, the images are placed in a marginal position. Nevertheless, the images influence the interpersonal metafunction in interesting ways. As stated in Table 7.2, the idyllic photo of the Palace of Westminster may be taken as an ironic depiction of the shattered glory of Parliament, the old democratic institution of which Britain prides herself. The image-text function may therefore be interpreted as *extension* (Martinec & Salway, 2005), adding a new element to the information provided by the written text (see sections 3.3.2 and 3.4.2).

The second image depicts Heather Brooke, a journalist and information transparency activist who played an active role unveiling the scandal. According to Kress and van Leeuwen (2006, p. 63), the human face carries 'psychological salience' for the viewers, which means that the role of those who demanded the investigation into the Parliamentary expenses is assigned importance. Brooke addresses the viewer by looking at the camera, which creates a sense of interaction between the depicted person and the reader of the text (see Kress & van Leeuwen, 2006, p. 42-43). Here, this may express the common interest of the agents disclosing the expenses scandal and the public whose tax money have been misused, and by

extension, readers who might be warned against similar situations caused by elected representatives in their own country.

7.2.3 Analysis of sample of news report as genre for reception

News report was the fourth most frequent genre for reception on the hyperlinked level of EFL websites. The selected sample comprises the one-minute report of world news from the BBC web portal and thus the left half of the screenshot in Fig. 7.3. The *One-minute World News* is part of the news section of the BBC Online web portal, presenting headlines in literally one minute. The screenshot in fig. 7.3 was taken on 12 June, 2015. The analysis includes the part of the screenshot concerning the one-minute news service (the left half) and the short filmed clips presented in the one-minute news report from this day, which will be briefly described in writing.
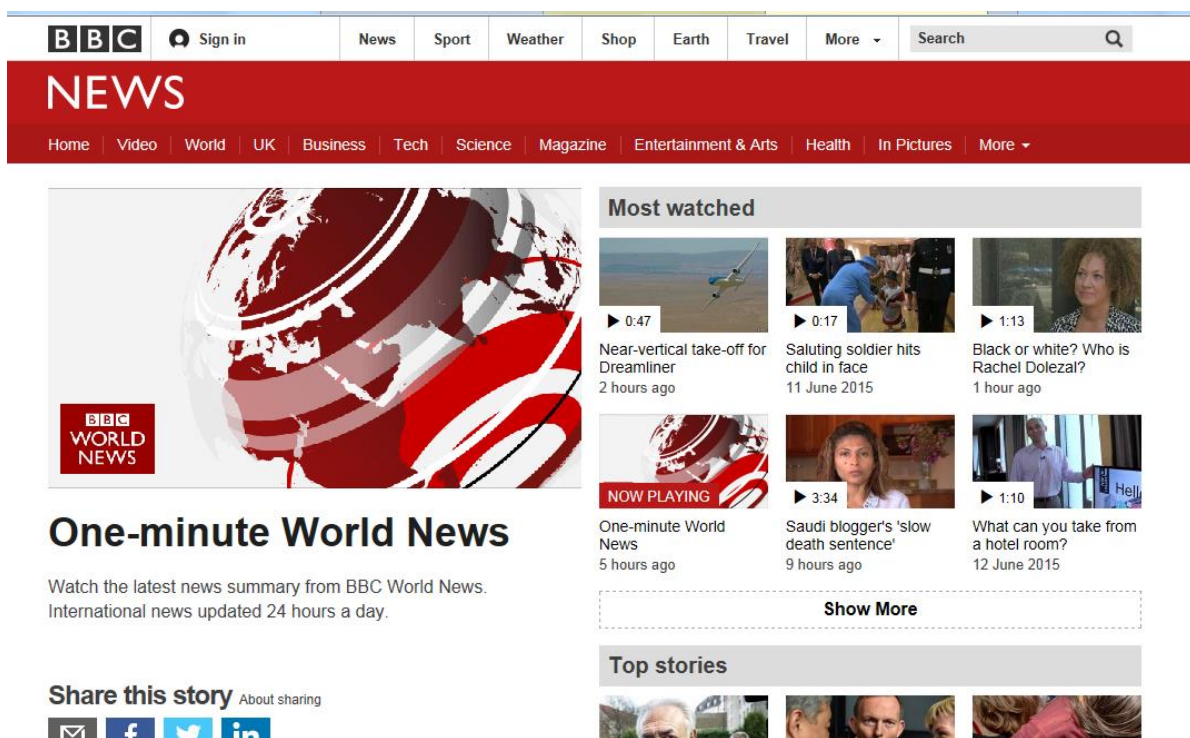
Fig. 7.3: Screenshot of BBC one-minute news service

Starting the video, a running timer is set off, showing the seconds ticking as the news emission proceeds. A small fraction of the BBC News opening is played, and a presenter greets the audience, heading straight into a series of four short filmed reports. These reports consist of moving images and recorded speech describing and explaining the contents of the images. The first item reports that a French court of law has acquitted former Managing

Director of the International Monetary Fund, Dominique Strauss-Kahn, of procuring prostitutes at parties and of pimping. Footage depicts Strauss-Kahn from medium distance as he enters his chauffeured car. The second news item concerns a group of young tourists who were arrested and sentenced to three days in jail for posing naked on the top of a sacred mountain in Malaysia. The video clip shows the tourists defiling past onlookers and press after the court order has been pronounced, also filmed from medium distance. The third item reports of a football reform group in Brazil pronouncing the national sport as 'sick' and in need of a complete overhaul in the wake of the FIFA corruption scandal. This report is illustrated by a close-up of a large CBF logo on the back of the football shirt of Brazil's national team and by a distant shot of the football stadium. The fourth and last report concerns a conflict at the Save the Children headquarters in Islamabad, where the footage shows the outside of the building, sealed by the police. The report is ended by returning to the ticking clock, which shows, in fact, that a couple of seconds remain before the minute is reached.

Table 7.3: Analysis of news report from the hyperlinked level of EFL website

Step 1			
Elements of multi-modal design	*a) **Markers of identity.** Logo of BBC World News forms a vertical axis with BBC News logo. Colour scheme of BBC News: clear red and ruby (warm colour, alternating clear and dark tones). A large globe is drawn from an oblique angle, with circles and curves indicating movement. Relational process: BBC as Carrier; colours and globe as Symbolic Attributes.* *b) **Foregrounding.** Screenshot: The globe occupies most of the space. Sequence of news items: Strauss-Kahn scandal presented first. Human beings foregrounded in the first two items; symbolic representation of organisations foregrounded in the last two items.* *c) **Image-text relations.** Screenshot: elaboration.* *Report: Elaboration and enhancement. Footage of central persons in connection with court appearance (Strauss-Kahn; tourists); CBF logo and stadium (Brazilian football); headquarters (Save the Children). Voice-over reporting events.* *d) **Depiction of human participants.** Report: footage mostly from the side, at medium distance. Depicted human participants do not make eye contact with the viewer.*	**Potential meaning of multi-modal design**	*a) The identity of the news service as a product of BBC News is clearly stated. Colour scheme suggests identity as energetic, serious and reliable.* *Globe image indicates wide scope of information and audience. The angle and movement of the globe suggests dynamism.* *b) Screenshot: The large size of the globe assigns importance to the worldwide scope of the news service. Report: Strauss-Kahn scandal presented as most important news item. Human beings regarded as carrying the responsibility in the first two news items, while organisations are held responsible in the last two items.* *c) Screenshot: Images and logos reiterating information.* *Report: interaction between speech and moving images strengthens the representation by providing mutual specifications and circumstantial information.* *d) Report: offering goods-and-services: the viewer gets to observe the participants as part of unfolding current events.*

Step 2	
Field	*World news in connection with the English-speaking world as curricular topic.*
Tenor	*Asymmetrical: online news portal as source of learning material for EFL students.*
Mode	*Digitally mediated multimodal text. Filmed report embedded in BBC News homepage.*
Ideational	*Main participants. Screenshot: BBC News, one-minute news service. Report: BBC reporter, court cases, Strauss-Kahn, naked tourists, holy Malaysian mountain, football reform group, Brazilian national football team (CBF), FIFA scandal, the NGO Save the Children, conflict within Save the Children. Processes: material, verbal, relational. High frequency of circumstantial elements. Images and writing/speech sending united messages.*
Interpers.	*Offer as speech function: 1. Offer of condensed news from trustworthy source.* *2. Presentation of depicted human participants. Command as speech function: BBC suggesting that viewers share news reports through social media.*
Textual	*Screenshot: BBC News can be regarded as Given, BBC One-minute service as New.* *Report: Short news items presented in temporal sequence. Within each news item, the reference to the issue in general represents the Given, while new developments represent the New.*

The square in the bottom left corner of the 'one-minute' video presents the *BBC World News* logo in white writing on a red and ruby coloured background, the colour scheme of the BBC News section. This colour scheme is also reflected in the well-known globe animation which

always precedes BBC televised news. According to Kress and van Leeuwen (2002), dark colours bring associations of historical times, while clear, saturated colours tend to be associated with Modernism. The palette of Post-Modernism, on the other hand, is characterised by complexity of hybrid, paler colours (see section 3.4.4). A colour scheme tending towards dark and clear tones thus gives the impression of BBC as firmly established back in time. This is balanced by the drawing of the slanting globe with intersecting white and red circles, which provide an air of rapid movement and dynamism. In this way, visual semiotic resources combine to signal an identity both of established trustworthiness and of the efficiency and dynamism required from a 21st century news corporation.

The square field allotted to the news service is framed by the masthead above it, by images of other videos to the right, and by link icons to social media beneath it. The depicted globe is large compared to other elements in the screenshot. A caption in large, typical 'headline' print presents the *One-minute World News* service and explains it in smaller print below. The timer showing the seconds ticking frames the news report within one minute. Two aspects of the BBC one-minute news are thus presented as salient: the global scope of the news service, and its efficiency.

These first two news items depict human participants. This is done from medium distance, and none of the persons depicted make eye contact with the camera and, by extension, with the viewer. The footage can therefore be seen as an 'offer' (Halliday & Matthiessen, 2014): the depicted participants are 'offered' to the viewer 'as items of information, objects of contemplation, impersonally, as though they were specimen in a display case' (Kress & van Leeuwen, 2006, p. 119). Interestingly, in the news item from Malaysia, there are also participants depicted in the footage who watch the young tourists as they leave the courtroom, their gaze forming a vector towards the three youths, serving to strengthen the focus on them. In this way, the depicted tourists are exposed to 'objectification' and contemplation at more than one level.

In the last two items, which concern problems within Brazilian football and Save the Children, the organisations in question are foregrounded instead of particular people (the CBS logo and the football stadium represent Brazilian football; the headquarters represents Save the Children). This has the effect of making the events less personal: the organisation is the Actor and is thereby assigned the responsibility given to individuals in the preceding news items.

As for the textual metafunction, the colour scheme functions as a cohesive device uniting the various elements of the text (cf. Kress & van Leeuwen, 2002). Another important creator of cohesion in a multimodal text is *rhythm* (van Leeuwen, 2005). In this text sample, the clock and the equally portioned news items create a sense of rhythm that contribute to forging elements into a united whole.

The patterns of Given and New information are detectable at several levels. The BBC News, a household brand that has been part of the collective identity of the British for generations, definitely qualifies as Given in the top left of the screenshot, with the One-minute news service as New. The BBC World News logo can also be seen as Given, with the slanting globe as New, expressing a dynamism that is not signalled in the same way through the lettering. In the report, the Given can be construed as the reporter's reference to the issue in general, and the New is the information on the latest developments, provided by the reporter and the footage. In the news item involving Strauss-Kahn, for example, the ongoing case against him was placed initially as Given, with the information about his acquittal from some of the charges as New.

7.3 Analysis of digitally mediated, multimodal genres for reception: discussion

The next paragraphs will discuss ways in which the analysed samples of digitally mediated, multimodal genres were found to represent curricular topics and potentially interact with the reader. The discussion will also consider areas where these genre samples were found to have particular affordances related to EFL teaching and learning compared to written genres.

7.3.1 Impacts of multimodality and digitisation on the ideational metafunction

Digital skills in the EFL subject entails, among other factors, '[allowing] for authentic use of the language and [opening] for additional learning arenas for the subject of English' (Ministry of Education, 2006/2013, p. 4). The genre samples analysed in this chapter were all taken from the hyperlinked level of the EFL websites, which meant that the texts were created for other communicative purposes than those relating to teaching and learning of English as a foreign language. The texts could therefore be characterised as authentic, out-of-school discourse, and as such, provided samples of current English language production without 'didactisation' (cf. section 2.4.1).

A collection of world news headlines such as the one analysed in 7.2.3 will contain items where at least some of the content is known to the students. This makes it relatively easy for

them to infer the meaning of words and expressions that they have not encountered previously and is as such an effective means of extending the students' vocabulary. In addition, such a text can contribute to exercising and testing students' listening skills with high reliability: being able to follow a rapid recount of the major world events of the day indicates that a student has come a long way towards mastery of authentic English speech and vocabulary. The Internet functions here, in Bereiter and Scardamalia's (2006) words, as 'the first realistic means for students to connect with civilization-wide knowledge building and to make their classroom work a part of it' (p. 98).

The aspect of 'immediacy' (Bolter & Grusin, 1999) is an affordance of digital media that has proved valuable to the EFL classroom. Table 7.3 shows main participants in the text to be current issues of the day and individuals recognisable from all major news media. Digitisation also gives access to public data bases, providing students with information that is updated almost by the hour. Buckingham (2007b), investigating students' use of laptops in classroom work, found multiple instances of 'just-in-time learning', where students worked on curricular topics and consulted online information as unknown terminology and questions emerged.

Practical and needs-based aspects of text and communication are easily recognisable in digitally mediated multimodal genres. The sample of homepage analysed here provided information related to a topical area like other descriptive genres, but it could also be characterised as 'purpose-driven communication in a social context' (Ivanič, 2004, p. 234). Among main participants in the analysis of the homepage in section 7.2.1 were journalists, corporations and South African citizens (see Table 7.1). These participants were all assigned a role in the chief purpose of the text, i.e. to brand South Africa as an attractive country for cooperation and investment.

Originating in contexts out of school, text samples from the hyperlinked level of EFL websites were found to present perspectives other than those typical of the textbook. For example, the homepage South Africa.info gave a proud representation of a nation characterised by growth and optimism, as shown by the reiteration of national symbols and by offers of information and opportunities for media coverage and investment (see Table 7.1). Textbooks tend to centre the topic of South Africa on the history of apartheid and Nelson Mandela's freedom struggle. Instead, the homepage analysed in section 7.2.1 used various semiotic resources to draw attention to South Africa's collaborative projects, for example, by images of ongoing developmental work framed as salient in the text. Moreover, freshness,

resourcefulness and a sense of community were foregrounded through the written texts embedded in the homepage, and also through the use of images, colour and symbols.

The ideational metafunction also concerns joining experiential meanings together in logical units (see section 3.3.2). In written texts, clause complexes 'package' meanings together in ways that allow for development of certain points or aspects within the text (Eggins, 2004; see analyses in Chapter 6). As explained in section 3.4.2, the relation between an image and an accompanying chunk of writing may be seen as a similar 'packaging' of meaning. In the text samples analysed in section 7.2, most of the images and the written or spoken texts provided information that was elaborating or circumstantial in relation to each other. An exception here was the instance of extension in the Wikipedia article, where the idyllic photo was found to add an ironic comment to the written content of the text. In a similar vein, Chen (2009) found image-writing relations in Chinese EFL textbooks where the image added a layer of meaning not evident in the written text. In this case, drawings accompanying chunks of writing signalled attitudes of enjoyment, which Chen (2009) interpreted as supporting an aim of positive attitudes stated in the Chinese curriculum (see section 2.4.3). A logical implication of these findings is that more critical focus should be placed on the ways that images and written text connect to represent curricular topics in learning material. This can be done, for example, by discussing with the students different kinds of image-text relations in the learning materials they use in their everyday schoolwork.

The ideational content of the multimodal texts analysed here (the samples of homepage, expository article and news report) all provided material on which to base curricular work towards the EFL competence aim to 'discuss and elaborate on culture and social conditions in several English-speaking countries' (Ministry of Education, 2006/2013, p. 10). These texts for reception, taken from the hyperlinked level of the EFL websites, all originated from the English-speaking countries themselves. Seeing this in connection with the fact that texts from this part of the corpus material is generally created for non-pedagogical purposes, it can be assumed that the hyperlinked level of EFL websites more readily allows cultural topics to be represented by the culture's own voices than seems to be the tradition in textbooks for language subjects (see e.g. Eide, 2012). In light of studies pointing to tendencies of distance and otherness in textbooks' depiction of people pertaining to indigenous or non-Western cultures (e.g. R. Lund, 2016; Thomas, 2017), it is clearly an asset for EFL students to have access to texts serving a variety of communicative purposes within English-speaking cultures.

7.3.2 Impacts of digitisation and multimodality on the interpersonal metafunction

Comparing the qualitative analyses of written genres (Chapter 6) to the analysis of digitally mediated, multimodal genres, there were differences in the interpersonal metafunction in terms of the roles students were assigned in the communication. In terms of speech functions, statements dominated in written genres for reception, whereas digitally mediated, multimodal genres for reception also conveyed offers and commands (cf. Halliday & Matthiessen, 2014).

Texts samples analysed in this chapter showed several instances where proposals, i.e. the offer or demand of goods-and-services, were explicitly made. For example, a link icon in the homepage analysed in section 7.2.1 was marked by *Play your part*, with the verb in imperative mode. In the article analysed in section 7.2.2, the reader was invited to *edit* or to *view history* (see Fig. 7.2), and the headline introducing the link icons to social media accompanying the BBC news report read *Share this story*. Interestingly, in these cases, it could at times be ambiguous whether the use of imperative mode was a demand (as in *Close the door*) or an offer (as in *Have some more*), although in most cases, offer seemed the most logical interpretation (as in *View history*). Nevertheless, the proposals mentioned here were generally of a kind that entailed benefits for the speaker (the creator of the text), for example, in terms of improving the quality of the text.

Proposals seem, in other words, to be a feature typical of web-based texts. In some cases, proposals of purchases or subscription are made (Lemke, 2002; Ørevik, 2015a, p. 116). In other cases, the editors of a website wish to elicit information about their users in order to customise layout, offers and details more closely to their audience, as when the user is asked to accept the use of cookies. Proposals such as these are explicit, and the user generally has to make an active response to accept or reject them.

However, offers or commands can also be of a more subtle kind. For example, as explained above, Kress and van Leeuwen's *Grammar of Visual Design* construes a depicted human participant's eye contact with the viewer as a demand of goods-and-services, and, by contrast, averted gaze as an offer (see sections 3.4.4 and 4.1.3). This is exemplified by the analysis in section 7.2.2, where the journalist making eye contact with the viewer in the Wikipedia text (Fig. 7.2) was interpreted as a demand for the viewer to acknowledge the necessity of revealing the scandal.

Comparing other aspects of participants' relations in print-based and digitally mediated texts, traditional written genres were typically characterised by a clear notion of author and target group and their relative status. This reflects established ways of communicating within

a culture, but it also has to do with affordances inherent in the written mode. As Bezemer and Kress (2008) put it, '[w]riting readily affords the realization of the social relation between an authority and the learner', illustrating this by the illocutionary act of command, which is explicitly realised by the imperative mood (see section 3.2.3). Texts for reception on the hyperlinked level of educational websites, on the other hand, expressed relations between author and user in a different way, in that they explicitly directed appeals and proposals to the user and invited responses.

This demonstrates the tendency of digital media to alter power relations between participants in communication; for example, in terms of changing notions of authorship and audience (Domingo, Jewitt, & Kress, 2015). The difference between written and digitally mediated, multimodal texts in this respect was particularly evident in the main category of descriptive genres. As a contrast to the authoritative roles and functions of, for example, factual texts, web-based homepages counteracted the asymmetrical tenor between an expert and a novice. Instead of inviting the reader to receive transmitted knowledge, the genres in the hyperlinked level of EFL websites generally mediated different participant roles characterised by immediacy, interactivity and negotiation (cf. Ørevik, 2015a).

Changes in the interpersonal metafunction of digitally mediated genres found in the present study confirm the observation made by Schrage, a scholar from Massachusetts Institute of Technology, who declared the digital revolution to be, more accurately, a 'relationship revolution' (Schrage, 2001, no page). Although digitisation has brought on substantial changes within representation, interpersonal reader-text relations and rhetorical organisation of texts, differences between print-based and digitally mediated texts are not clear-cut and dichotomous. Students may also be invited to assume a participant role characterised by agency, choice and interactivity when interacting with print-based learning materials (see, for example, section 8.2.4 below).

The focus on relationship (Schrage, 2001) can promote ownership to topics relevant to the EFL subject, facilitating learning through social participation (Vygotsky, 1987). For example, an artist's blog or homepage constitutes a community continuously inviting and initiating new members (Ørevik, 2015a). Williams (2013), discussing literature in the EFL classroom, recommends authors' websites as a valuable pedagogic tool for students' own research. Authors' websites can, for example, be used to generate writing tasks about literature, and as a channel to interact with the author. This opens for 'truly authentic learning tasks with the very clear emphasis on writers as alive and current, publishing an evolving

body of work' (Williams, 2013, p. 168). Wikipedia can also be described as a community, where members assume different roles according to their interests, knowledge and agency. A reader of one Wikipedia article can be the author or reviewer of another (see section 7.2.2).

As Lave and Wenger maintain, 'learning involves the whole person; it implies not only a relation to specific activities, but a relation to social communities – it implies becoming a full participant (…)' (Lave & Wenger, 1991, p. 53). Explaining core elements of New Literacies Studies, Gee (2010) describes the individual's development of literacy as 'apprenticing' in different social and cultural groups (cf. section 2.5.1). This involves being initiated to the texts of the groups, and also to 'act, interact, talk, know, believe, and value in certain ways as well, ways that "go with" how they write and read' (Gee, 2010, p. 167).

Findings from the analyses in section 7.2 were in line with descriptions of *participation* as a salient feature of digitally mediated texts (Gee, 2010; Jenkins, 2007; Lankshear & Knobel, 2007). In both the homepage and the news report, link icons in the form of social media logos invited the reader to connect with the website represented by the multimodal text. Through hyperlinks, the Wikipedia website offered the possibility of visiting the Wikipedia store to buy merchandise, donating money for the maintenance of the encyclopedia, or entering Wikipedia's 'community portal' in order to contribute services such as proofreading and translation. According to Lankshear and Knobel (2007), the traditional *bookspace* mediates relations of authority such as teacher-learner and author-reader. In the *digital media space*, by contrast, these asymmetrical relations are dissolving.

The analyses in section 7.2 suggest that compared to textbooks, websites as learning materials offer changes in the ideational and interpersonal metafunctions which are conducive to increased choice and agency on the part of the student. However, students need guidance to be able to exploit all the affordances for extended learning perspectives that digitally mediated, multimodal texts have to offer. Researching students' use of Wikipedia in the subjects of History and Norwegian as L1,[86] Blikstad-Balas and Hvistendahl (2013, p. 44) found that Wikipedia's chief function in the students' school work was as a provider of descriptive knowledge; in other words, it seemed to have taken over the primary function of the textbook. Viewed from that angle, students' use of Wikipedia seems, ironically, to place them closer to the traditional 'bookspace' than to the participatory culture characteristic of the digital media space.

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[86] I regard the findings from Blikstad-Balas and Hvistendal's classroom research in History and Norwegian also to be relevant for English, as all three subjects make use of expository writing with extensive use of source material.

As observed by Kalantzis, Cope and Cloonan (2010), the implementation of digitised teaching materials does not automatically lead to epistemological gains: digital technology is no panacea for instant and effective learning in the EFL subject. A. Lund maintains that for learning to be generated from meetings between students' social roles and discourses in and out of school, didactics needs to function as a boundary object (A. Lund, 2006). This is, of course, challenging. Pedagogical and didactic practices mediated by digital technology constitute an evolving area of inquiry, and theory within the field needs constant updating in order to follow rapid changes in affordances and use of ICT-based tools.

7.3.3 Impacts of digitisation and multimodality on the textual metafunction

The user of web-based texts, as opposed to the reader of print-based texts, navigates among texts chained together by hyperlinks (Lemke, 2005; cf. section 2.5.1), making choices on the way as to what parts of them to explore and which hyperlinks to follow. Although these choices are left to the reader to make, digital, multimodal texts typically contain points of salience *suggesting* a reading path (Kress, 2003). Certain elements are regarded important and crucial to the overall message of the text and are therefore foregrounded to attract the reader's attention. In the analysis of written genres, the foregrounding of elements was done by placing them early in the clause. Salience of elements could then be determined by analysing the Theme structure (see Chapter 6).

In multimodal texts, the foregrounding of elements is achieved by means of semiotic resources such as placement and size in relation to other, less important elements (see section 3.4.4). The homepage South Africa.info was found to assign importance to innovative projects by foregrounding images depicting them and accompanying written texts. This was achieved by centring, size and a loop device (a carousel). In the screenshot of the BBC one-minute news service, the drawing of the globe was foregrounded by means of size and colour saturation, leaving no doubt as to the identity of the news service and its worldwide scope. Other, less salient elements of a multimodal text may be left up to the reader to view in relation to each other. As Bezemer and Kress (2010) remark, the design of a multimodal text often requires the reader to connect elements and construct coherence in the meaning material, in contrast to a conventional written text, where more semiotic work may be done for the reader (Bezemer & Kress, 2010, p. 14).

Elements in a text, written or multimodal, will generally be organised according to the principle of given versus new information. By 'default', the information structure of Given

and New coincides with the Theme structure (see section 3.3.4). As specified by Halliday and Matthiessen (2014), the perspective of the information structure is directed towards the reader, i.e. the speaker/writer structures the information according to what he or she considers as known or familiar to the listener/reader. According to Kress and van Leeuwen (2006), this may have ideological implications in the design of a text:

> For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. Broadly speaking, the meaning of the New is therefore 'problematic', 'contestable', 'the information "at issue"', while the Given is presented as commonsensical, self-evident (Kress & van Leeuwen, 2006, p. 181).

Although the texts analysed in section 7.2 did not show any obvious examples of problematic Given-New relations, the design of these texts appeared to follow the principle of placing elements 'taken for granted' towards the left, and the elements open to exploration and evaluation, towards the right. The vertical axis of *South Africa info* and the large *Positive SA* link icon formed a patriotic pillar in the homepage (Fig. 7.1), and renderings of the BBC logo in the screenshot of the BBC one-minute news service were positioned as self-evident and familiar to the left (Fig. 7.3). From these points of departure, the reader could proceed to new, less familiar meaning material.

7.4 Chapter summary

This chapter has conducted an in-depth analysis of samples of the three most frequently occurring genres for reception in EFL websites combining the properties of digital mediation and multimodality. The findings have been discussed with a view to affordances for learning in the EFL subject, considering changes compared to properties of written genres for reception.

Changes brought on by digitally mediated, multimodal texts as part of the EFL genre repertoire represented by published learning materials were found to be connected to all three metafunctions. As for the ideational metafunction, the contents of digitally mediated, multimodal texts tended to provide perspectives that were more updated and treated aspects of curricular topics in different ways from typical textbook texts. Several semiotic modes were involved in the representation of curricular topics, and image-text relations interacted in ways both similar to and different from the logico-semantic relations in clause complexes.

Rhetorical organisation of multimodal texts in terms of foregrounding particular elements of the discourse was also shown to have features in common with the organisation of written texts, although achieved by an interplay of semiotic resources.

The interpersonal metafunction showed quite salient changes, in the sense that the interaction of the digitally mediated, multimodal texts was frequently found to be characterised by proposals, as opposed to the propositions typical of the written texts analysed in Chapter 6. These changes in the interpersonal metafunctions were found to be consistent with the participatory culture characterising the transition from the 'bookspace' to the 'digital media space', as described by theorists within New Literacies research (see section 2.5.1).

The variety of texts constituting the text culture of the EFL subject all convey a multiplicity of meanings relating to representation of topics, interpersonal aspects of the communication, and textual composition. To make the most out of the texts for learning purposes, students need to develop literacy skills enabling them to understand these layers of meaning. These skills involve, among others, the ability to discern and critique how designers of both written and multimodal texts deploy semiotic resources to get meanings across according to their communicative goals.

Chapter 8

A qualitative analysis of writing acts in tasks eliciting texts for production

8.1 Introduction

As stated in the introductory chapter, the present study aims to describe the core of the text culture of the EFL subject (see section 4.3) both in terms of an overview and from a close-up perspective. While the two preceding chapters have presented and discussed properties of genres for reception frequently occurring in EFL materials, this chapter will provide a close-up view of tasks eliciting the most frequently occurring genres for production emerging from the quantitative study (see Chapter 5).

Categorisations of texts and tasks will inevitably be a simplification (cf. section 4.4.2). In authentic discourse, writing acts and text types combine in complex patterns (see sections 3.5 and 4.2). Samples of the tasks eliciting the most frequently occurring genres for production will therefore be investigated with the aim of making explicit how such patterns are reflected in these tasks. This is done to provide answers to the final research question, stated in section 1.6.2 and repeated here for convenience:

5) Which writing acts and text types are involved in tasks eliciting the most frequent genres for production?

Applying the criteria for selection outlined in 4.1.2, samples representing the following genres were selected and analysed according to the procedure explained in section 4.1.3:

- **Story**: the most frequent genre for production elicited by tasks in R94 exam papers and R94 textbooks. It came second in LK06 textbooks and fifth on the surface level of EFL websites.
  Sample analysed: the fourth from the top of the LK06 textbook *Passage*'s list.
- **Analysis of literature or film**: the second most frequent genre for production elicited by tasks in LK06 exam papers and on the surface level of EFL websites. It ranked third in LK06 textbooks and fifth in R94 textbooks.
  Sample analysed: the first entry on the LK06 exams list.

- **Expository article**: the third most frequent genre for production elicited by tasks in the LK06 and R94 exam papers and on the surface level of EFL websites. It ranked fifth in LK06 textbooks.

  Sample analysed: the middle entry on the list from the surface level of *Stunt* website.

- **Argumentative article**: the most frequent genre for production elicited by tasks in LK06 exams and the second most frequent in R94 exam assignments.

  Sample analysed: the second entry from the top of the R94 exams list.

- **Personal text:** the fourth most frequent genre for production elicited by tasks in LK06 exams and textbooks and in R94 textbooks. It ranked fifth in R94 exams.

  Sample analysed: the fourth entry from the top on the R94 textbook *Gaining Ground*'s list.

The findings will be presented by way of tables and comments. The tables will present the writing acts identified in the tasks, and the comments will consider how these writing acts relate to text types (cf. sections 3.5 and Table 4.6). Salient findings will subsequently be discussed in light of curricular aims of the EFL subject and relevant theory of writing. The discussion will focus, first, on ways in which the identified writing acts and text types represent curricular topics relating to content; second, on writer roles that they potentially open up for the student (see section 1.1), and finally, writing skills required to carry out the writing acts involved in the task. The focus of the discussion is thus in keeping with the aim of the present study to provide information on how texts in published learning materials represent curricular topics and potentially interact with the student.

8.2 Qualitative analysis of tasks eliciting the most frequent genres for production

8.2.1 Analysis of task eliciting story as genre for production

The following writing task, taken from the LK06 textbook *Passage*, explicitly elicits a Gothic story. In the textbook, the task is preceded by an audial version of an excerpt from the novel *Dracula* combined with a summary in writing. Moreover, immediately prior to the task there is a short text for reception entitled 'Horror stories and Gothic literature', explaining the history of the genre.

> Try your hand at writing a Gothic story. Feel free to pick generously from the following 'Gothic grocery list'. Give your story a title.

graveyard
ghost
full moon
abandoned mansion
howling dogs
locked closet
family secret
unexplained death
shadowy figures
stormy night
(Burgess & Sørhus, 2009, p. 220)

Table 8.1: Analysis of task from LK06 textbook eliciting story

Task instructions	**Acts of writing**
Try your hand at writing a Gothic story	Implicit: narrate
Writing a Gothic story implies constructing a text world in line with genre conventions of Gothic literature	Implicit: construct a text world
Characters and plot must be imagined	Implicit: imagine
Creating a 'Gothic' environment involves descriptions of the surroundings, in this case based on noun phrases given in the task instructions (graveyard, ghost, etc.)	Implicit: describe

As shown in table 8.1, the writing acts involved in the process of completing this task are those typical of narrative writing (see Table 4.5). In addition, the writing act *describe* is identified, which is not surprising, considering the importance of this writing act in setting the scene of the story.

The task specifies Gothic story as elicited genre for production, which may come across as quite demanding. Writing within a particular literary genre means taking genre conventions into consideration, which involves deploying vocabulary and literary devices associated with the genre of Gothic story. Nevertheless, the instructions give room for experimenting and a seemingly playful approach to the writing exercise. This is expressed through the informal wording (*try your hand at writing*; *feel free to pick generously).* Also, the humorous way of introducing the wordlist provided for inspiration (*Gothic grocery list*) suggests that in this task, the dimension of entertainment is important. Unlike a task conventionally given for an assessment situation such as an exam, this task gives the student an opportunity to play with the language and the literature. Some clues are given in the form of noun phrases which the student is free to use when imagining a scenario for the story.

Furthermore, as stated above, the textbook provides a text for reception within the same genre. This implies that the student will have reference points when attempting to narrate a horror story. Access to a model text is likely to provide a sense of security as to what is expected, and the relaxed tone of the instructions might remove tension in students who struggle with writing. For many students, these factors together will potentially generate motivation and self-confidence in writing English.

8.2.2 Analysis of task eliciting analysis of literature or film as genre for production

The following task is taken from the spring 2007 exam.

> (…) Write a personal text in which you present characters and situations from at least two English-language texts where dilemmas or difficult decisions play an important role. Give your text, which is to appear in a school magazine, a suitable title (Norwegian Directorate for Education and Training, 2007, p. 7).

Table 8.2: Analysis of task from LK06 exam eliciting analysis of literature or film

Task instructions	**Acts of writing**
…present characters and situations…	Explicit: describe
…characters and situations from at least two English-language texts	Implicit: investigate
…at least two (…) texts	Implicit: compare
…where dilemmas or difficult decisions play an important role	Implicit: analyse

The writing acts explicitly or implicitly mentioned in this task are mainly associated with expository writing (*investigate, compare, analyse*). Unsurprisingly, the task also includes a writing act typical of descriptive writing (*present*). Descriptive elements are natural to combine with most text types in order to identify and draw up a topic that is to be discussed, argued about or narrated.

The task requires the student to involve at least two English-language texts in the analysis. This implies comparison at several levels: settings and situations are presumably different in the two (or more) literary texts, and the plot of each text will be driven by different aspects of conflict. Dilemmas or difficult decisions are stated as a common denominator for the texts that are to be compared, which means that the student is also expected to bring together similarities in the characters' experiences.

Expository writing involves the elaboration of points (see section 3.5.3). Statements about the evidence of dilemmas or difficult decisions faced by characters should be

substantiated and exemplified by specific reference to the literary texts. The student therefore needs structuring skills in terms of how to link statement and elaboration; for example, how to deploy cohesive devices in line with the point he or she is trying to make.

8.2.3 Analysis of task eliciting expository article as genre for production

The following text for production is taken from the surface level of *Stunt*'s website.

> Go to BBC Educational website and find information about where the different groups of immigrants live. Are specific groups found in specific areas? Describe your findings (Areklett et al., 2009).

Table 8.3: Analysis of task from the surface level of EFL website eliciting expository article

Task instructions	Acts of writing
Find information	Implicit: investigate
Find information about where the different groups of immigrants live	Implicit: explore, compare
Are specific groups found in specific areas?	Implicit: analyse
Describe your findings	Explicit: describe

This task tends to a certain degree towards a factual text in that it instructs the student to find information and describe it. However, the question *Are specific groups found in specific areas?* signals an expectation of more than mere description or listing of facts. Correlations between certain groups of immigrants and certain areas are to be found, which points towards expository writing. Forming connections, comparing and contrasting are typical features of expository genres (see section 3.5.3). Explaining causes and effects is not explicitly required in the wording of the task instructions, but could also be relevant in this connection.

In this task, the student is invited to undertake a small-scale research project which consists of retrieving updated information from digital text sources, searching for demographic patterns and describing these. Many students would probably be interested in searching for historical or socio-economic explanations to the demographic patterns, which would spur them to take the research further than the exact requirements stated in the task.

8.2.4 Analysis of task eliciting argumentative article as genre for production

The following task is taken from the spring 1996 exam set.

In the Paralympics handicapped athletes compete in many different sports. One of the sponsors of the Paralympics, Joey Reiman, says: "The Olympics are where heroes are made. The Paralympics are where heroes come."

What does Joey Reiman mean? To what extent do you agree with him? Write an article presenting your views on the importance of the Paralympics (Norwegian Exam Bureau, 1996, p. 5).

Table 8.4: Analysis of task from R94 exam eliciting argumentative article

Task instructions	Acts of writing
What does Joey Reiman mean?	Implicit: interpret
To what extent do you agree with him?	Implicit: reflect
(Expressing agreement or disagreement involves arguing)	Implicit: discuss, argue
presenting your views	Explicit: express opinions

This task can be regarded as eliciting a 'responsive utterance' (Bakhtin, 1986) to a statement, which calls for argumentative writing skills. The writing acts *interpret, discuss, argue* and *express opinions* are all stated as typical of argumentative writing, while the writing act *to reflect* is connected to the reflective text type (see Table 4.6). In this case, reflection seems a natural part of the discussion, since the short opinion statement forming the point of departure for the writing is of a kind that invites reflection on the values of society.

The student is instructed, first, to interpret and elaborate on Joey Reiman's statement; next, to discuss this statement and present his or her own views on the importance of the Paralympics. This gives the student the possibility of supporting or challenging Reiman's position. In other words, the writer role offered by this task implies a high degree of independence and agency. The student's opinions are elicited, and there is no 'correct' or 'incorrect' answer against which to probe these opinions.

Even so, as no imagined context is given for the writing, the text for production can be regarded exclusively as school writing for assessment. The primary communicative goal for the student as writer will thus be to demonstrate his or her ability to reflect on the topic at hand and to use language and rhetorical devices to express his or her views through a well-developed argument. Although this may seem as an 'artificial' exercise, it is valuable for students' general development of argumentative writing skills in future contexts of education and civic life.

8.2.5 Analysis of task eliciting personal text as genre for production

The following task appeared in the workbook of the R94 textbook set *Gaining Ground*:

> Write down some thoughts about what you feel when you're in the woods on a wintry day (Harbo, Kvinnesland, & Schou, 1995, p. 46).

Table 8.5: Analysis of task from R94 textbook eliciting personal text

Task instructions	Acts of writing
Write down some thoughts about what you feel…	Implicit: describe
… thoughts about what you feel…	Implicit: reflect on own experiences [and] feelings

An aim stated by the EFL subject curriculum is to 'enable the pupils to communicate with others on personal, social, literary and interdisciplinary topics' (Ministry of Education, 2006/2013, p. 1), of which the writing task analysed here addresses the personal category of topics. The writing act to reflect on own experiences [and] feelings is stated in Table 4.6 as typical of the reflective text type. Besides, the task instructs the student to write these reflections down, which implies the writing act to *describe*.

This task places the writer in a particular context involving a type of place (the woods) and a season of the year (the winter). A potential effect of this task formulation is to activate the student's schema of 'the woods on a wintry day', thereby evoking images and sensory experiences. There is no instructions regarding structure, audience or rhetorical organisation of the text. Moreover, the task does not test the student's curricular knowledge; instead it invites introspection.

The setting referred to in the task (the woods on a wintry day) is universally known and familiar. In other words, the task should be relatively easy to complete in terms of content. Furthermore, writing about his or her own impressions and experiences implies an unconstrained and independent writer role for the student. Nevertheless, the ability to write about mental images and sensory impressions depends on the student's willingness to identify and share such personal experiences, or alternatively, to emulate other writers' descriptions. Expressing thoughts and feelings in English also requires knowledge of appropriate and nuanced vocabulary.

8.3 Analysis of writing acts in tasks eliciting genres for production: discussion

8.3.1 Representation of curricular topics through writing

The genres emerging from the quantitative study as most frequently occurring in tasks eliciting texts for production in published EFL materials, represented the main categories of narrative, expository, argumentative and reflective genres. In other words, descriptive and dialogic genres were less frequent.

The main category of expository genres was represented by two individual genres, analysis of literature or film and expository article. Both text samples representing these genres involved analyses and discussions of topics connected to literature or culture (see sections 8.2.2 and 8.2.3). Such tasks require students not only to find information, but to process and synthesise it. Expository writing in the EFL context thus has the potential of helping students to 'make sense of the subject matter at hand (…) [operating] as a tool for learning while students negotiate meaning and acquire disciplinary knowledge' (Hirvela, 2011, p. 37).

The analysis of literature or film required the student to discuss aspects of works of fiction. One of the writing acts identified as implicit in the task was *analyse*. The analysis here concerned showing how dilemmas and difficult decisions played an important role in the characters' life. The literary plot was thereby viewed as human experience; the task instructions did not involve literary analysis in the sense of explaining deployment of narrative techniques, etc. This is in accordance with the current subject curriculum for English as a common core subject. Here the main aim is to 'discuss and elaborate on' literary texts, films and other cultural expressions (Ministry of Education, 2006/2013, p. 10), in line with the perspective taken by many theorists who point out the affordances of literature to represent aspects of life from the vantage point of the Other (Bredella, 2006; Hoff, 2013; M. Nussbaum, 1998). In this way content aspects of the EFL subject reflect overarching values of education in Norway related to ethics, democracy and citizenship (Norwegian Directorate for Education and Training, 2017).

Nevertheless, the perspective of literary texts as works of art is still treated in learning materials for English. EFL textbooks and websites from the current curriculum period continue to provide instructions and tasks involving applications of literary terms (see e.g. Haugen et al., 2009, p. 306). This suggests that to some degree, the long-standing tradition of literary studies in upper secondary English (see Fenner, 2018) is still valid in the text culture of the subject. Fenner (2012) advocates a holistic approach to the literary text in the EFL

classroom, taking both content and form into consideration. When the student interprets literature 'as an individual and as a member of a cultural community', it bears potential of promoting *Bildung* aspects such as personal growth and intercultural competence (Fenner, 2012, p. 379).

Turning the focus to the expository article for production (section 8.2.3), the analysed task sample instructed the student to find information, compare immigrant groups and districts, and describe findings. This was found to imply the writing acts of investigate, explore, compare, analyse and describe (see Table 8.3). Comparisons between different immigrant groups and their places of settlement would involve elaboration and analytic discussion, in line with the competence aim of enabling students to 'discuss and elaborate on culture and social conditions in (…) English-speaking countries' (Ministry of Education, 2006/2013, p. 10). According to Bereiter and Scardamalia (1987), processing information by discussion contributes to knowledge development ('knowledge transforming') by forming connections between otherwise separate knowledge sites. This is also the view of Langer and Applebee (1987), who observe that analytic writing focuses on a smaller amount of information than, for example, writing short answers to questions, but gives this information more thoughtful attention. The ideas that are considered through analytic writing are treated in a more complex manner, which leads to reconstrued understanding and learning that is 'longer lived' (Langer & Applebee, 1987, p. 135).

Presenting arguments for and against a given issue is also conducive to processing curricular topics. Findings from the analysis in section 8.2.4 suggest that the argumentative article as genre for production may promote reflection on topics of a philosophical or ethical nature. Reasoning on the basis of 'pro et contra' leads the student to consider different aspects of a problem, an intellectual skill with roots in Antiquity and a long history in Norwegian exam writing (Berge, 1988). For argumentative writing to promote engagement and reflection among students, several aspects of the writing context need to be considered. Among these are the nature of the task itself, the topic discussed, and other texts used in the treatment of the curricular topic.

The argumentative text for production analysed in section 8.2.4 was elicited as a response to a short opinion statement. This statement was to be discussed, and the student completing the writing task was instructed to take a stand in the matter. As far as the subject curriculum for English is concerned, argumentative writing is foregrounded in LK06, as it was in R94. In order for the students to practise argumentative writing in a way that interests and engages

them, philosophical and political issues that concern their lives and values are important to provide. In that sense, the increase of short opinion statements as triggers of argumentative writing in LK06 exams and textbooks (see sections 5.2.1 and 5.3.1) comes across as a positive tendency. Opinions voiced by people are realistic utterances to which the student can respond, and they represent contexts of discourse that the student is likely to meet on many occasions in his or her present and future life.

On the other hand, the task analysed in section 8.2.4 was given in an exam situation, i.e. in connection with official assessment in the EFL subject. By implication, the demonstration of argumentative writing skills was the primary focus of the writing, which naturally entails less 'authenticity' in the writing situation. Even so, there is also a place for simulation and rehearsal in the development of skills related to the rhetorical organisation of analytic genres. For example, in Newell et al. (2011), the ability to draw on competing arguments is mentioned as one of the prerequisites for students' further development of argumentative writing. Working on organising arguments around interesting topics or questions is potentially fruitful, and the short opinion statement is, as mentioned, useful as a catalyst for argumentative writing.

In the analyses of story as genre for production in 8.2.1, the playful and inventive approach to a literary topic permitted the student to draw on their creative and artistic faculties, implying aspects of originality and ownership on the part of the student. 21st century students, accustomed to computer games and other audio-visual, digitally mediated material, tend to regard reading as a school activity (Liestøl, 2006, p. 287). It is therefore of interest to find 'ways in' to literary topics that can spur the EFL students' fascination and curiosity, and call on their creative talents. Unleashing students' playfulness and creativity may activate parts of their tacit knowledge of vocabulary and linguistic structures acquired from contexts other than the EFL classroom, which is an important goal of a competence-based subject curriculum.

8.3.2 Writer roles implied by the tasks

The tasks eliciting texts for production analysed in sections 8.2.2 and 8.2.4 were given in an official assessment situation. With the EFL subject curriculum as overall construct for the assessment, the exam requires the student to demonstrate knowledge of and reflection on curricular topics. As pointed out by Ivanič (1998, pp. 216-217), power relations influence the way writers position themselves; and for some, complying with the expectations of assessors

may be at odds with how the student wishes to convey his or her 'self' through writing. A similar conflict is evident in Berge's (1988, p. 73) description of the dual writing role in an exam context: the writer enters the conventional role of the student, receiving statements and orders from the teacher; at the same time he or she is required to convey knowledge through statements.

In writing situations where assessment was not stated as an aspect of the communication, the asymmetry of the power relations seemed somewhat alleviated. The task eliciting the expository article in section 8.2.3 instructed the student to describe his or her findings from exploring web-based source texts with constantly updated information. This information would not be 'pre-processed' by a knowledge authority such as a textbook author, and hence might be new also to the teacher. In the task eliciting story as genre for production analysed in section 8.2.1, power relations moved even further in the direction of symmetry. Here the student was assigned the task of writing a story, while given the opportunity to indulge in the strong effects associated with the Gothic story genre. Similarly, the task eliciting a personal text (section 8.2.5) permitted the student to describe sensory impressions, without constraints in terms of topical knowledge and textual structure.[87]

Discussing the social roles which the student is invited to adopt in school discourse, Smidt (2002, 2009a) introduces the two concepts *discourse roles* and *positionings* (see section 1.1). While discourse roles refers to the way students assume the role, for example, of a political commentator or an entertainer, positionings is explained as referring to 'the students' unique and always changing stances *within* these roles and genres, and in relation to topic, form, expected readers, and the norms of school writing' (Smidt, 2002, p. 424). Writer roles imposed by assessment situations may be constraining or inspiring, depending on whether the writer's interests and values coincide with those of the audience (Ivanič, 1998, p. 217). In the case of relatively unconstrained writing, on the other hand, students can assume writer roles that potentially add aspects of motivation and realism to the task. In line with the 'meaningfulness principle' stated by Richards and Rodgers (2014), a scenario resembling an authentic context can aid the student in assuming a realistic writing role and thus generate a form of 'rhetorical exigency' (Miller, 1984) which benefits the process and the product of writing.

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[87] Of course, the degree of symmetry is influenced by the way in which a task is actually used in the classroom. For example, using a task in an assessment situation generally leads to asymmetry in power relations.

Rhetorical exigency may also be felt by meeting opinions contradicting one's own, which sets argumentative writing in motion as a responsive utterance (Bakhtin, 1986). Such processes embody important aspects of identity formation. In accordance with Ivanič's (1998, p. 2) view that 'the self is implicated through the act of writing', Evensen (1992) suggests that writing for identity development need not be limited to autobiographical narratives (corresponding to personal text in the present study); it can equally well be done through argumentative writing. Through taking a stand and defending your position, Evensen argues, 'you have to decide on both who you are and how to present that identity to others through communication' (p. 113).

In addition to the motivation and empowerment brought on by the opportunity to express one's own views and engage in discourse on an independent basis, Beck and Jeffery (2009, p. 250) observe that 'the opportunity to express a subjective stance with respect to a topic is the first step toward interpretive understanding (…)'. The processing of a topic can then continue, generating new insights as the stance is challenged by new texts and further discussions.

Andrews (1995) points to the multiple contexts and categories of argumentative discourse, some of them having more to do with exploring differences, moving to new positions and developing new insight than winning battles. He warns, therefore, against a reductionist view of argumentative writing, where the metaphor of *war* plays a role (1995, p. 19). The metaphors of *dance*, however, as in 'moves' made and 'positions' taken, and of *construction*, as in, for example, '[w]hat is the foundation of your argument?' provide, according to Andrews, perspectives on argument different from that of defeating an adversary (Andrews, 1995, p. 20). In this respect, the argumentative article for production analysed in 8.2.4 is an example where both 'dance' and 'construction' would be appropriate metaphors for building the argument. The students are invited to discuss an issue from several angles and to take a stand in the matter, which shows a way for argumentative texts for production to involve exploration of perspectives and reflection conducive to students' personal development.

Findings from the quantitative study showed that tasks eliciting narrative/poetic texts for production have become marginalised in the genre repertoire of EFL exams (see section 5.2.2). Nevertheless, tasks eliciting genres within the narrative/poetic category were found to be frequent in textbooks, both in R94 and in LK06 (see section 5.3). Based on this result, combined with the analysis of the task eliciting story (see section 8.2.1), it seems reasonable to conclude that narrative writing continues to play an important role in EFL learning. Having

the opportunity to imagine and narrate may release imaginative and aesthetic faculties that are not in play to the same extent in descriptive, expository and argumentative writing. This is partly because the student assumes a different writer's role in narrative writing. As Fenner puts it, 'literary texts are experiments with thought: a dialectic between reality and fantasy' (2001, p. 19). Through narrative writing the student can imagine 'what if' scenarios and alternative worlds (cf. the Wheel of Writing, Fig. 3.4) and craft stories in different forms.

The writing act *imagine* can also be effective in written work relating to intercultural competence. For example, in connection with critical discussions of 'othering' in short stories from the English-speaking world included in EFL textbooks (see section 3.4.4), Thomas (2017) uses writing tasks where EFL students initially note details and descriptions of main characters and discuss these in groups, then write an alternative story 'told from the perspective of the silenced and racialized other' (Thomas, 2017, p. 10).

The introspective, reflective writer role opened up through the genre of personal text also has potentials for individual, free expression in English, whether it be feelings connected to a given situation (e.g. the woods on a wintry day) or reflections on deeper, more fundamental issues. Writer roles opened up by tasks eliciting genres within the narrative/poetic and reflective categories are thus likely to serve important motivational purposes for many students, and may also promote fruitful reflection on social, philosophical and ethical topics.

8.3.3 Developing skills in rhetorical organisation through writing

Moving from idea to written formulation, i.e. the 'translation' phase in Cremin and Myhill's (2012) description of a writing process, can be challenging and time consuming for students at all levels of ability. A number of factors are, of course, at play when it comes to constructing 'texts with structure and coherence suited to the purpose and situation', as required by the EFL subject curriculum (Ministry of Education, 2006/2013, p. 10). One is what Myhill (2008) calls 'design ability', which she has discovered as a marker of maturity in writing. For example, by alternately using sentences of high and low complexity in terms of clause subordination, and by varying the syntactical starting point of sentences, the student 'uses linguistic structures to create meaning through form as well as content' (Myhill, 2008, pp. 284-285).

From a perspective that integrates content and structure, advanced writing skills within analytic (expository and argumentative) genres involve the ability to deploy complex grammatical structures in order to organise ideas (Beck & Jeffery, 2009; Schleppegrell, 2004).

In order to facilitate the structuring of texts for production, LK06 exam sets from 2008 to 2013 routinely suggested an outline of each task option, which most likely worked successfully for many students. Interviewing students, Mürer (2015) found, however, that these bullet-point outlines disturbed and confused the writing process for those students who did not understand how they were meant to be used. Failing to see the suggested outline as the 'bone structure' of their text for production, their anxiety to 'respond to all the points' would lead to a stilted, incoherent text. With the removal of the ready-made structure, the exam papers now leave it up to each student to structure the text for production.

Mürer's finding illustrates the complexity of writing instruction, not least when it comes to teaching students how to structure texts within analytic genres. As previously stated, texts for reception play an important role in students' development of writing skills, both as providers of information and as models of writing. The expository article for reception analysed in section 6.2.4 is a good example in this regard. According to findings from the in-depth analysis, this article has a clear introduction, natural transitions between its different parts, and a varied sentence structure showcasing design ability (cf. Myhill, 2008).

Sophistication in students' writing is shown by a high degree of independency and reflection in their treatment of curricular topics, where the ability to perceive and understand meanings and structures of texts for reception is significant. For example, research on expository writing in the history subject attaches importance to the writer's ability to signal an interpretive perspective to the topic at hand (Beck & Jeffery, 2009, p. 237). It can be concluded, therefore, that developing good skills within expository writing depends on active interaction with expository genres for reception, combined with instructions regarding structural elements.

The building of a good argumentative text also requires quite sophisticated rhetorical organisation. Nussbaum and Schraw (2007) identify certain challenges connected to argumentative writing. Among these are high cognitive load, and also the lack of awareness among many students that the presentation and rebuttal of counterarguments may strengthen the argument. Argumentation skills involve, according to Nussbaum and Schraw (2007, p. 60), 'not only considering counterarguments but also evaluating, weighing, and combining the arguments and counterarguments into support for an overall final position'.

Compared to the analytic genres discussed above, the rhetorical organisation of narrative genres for production generally appears to be less demanding to EFL students. Research-based as well as anecdotal evidence proves that young people can produce narratives with

conventional genre characteristics without declarative knowledge of narrative structures (see e.g. Freedman, 1994). Narrative genres have a relatively low position in taxonomies of complexity suggested by influential strands of writing research (e.g. Christie, 2002). Narration belongs in early stages of writing development, whereas students learn analytic genres in later stages of their school career (Beck, 2009).

Reflective writing, exemplified here by the genre of personal text, is also characterised by low complexity. The task analysed in section 8.2.5 simply required the student to describe emotional and sensory impressions, containing no instructions relating to formal properties of the text. For the purpose of developing 'versatile writing skills' (Ministry of Education, 2006/2013, p. 4), it is therefore important that students engage also in more advanced, analytic writing tasks.

Unlike the task eliciting personal text analysed in section 8.2.5, for which no specific format was implied, tasks eliciting story as genre for production would typically imply awareness of genre. An interesting observation from the empirical material included in the present study, was that tasks eliciting narrative texts for production in textbooks and (R94) exams tended to instruct the student to emulate narrative texts for reception. For example, prior to the task analysed in section 8.2.1, the textbook presented a text for reception in the same genre.

For argumentative genres, on the other hand, there would be a dialogic *proposition-response* relationship between argumentative texts for reception and production. The writing acts involved in the argumentative article analysed in section 8.2.4 were identified as interpretation of a short opinion statement, discussing aspects of the statement, and arguing for the writer's own opinion on the matter. In other words, the students could not emulate the rhetorical organisation of a genre for reception, but would have to structure a response through an appropriate combination of multiple writing acts. Reiterating a point stated on multiple occasions throughout the thesis, the need for good model texts is evident also for students' development of argumentative writing skills.

8.4 Chapter summary

This chapter has identified writing acts and text types elicited by writing tasks in EFL materials for teaching, learning and testing, discussing them in relation to theory of writing and competence aims in the subject of English. Overall findings showed that writing acts

explicitly and implicitly involved in the analysed tasks were in line with those typical of the narrative, expository, argumentative and reflective text types as described in section 3.5.

In addition, the writing act *describe* occurred across the analysed task samples eliciting story, analysis of literature or film, expository article and personal text, although the main category of descriptive genres was not represented among the most frequently elicited genres for production. This finding supports the notion of description as an important part of written communication. Further, the writing act *reflect* occurred in the sample of argumentative article as well as that of personal text. Although reflect is not stated among the writing acts typical of the argumentative text type, its place in argumentation appeared as natural in light of curricular aims related to the expression of personal, ethical and philosophical views.

Discussing the representation of curricular topics, the writing acts *analyse* and *discuss* in the analysed task eliciting analysis of literary texts or films were interpreted as focusing primarily on aspects of human experience in works of fiction. The writing acts *investigate, explore, compare* and *analyse* identified in the task eliciting expository article were found to be in line with in-depth treatment of curricular topics, conducive to deeper understanding than the memorising of facts. The task eliciting argumentative article involved the writing acts *interpret, reflect, discuss, argue* and *express opinions*, which required quite complex treatment of a philosophical question. Challenges connected to the expository and argumentative text types were then discussed in light of relevant research on writing. In this connection, the importance of selecting suitable texts for reception was emphasised, both as source material and as models for writing.

In terms of writer roles offered to the students, findings from the analysis of a narrative writing task was found to promote students' creativity and imagination, and a task within the reflective category was found to offer a high degree of freedom in the expression of personal experiences. This was construed as promoting students' ownership to the content of the text and potentially motivating for writing in the EFL subject. The task eliciting an expository article analysed in section 8.2.3 involved the use of web-based source material, which suggested a change in the writer role of the student towards more independence of traditional knowledge authorities. Findings also suggested that the task representing argumentative writing promoted agency and reflection on the part of the student.

In sum, seen in relation to the aims of the EFL subject curriculum, tasks eliciting frequently occurring genres for production appeared conducive to students' development of 'versatile competence in writing different kinds of generalised, literary and technical texts in

English (…)' (Ministry of Education, 2006/2013, p. 4). Still, teachers and students of the EFL subject need to maintain critical awareness in terms of selecting tasks that involve a varied repertoire of writing acts. As shown in this chapter, writing acts and text types have bearings on the promotion of skills connected to aspects of creativity, personal expression and reflection, as well as the development of structural skills needed in analytic writing.

Chapter 9: Conclusion

The project *Mapping the text culture of the subject of English* has investigated patterns and properties of genres and text types in published materials for teaching, learning and testing in English as a common core subject in Norwegian upper secondary school. Four strands of research have been carried out in an attempt to shed light on this text culture from different perspectives. A longitudinal, quantitative study has given an overview of the distribution of genres for reception and tasks eliciting genres for production across the two curriculum periods R94 and LK06. Further, an in-depth analysis has been conducted of samples from the five most frequently occurring written genres for reception and the three most frequently occurring digitally mediated, multimodal genres for reception, investigating aspects relating to their representation of curricular topics and potential interaction with the reader. Finally, an analysis of implied writing acts and text types has been provided of samples of tasks eliciting the five most frequently occurring genres for production in published materials for the EFL subject, discussing ways in which these may represent curricular topics, open up writer roles and aid students in their development of writing skills.

This chapter will present and bring together the main findings and contributions of the present study and discuss potential didactic implications of these for the subject of English as represented by the EFL subject curriculum (Ministry of Education, 2006/2013). Further, the question will be raised whether the findings of the present study bring to the fore aspects of genres and text types in EFL learning that are not sufficiently considered in the current subject curriculum. The final part of the chapter will present suggestions for further research in the field of genre and multimodality in the EFL subject.

9.1 Main findings and contributions

9.1.1 Summary of salient findings

The present study was carried out motivated by the following overarching research question:

What patterns of genres and text types characterise the text culture of English as a common core subject in Norwegian upper secondary school?

In the following, I will attempt to provide answers to this question by bringing together salient findings from the four strands of the study.

As stated in section 4.1, the present study aimed to bring out information concerning the range of genres and text types represented in published materials for the subject of English in Norwegian upper secondary school, identifying these materials as the core of the text culture of the subject. This was done based on the assumption that texts play an important part in mediation within a school subject, in line with a sociocultural view of learning. A quantitative strand of the study categorised texts and writing tasks in exam papers, textbooks and EFL websites according to an empirically based typology of individual genres. These genres were grouped into main genre categories based on predominant text types.

Among findings from the quantitative study was an overall tendency for the categories of descriptive and narrative genres to be predominant among texts for reception, and tasks eliciting genres for production to pertain to the expository and argumentative categories. The high peaks in the scores of descriptive and narrative genres for reception were, in part, due to frequent occurrence of the individual genres introductory text, factual text, story, poem and biography. The hyperlinked level of EFL websites differed in this respect; here the descriptive genre homepage occurred with high frequency.

Another salient finding was that although tasks eliciting texts for production within the argumentative category were frequent, genres for reception within the argumentative category were not the same as those elicited as texts for production. Argumentative article, for example, was extremely rare as genre for reception in all parts of the corpus material, which meant that published learning materials to a very little extent provided model texts for argumentative writing. Within the expository category, genres for reception emerged with high representation in the hyperlinked level of websites. The representation of expository genres for reception was considerably lower in other parts of the corpus material, although expository article for reception emerged with consistently higher scores than other expository genres.

Comparing exams and textbooks in the two curriculum periods R94 and LK06, the range of tasks eliciting genres for production in exam papers changed from a relatively even distribution among the main categories of expository, argumentative and narrative/poetic genres in R94 to a high concentration in the expository and argumentative categories in LK06. The patterns of genres and text types in textbooks, on the other hand, remained relatively unperturbed by curricular changes. This included, for example, the LK06 figure of tasks eliciting genres for production in the narrative/poetic category, despite the fact that tasks within this category had all but disappeared from LK06 exams.

As mediators of learning, texts represent curricular topics and interact with the reader in different ways. Having mapped the overall genre distribution in materials for teaching, learning and testing in the EFL subject, I carried out in-depth analyses of samples of the most frequently occurring genres emerging from the quantitative study. Among written genres for reception, these were introductory text, factual text, biography, expository article and poem. I analysed samples of these genres applying a framework based in Halliday's systemic functional linguistics. In addition, I analysed samples of the most frequently occurring digitally mediated, multimodal genres for reception, which were homepage, expository article and news report.

Concerning the written genres, I found introductory text and factual text to have affordances in terms of giving condensed information, whereas biography and expository article were found to provide information on, for example, circumstances, developments, causes and effects. In terms of potential interaction, all four of these genres mediated information from a knowledge authority, whereas the reader was assigned a 'receiving' role. The sample of poem, on the other hand, differed from the other written genres both in terms of representation and potential interaction. Treating a philosophical question, the speaker in this case presented personal thoughts instead of stating facts, inviting the reader to join in the reflection or to reflect differently.

Results from the analysis of digitally mediated, multimodal genre samples indicated changes in the representation of curricular topics as well as in the potential interaction with the reader. In the hyperlinked level of EFL websites, ways of representing curricular topics differed from those traditional of textbooks. Instead of focusing on historical and geographical facts of the English-speaking world, the texts concerned current issues in social and political life. Moreover, the samples showcased affordances of digital mediation relating to interaction. For example, the analysed texts invited readers to respond directly in various forms, to 'write back' in Kress's (2003) words. Such changes in the interpersonal and textual metafunctions are evidence of what Bezemer and Kress (2010, p. 11) describe in more general terms as 'a shift from (…) hierarchical to more open, participatory relations'.

The five most frequently occurring genres for production elicited in writing tasks from the two curriculum periods were story, analysis of literature or film, expository article, argumentative article and personal text. Patterns of writing acts and text types in tasks eliciting the most frequent genres for production were found to vary among descriptive, narrative, expository, argumentative and reflective writing. The writing acts *describe* and

reflect, however, occurred across task samples from different main categories of genres. The discussion of findings concluded that the patterns of writing acts and text types altogether promoted the curricular aim of enabling students to develop versatile writing skills in the English language, representing analytic writing as well as writing for purposes of personal and creative expression.

9.1.2 Empirical contributions of the study

The present project is unique in Norwegian school research, as no systematic genre-based mapping of the text culture in the subject of English has previously been conducted. The study has contributed to increased knowledge about patterns and properties of genres in published materials for teaching, learning and testing, materials that as such constitute aspects of the 'ecology' of EFL classrooms (cf. Smidt, 2009; section 1.1). Among important empirical contributions from the quantitative strand of the study are, first, findings concerning the increase of analytic genres in exam tasks; second, differences among genres regarding the occurrence of relevant model texts for writing in learning materials, and third, the stable genre patterns in textbooks across the two curriculum periods. The qualitative strands of the study have, first, made explicit differences in aspects of representation and interaction among texts of different genres and different semiotic modes, and second, brought information on how tasks eliciting different genres for production mediate written curricular work in the EFL subject. These contributions will be presented in more detail in the following paragraphs.

9.1.2.1 Empirical contributions from the quantitative strand of the study

Exam tasks have an important function in the formal assessment of competence in the EFL subject (see section 2.2.2). National exams are monitored and evaluated in various ways, for example, through projects initiated by the National Directorate of Education and Training. The present study has provided information about genre patterns in exams, which can also contribute to the empirically based knowledge needed to monitor the various aspects of formal assessment. For example, the longitudinal study of the relative distribution of genres for reception and production in exam papers from R94 and LK06 showed the pattern of relatively even distribution among main categories in R94 exam tasks to be disrupted in LK06. In LK06 exams there was an overall dominance of tasks of the expository category, and also a high frequency of tasks eliciting argumentative genres. Tasks eliciting narrative genres, on the other hand, were frequent in R94 exams but extremely rare in exam sets from

the LK06 period. These points are examples of empirically based knowledge that may be brought into principled discussions of purposes and practices of assessment in the EFL subject.

As pointed out in the introductory chapter, the national EFL subject curriculum views learning as mediated by 'a diversity of texts' (Ministry of Education, 2006/2013, p. 1). From this perspective, the present study has revealed certain shortcomings in the range of genres for reception in EFL materials for teaching and learning in upper secondary school. An important finding of the study concerned the relatively scant representation of texts for reception within the genres most frequently elicited as texts for production. This was particularly evident in the case of argumentative article, where very few model texts were provided in textbooks and EFL websites. For teachers, this is relevant information implying that text samples representing argumentative writing need to be retrieved from other sources than published learning materials.

Empirical findings have also shown a high degree of stability in genre patterns in textbooks across the two curriculum periods. For example, narrative genres for production in textbooks had relatively similar figures from R94 to LK06. Likewise, the percentages of descriptive and narrative genres for reception in textbooks changed very little. There was, for example, no increase in the use of charts and graphs in textbooks, despite the introduction in LK06 of numeracy as a basic skill in all subjects. In terms of empirical contributions, these findings have provided information about self-preserving aspects of the EFL text culture.

The point that textbooks inherit features from each other, has also been stated previously (R. Lund, 2011; Selander, 1994). Moreover, findings from Bakken's (2018) recent study suggest that teachers may support the stability of the text culture by reiterating old practices (see section 2.4.4). In other words, self-preserving mechanisms of the EFL text culture may be detected both in the range of genres included in learning materials and in long-standing traditions governing teachers' approaches to texts. Thus, as with other aspects relating to EFL teaching and assessment, empirical evidence contributed by the present project indicates a need for constant critical evaluations of the range of texts and tasks provided by materials published for teaching, learning and testing in the subject.

9.1.2.2 Empirical contributions from the qualitative strand of the study

The in-depth study of genres for reception has, in particular, contributed to making explicit ways in which EFL texts within different genre categories represent curricular topics, and

how they vary in their potential interaction with the reader. Applying an SFL-based framework, samples of written genres for reception have been found to differ, for example, in verbal processes and patterns of clause complex, which concern the representation of topics. Dissimilarities among genres have also been found in aspects relating to interaction. For example, the analysed sample of factual text showed consistent polarity, indicating a certainty of facts. The sample of poem, on the other hand, showed a low degree of polarity and a high degree of modalisation; here, the interaction did not concern the transmission of factual knowledge, but the sharing of reflections on a philosophical level.

An empirical contribution relevant to discussions of digital mediation of learning, concerns a difference between written genres and digitally mediated, multimodal genres in their potential interaction with the reader. While analysed samples of written genres for reception mainly consisted of propositions (exchanges of information), samples of digitally mediated, multimodal genres also contained proposals (exchanges of goods-and-services). In other words, digitally mediated, multimodal texts placed offers and demands, inviting responses from the reader in direct and concrete terms. This finding has served to exemplify the participatory nature of the digitised text culture which now characterises society at large, and which also has found its place in EFL classrooms. Aspects of participation are essential to students' agency in their learning processes.

The analysis of writing acts in tasks eliciting frequently occurring genres for production has found writing acts involved in the tasks to combine into recognisable text types (see section 3.5), but also to 'overlap' across task samples of different genre categories. This serves to illustrate both the generic features of texts that can be drawn on in writing instruction, and the inherent complexity of discourse. The analysis and discussion further considered how the writing acts found in the task samples could combine to open up different writer roles to the student, and how they could potentially aid students in their processes of writing to learn (Manchón, 2011). This close-up view of tasks eliciting frequently occurring genres for production may prove helpful for teachers in their evaluation and selection of tasks for assessment and day-to-day curricular work.

All strands of the present study concern aspects of materials published for use within the EFL subject. As such, the findings of the research are potentially significant for teachers, teacher educators, student teachers, students in secondary school, textbook authors and publishers, in addition to any member of the public who takes an interest in language education policies.

9.1.3 Theoretical and methodological contributions of the study

Situated within the broad and diverse fields of applied linguistics and language didactics, the present study represents a contribution to discourses concerning the role of texts in the teaching and learning of languages. The concepts of text, genre and text type have been discussed in light of existing literature (e.g. Berge et al., 2016; Biber, 1988, 1989; Halliday & Hasan, 1989; Eggins, 2004; Halliday & Matthiessen, 2014; Lee, 2001; Martin, 1993a, 1993b, 2009; Miller, 1984; Paltridge, 2002; Pilegaard & Frandsen, 1996; Swales, 1990). The study has then applied these concepts as theoretical lenses, viewing the range of texts in EFL materials from several angles. Its main contribution to the theoretical field of English didactics is a genre-based set of approaches to the repertoire of texts published for teaching, learning and testing, where the perspectives of quantitative distribution and qualitative properties of texts intersect.

For the purpose of mapping central elements of the text culture of the EFL subject, I have carried out methodological groundwork in the form of constructing an empirically based genre typology. The typology was constructed with two levels, allowing both for the identification of individual genres and for the grouping of these into main categories. Individual genres were identified primarily by external criteria relating to context and use, and the main categories were identified according to internal criteria relating to rhetorical function. Texts found in EFL material were thus categorised according to the complementary perspectives of genre and text type (see sections 3.2, 3.5 and 4.2). It is my belief that the analytic framework can be used also in other language subjects, both L1 and L2, as tools to gain information on patterns of genres and text types used for learning and assessment in the subjects.

Mapping genre patterns from both a quantitative and qualitative perspective, I have brought together several theoretical approaches to the analysis of text. First, the dual perspective of genre and text type draws on Paltridge (2002) and Pilegaard and Frandsen (1996). In the conceptualisation of text type, I have also put the Wheel of Writing model (Fig. 3.2) to new use in combination with theory of rhetorical modes, both in the construction of the genre typology and in the framework used to describe writing acts in tasks eliciting frequently occurring genres for production.

Second, the strand of of the present study investigating genres for reception in depth builds on Halliday's theory of systemic functional linguistics. Applying the

lexicogrammatical and semantic strata of SFL has served to make explicit detailed aspects of representation and interaction in samples of texts used in EFL teaching and learning. Furthermore, the present study has applied elements from the framework known as multimodal social semiotics. This is a framework developed from SFL, extended to accommodate for representation and interaction through other semiotic modes than spoken and written language. Both SFL and multimodal social semiotics are well-known frameworks within educational research. However, the present study has used these frameworks 'in tandem', investigating and comparing features relating to representation and interaction both in analogue, written texts and digitally mediated, multimodal texts. This represents a methodological contribution that may be drawn on in other studies focusing on written and multimodal texts as mediators of learning.

9.2 Potential implications for EFL didactics

The discussion of potential didactic implications of research results from the present study will concentrate on two points of focus directly related to EFL students' reception and production of texts. These are, first, suggestions as to how a broad and relevant range of genres for reception and production can be secured in the EFL classroom, and second, the argument for a more systematic critical approach to genres for reception.

9.2.1 Providing a more varied repertoire of genres

The EFL subject curriculum has previously been cited as stating that '[l]anguage learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word' (Ministry of Education, 2006/2013, p. 1). As shown in Chapter 5, genres for reception pertaining to the narrative/poetic and descriptive categories had high scores in textbooks. This is not a problem as such: qualitative analyses of text samples from these categories revealed properties suggesting that descriptive and narrative/poetic genres have complementary qualities in their representation of curricular topics. However, the comparatively low scores of genres from *other* categories suggest that the range of genres selected to treat curricular topics in textbooks is too narrow. When Tomlinson discusses classroom texts that 'can help the reader/listener to achieve a personal multidimensional representation in which inner speech, sensory images and affective stimuli combine to make the text meaningful' (Tomlinson, 2003a, p. 110), these are not limited to literary texts. Admittedly focusing on media rather than genre, Tomlinson mentions newspapers,

magazines, non-fiction books, radio and television programmes and films as sources of texts with the potential of engaging interaction with 'the senses, feelings, views and intuitions of the reader/listener' (p. 110-111). This is an area where digital media have multiple affordances for learning activities, and where teacher and students can pool their resources as to efficient searches for updated information, cultural encounters and artistic expressions in various fields.

In Chapter 5 it was suggested that the somewhat disrupted balance of genres for production in LK06 compared to R94, might follow from the general formulation of the EFL competence aim 'to write different types of texts with structure and coherence suited to the purpose and situation', as opposed to the mention of specific genres for production in the R94 subject curriculum. It is a question of interpretation what 'different types of texts' means in practical terms; a great deal of responsibility is, therefore, assigned to the teacher when it comes to ensuring interaction with a broad variety of genres and text types.

Within the main genre categories there is, in some cases, reason to ask for a greater variety in individual genres for production. The category of expository genres, for instance, was dominated by the typical 'school genres' analysis of literature or film and expository article, while genres such as news report and feature article, which are associated with authentic out-of-school contexts, represented a meagre percentage of texts for production in EFL materials (see sections 5.2.2, 5.3.3 and 5.4.3). According to Haanes (2009), news report and feature article[88] are well suited genres for developing writing skills within non-literary prose, as they open up for autonomous writing based on observation, interaction, materials selection, narration and reflection. Model texts for these genres can be accessed quite easily and studied as part of writing projects: samples of news reports and feature articles in the English language are available on the Internet or from imported newspapers and magazines.

Martin et al. (1987, p. 63) refer to research projects conducted by Christie during the 1980s, where she concludes that 'the most important factor controlling what children write is not their stage of development, but rather the way in which the teacher sets up the writing context'. Context(s) given for EFL writing may, for example, influence the degree to which the student acknowledges the topic as interesting and relevant (see, e.g., Ørevik, 2015b).

In approaches to EFL writing the potential of motivating spontaneous language production found in narrative and reflective genres (Drew, 1998) should also be exploited in

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[88] In a genre-based discussion of writing in the Norwegian L1 subject, Haanes presents the advantages of the genre *reportasje*, which I have interpreted as covering both *news report* and *feature article* in English.

students' interaction with expository and argumentative genres. An essential factor in this connection is the interplay between the students' motivation to express themselves and their creativity on the one hand, and the teachers' take on guiding and scaffolding students' writing processes on the other. In Cremin and Myhill's view, there should be room for exploration and experiment in writing classes:

> A creatively constructed writing classroom recognises the authority and expertise of the teacher and will include explicit teaching of writing, but this occurs within an environment of democratic participation, where children's voices are heard, where they have ownership of their texts and their decision-making, and where they can articulate with confidence their reasons for their writing choices (Cremin & Myhill, 2012, p. 24).

One of the challenges of EFL teachers, then, is constantly to imagine, discuss and negotiate contexts and scenarios for text creation where students can draw on their interests, communicative skills, genre awareness and creativity, and with the help of each other and the teacher, can develop into confident creators of texts that function according to context and communicative goals. Practice within a broad repertoire of genres can be secured through alternating between traditional school writing and other projects. Furthermore, today's digital technology has created new opportunities for communication and exchange with other young people that can also be drawn on in students' work on communicative skills.

Interacting with digitally mediated texts typically requires a high degree of activity on the part of the reader, which is conducive to increasing the reader's engagement (Reinking, 2001). Comparing the interaction with digitally mediated texts to conventional conceptions of reading, Reinking (2001) finds that '[e]lectronic texts, because they entail a wider variety of symbol systems and an expanded range of opportunities for highly participatory social interaction (…), may meet a wider variety of social and psychological needs (…)' (p. 206).

Knowledge development is fostered through students' interaction with texts, both reading and producing their own texts. Prior to processing a topic through expository and argumentary writing, for example, it is important for the students to have a variety of source material to draw on. Articles and news reports such as those analysed in sections 7.2.2 and 7.2.3 provide the students with valuable perspectives of current issues and updated, idiomatic language use. The choice of texts and the approaches to texts in the promotion of intercultural competence is also an ongoing discussion in second and foreign language didactics (e.g. Hoff, 2017). Homepages such as South Africa.info are examples of texts representing cultural topics from

a first-hand point of view, as opposed to the European point of view often taken in textbooks (Eide, 2012). Using such texts goes some way towards preventing the problem of 'othering' discussed by Thomas (2017). Furthermore, some homepages lead to texts which may be good models for students with regard to aspects of form, such as rhetorical organisation and vocabulary. For example, the homepage represented written texts where the language was '[adapted] to different topics and communication situations', an aspect of language competence stated in the EFL subject curriculum (Ministry of Education, 2006/2013, p. 1).

Authors of future editions of EFL textbooks would perhaps do well to integrate some of the abovementioned features from the hyperlinked level of their own educational websites. Although it could be argued, quite logically, that EFL websites are meant to complement the textbooks, it is healthy to challenge aspects of the EFL text culture that have come to be taken for granted. A wider repertoire of genres for reception also in textbooks might enhance students' understanding of curricular topics, as well as acquaint them with genres frequently encountered in out-of-school contexts.

9.2.2 The concept of genre: a signpost

In the present study, the concept of genre has been used in a complementary relation to that of text type as a pragmatic tool for recognisable description and categorisation of texts. The labelling in terms of genre characteristics has served to associate texts included in the empirical material with texts familiar to readers that are acquainted with learning materials and exams within the context of the EFL subject in Norwegian upper secondary education. In this way, the concept of genre has drawn on intertextuality to enable discussions on typical features characterising categories of texts frequently occurring in materials issued for the EFL subject.

My belief is that in similar ways, genre functions as a signpost in EFL students' text creation. The 2013 revision removed the term genre from subject curriculum and national exams, replacing it by *type of text*, which was regarded as a wider concept (Exam guidelines, 2014). This is in line with scepticism voiced within some academic environments against explicit focus on genres in writing instruction. Arguments are, for example, that genres continuously change and develop, and that decontextualised teaching of genres is a static and artificial approach to discourse (see e.g. discussion in Freedman, 1994 and in Torvatn, 2009). After the 2013 revision, references to writing in the subject curriculum and the exam assignments have thus focused on communicative goals instead of typical generic features.

By consequence, deciding on forms of writing is now the student's own, individual responsibility (cf. EFL exam guidelines, Norwegian Directorate of Education and Training, 2014), which is a way of staging exam writing that undoubtedly gives the student more freedom than specifications of writing genres would do. It can be argued, however, that it favours the most capable and independent writers among the students sitting for the exam: those who are well read and possess the communicative skills to structure their texts in a form suitable for the context of writing. Other students, who have not developed the same awareness of adapting forms of discourse to communicative goals, would perhaps feel safer in the exam situation if they were pointed in the direction of one or more possible genres.

A parallel can be seen in the written exam for the L1 Norwegian subject, where the same conceptual change has been implemented. Several articles have subsequently criticised the reasoning behind the removal of the genre concept. Blikstad-Balas and Hertzberg (2015), for example, maintain that informing the exam candidates about the purpose of the communication is not enough; they are also in need of instructions concerning how to achieve this purpose. Arguing against the view that genre instruction represents a constraining and formalist approach to text production, Blikstad-Balas and Hertzberg (2015) hold that exposure to a broad range of genre samples exemplifies the many ways in which a genre can be realised and thus has the opposite effect of formalism. This is an argument that applies equally to the EFL subject. In my view, discussing how some texts display characteristics of well-known genres while others mix genre characteristics or form new, recognisable genres, is an approach which is likely to promote text competence and awareness of communicative strategies among students.

Furthermore, the concept of genre functions as an important categorising tool to make sense of the text world. The fact that genres 'change, develop and decay' (Miller, 1984) is incontestable, but they still function as points of reference when it comes to describing form and characteristics of discourse associated with various contexts. Intertextuality is ubiquitous and necessary in all domains relating to text and communication. For example, knowledge and awareness of genre is highly relevant when discussing phenomena brought on by digitisation, such as hybridisation and remediation (cf. Bolter & Grusin, 1999). These phenomena become meaningless without a concept describing the components merging into hybrids or the elements of discourse changing from one medium of transmission to another.

Seeing genres as inextricably linked to contexts of discourse (cf. Paltridge, 2002); and following Firth in the view that meaning is 'to be equated with the function of a unit in its

context' (Butler, 1995), I see genre as still having a role in helping students make sense of a constantly changing text world, and therefore as a concept that should still be in active use in language subjects. As Cremin and Myhill observe, '[y]oung people do not simply reproduce the genres they encounter or are taught; they actively use them to make sense of their life experiences and their literacy experiences' (2012, p. 12).

Thus, without advocating a rigid, overly form-focused regime for the written EFL exam, my recommendation is to construct exam tasks with realistic writing contexts, where both communicative goals and relevant genres (or, for that matter, genre hybrids) would be recognisable for the students as available, although optional formats of writing. In this way, genres could function as signposts and points of reference in students' text creation, providing supportive frames for students' expression of meaning rather than imposing constraints on their creativity.

9.2.3 Promoting a critical and independent view on published EFL materials

Texts are mediators of learning in the EFL subject; consequently, critical evaluation of texts used for learning is an important principle of language didactics. Interestingly, the subject curriculum for English mentions this principle in the section specifying how digital skills are operationalised in the subject. According to the subject curriculum, digital skills involve '(…) having a critical and independent attitude to the use of sources' (Ministry of Education, 2006/2013, p. 4). Texts retrieved from the Internet are generally not created for educational use, and may in many cases appear as 'foreign' to the EFL classroom. Indeed, web-based texts connected to EFL material by hyperlinks were found to differ from written textbook texts both in the representation of curricular topics and their potential interaction with the reader (see section 7.2).

Students should, however, in principle, learn to read *all* texts they encounter in the EFL classroom with a critical eye, including texts that are selected or created for use in school. Scaffolding students in their development of critical skills is therefore of utmost importance. For example, teachers can have students read factual texts from different perspectives. Such texts can be read as 'neutral' information about what 'is' or 'is not' (cf. section 3.3); alternatively, teachers can initiate critical approaches to the texts by posing questions regarding the selection of facts, the way historical events are presented, etc. Furthermore, the class can find ways to fill 'gaps' in the factual texts, for example, by exploratory projects or by texts taking alternative perspectives to the topic at hand.

Reading and discussing a range of texts from a critical perspective may also help the students view the texts they produce *themselves* with a critical eye. Awareness as to how their own texts for production represent topics and potentially interact with the reader, is a necessity for students who want to succeed in communicative exchange in a rapidly changing text world.

9.2.4 Suggested implications for the EFL subject curriculum

9.2.4.1 Critical reading beyond the 'digital skills' section

Taking a critical view to EFL materials should be part of teachers' pedagogical practices, as suggested in the previous section. At a more formal level, this should also be more explicitly incorporated in the EFL subject curriculum. Reading as a basic skill is here explained as the ability to '(…) understand, explore, discuss, learn from and (…) reflect upon different types of information' (Ministry of Education, 2006/2013, p. 4). These are important aspects of language learning processes, albeit almost exclusively related to content. The notable differences between specifications of *digital* skills and *reading* skills in the EFL subject curriculum might reflect the long-standing contrast in attitudes in educational circles to the traditional text culture and the new, image-dominated media, discussed among others by Liestøl (2006). When digital media entered the school culture, traditional schoolbook genres were in general regarded as 'safe' and therefore unquestioned, while texts transmitted by new media needed to be met by critical competence, so that their influential power could be mitigated (Liestøl, 2006, p. 286).

The section *Culture, society and literature* in the EFL subject curriculum includes competence aims requiring the students to 'discuss and elaborate on' texts and topics, which may, of course, be interpreted as including a critical perspective. However, the placement and formulation of these competence aims serve to isolate particular topics and categories of texts that are to be discussed and elaborated on, i.e. texts within the topical areas of culture, society and literature. The competence aims sorted under *Written Communication* are instrumental to *understanding* content; the subject curriculum does not in clear enough terms encourage EFL students to analyse actively the use of linguistic and literary effects that have overt or subtle bearings on the ways in which texts initiate interaction with the reader. My suggestion for future revisions of the EFL subject curriculum is therefore to include a competence aim under the *Written Communication* section (which, it should be noted, covers both reading and

writing of texts in the English language) explicitly focusing on analytical skills directed towards communicative aspects of texts for reception.

9.2.4.2 Explicit recognition of the participatory text culture brought on by digital mediation
Results from the in-depth analysis of digitally mediated, multimodal text samples showed remarkable changes in the ideational and interpersonal metafunctions compared to samples of written genres for reception. The most salient change was the move from propositions transmitted from a knowledge authority to a novice, to the proposals characteristic of web-based texts, offering a menu of information and services and invitations to participate in a community mediated by the website (see sections 7.4 and 2.1).

The current version of the EFL subject curriculum does not seem to take the participatory culture of digitally mediated materials into consideration to a sufficient extent (cf. Ørevik, 2015a). The two main areas of digital skills foregrounded in the EFL subject curriculum concern the ability to produce texts in digital formats and to sustain a critical and independent attitude to sources of information. In A. Lund's (2007, p. 31) view, the incorporation of digital skills as a basic skill in the national curriculum meant 'a turn from viewing ICTs as mere tools that require instrumental skills to ICTs as a type of cultural expansion'. Even so, A. Lund notes that the competence sections of the EFL subject curriculum still view ICTs from an instrumental perspective (as a tool) rather than as a cultural artifact that challenges our understanding of literacy and generates new practices in education as well as on private, social and professional arenas (A. Lund, 2007). In fact, there is no mention of digital skills in the section *Culture, society and literature*. Considering the increasing focus on digital *Bildung* (see e.g. Skulstad, 2009), this is somewhat remarkable. Digital *Bildung* implies, for example, that 'learners should not only learn to operate digital tools technically, but more importantly, they should become able to make independent, responsible decisions about how to use the data and tools in cultural contexts and in interpersonal relationships' (Skulstad, 2009, p. 261).

Therefore, my suggestion for future revisions of the EFL subject curriculum is also to incorporate participatory, relational and intercultural aspects in the domain of digital skills. In other words, the subject curriculum needs to acknowledge in more specific terms the comprehensive changes of communicative processes linked to knowledge development and learning brought on by the digitisation of the EFL classroom.

9.3 Suggestions for further research

9.3.1 Learning materials studied as larger units

As stated in section 1.6, the quantitative strand of the present study investigates and compares the overall distribution of genres for reception and tasks eliciting genres for production. This entails studying and registering individual texts and tasks out of the context in which they appear, which has certain disadvantages (see section 4.4). More detailed data on texts and tasks as parts of a larger unit, e.g. a chapter section or an exam set, could be gleaned by a qualitative follow-up study of genres for reception and tasks eliciting genres for production in context. This would provide information regarding specific relationships between genres for reception and tasks eliciting genres for production in learning materials and exams.

A follow-up study could likewise study whole units of learning materials (chapter sections, etc.) from a multimodal perspective, in the vein of Bezemer and Kress (2008, 2010). With multimodality as one among several foci, this project has only been able to investigate a slice of the multimodal EFL text world. Published EFL materials contain a multiplicity of texts representing curricular topics by combining images, moving images, recorded speech and music. A natural continuation of the present study would, therefore, be to investigate how the conglomerate of texts constitutes a whole, both in textbooks and in EFL websites, taking multimodal analysis as a primary research perspective.

A research project investigating multimodality in EFL textbooks and websites could, for example, give more accurate and comprehensive documentation of the role played by *images* than has been possible within the scope of the present study. Images have affordances of representation different from those of writing, which is strongly evident in pedagogical contexts (Bezemer & Kress, 2008). In addition, visual effects created by the use of pictures, layout, colour, etc., carry semiotic load connected to image building and social positioning (Adami, 2015; Kress & van Leeuwen, 2002). The study of images' role in multimodal ensembles, for example, on a page spread in a textbook or an educational website, could be informed by the theory of image-text relations (Martinec & Salway, 2005) and visual design (Kress & van Leeuwen, 2006) drawn upon in the present study, in addition to multimodal theory of aesthetics (Adami, 2015).

9.3.2 Digitised EFL genres for reception and production

As a longitudinal study on genre patterns in the EFL subject, the present thesis has laid the groundwork for continued longitudinal research on changes in genre patterns as print-based

materials are gradually replaced by digitally mediated texts. Such studies could be undertaken in order to continue the mapping of changes in the EFL text culture as a whole. In addition, particular points of focus could be identified and investigated. For example, the present study found certain changes in EFL genre patterns that were undoubtedly caused by increased digitisation of learning materials. One was related to the pattern of genres for reception, which has been fundamentally altered by the large proportion of homepages as 'doors of entrance' (Askehave & Ellerup Nielsen, 2005) to entire websites. This has, in turn, increased the diversity of genres for reception in the EFL classroom, which invites further research.

A whole website typically consists of genres juxtaposed and catenated in ways peculiar to digital media (cf. Lemke, 2002). The mapping of genre patterns in the present study has conducted quantitative studies of genre distribution in educational websites and qualitative studies of the genres homepage, online news report and expository article. However, what is included in a screenshot gives a very limited account of the actual content of a web-based text. Continued research is therefore needed to investigate in more depth the pedagogical affordances of web portals for learning in the EFL subject: exploring, for example, combinations of genres and the reading paths in and between them. Projects in that line of inquiry could be informed by already existing studies in that area, which have generated theory on multigenericity and transgenericity (Villanueva et al., 2008) and theoretical approaches to hypermodality (e.g. Lemke, 2002, 2005). Although there is already a good body of research investigating the particularities of web-based communication in educational contexts, this is a rapidly developing area in constant need of updated information.

9.3.3 How are texts and tasks *really* used by students of EFL?

The present study has identified writing acts explicitly or implicitly elicited by task instructions and discussed how these may represent curricular topics, open up a variety of writer roles and promote students' development of writing skills. However, analyses of tasks could only point to *potentials*. A research project analysing students' *realisations* of texts for production would be needed to describe how writing tasks were in fact translated into texts by students. Such a project would be relevant and interesting in order to follow up and complement the findings of the present study.

Texts responding to exam tasks would be particularly relevant as empirical material in a study of student writing in the EFL subject. In the exam situation the student receives no guidance as to interpreting and realising the text for production, except from the instructions

given with the exam set. Analysing students' writing would therefore add to the knowledge contributed by the present study concerning genres for production and the writing acts which they elicit.

To obtain a true description of the role texts play in language learning activities, ethnographic approaches are necessary. Texts for reception and production in published EFL materials represent inventories and repertoires at students and teachers' disposal, and so it is highly significant from a pedagogical point of view how these texts are selected, juxtaposed, presented and used. As pointed out by Littlejohn (2011, p. 181), '[a]nalysing material, it must be recognised, is quite a different matter from analysing "material in action"'. Hence, systematic observations of students' interaction with texts are needed in order to discover in which ways the potentials found in the qualitative strand of the present study are, in effect, exploited in the classroom.

9.4 Concluding remarks

This final chapter has summed up the main findings and contributions of the present study, pointed out didactic implications and made according suggestions for future publishing of EFL materials. Teachers and publishers of textbooks and websites have been recommended to ensure a broader repertoire of genres for the purpose of mediating learning in the EFL subject. I have also issued a recommendation to revise the conceptualisation of digital skills in the EFL subject curriculum, taking the participatory culture of web-mediated texts into consideration. This chapter has, moreover, presented areas in need of further research, which can be realised as continuations or extensions of the present study, or as independent projects. The following research perspectives were suggested here: analysis of texts for reception and production in context; comprehensive studies of the multimodality of the EFL classroom; ethnographic studies of the role of texts in EFL teaching and learning activities, and the analysis of students' responses to exam genres in the form of written texts.

Concluding my investigation of EFL materials for teaching, learning and testing, I now look back on an interesting journey through a varied range of texts for reception and production, many of which I have previously encountered through my work as a teacher of English as a foreign language in upper secondary school. Conducting the study, I proceeded from my intuitive knowledge of the text culture of the EFL subject to gradually gaining empirically based knowledge of it. Teachers and students are inevitably part of the 'ecology' of the EFL classroom. Along with authors and publishers of EFL materials, they can easily

come to take for granted the text culture of the subject, accepting and reifying its favoured and established ways of expression.

It has been interesting to explore three categories of EFL materials and to observe both changes and reification of genre patterns. It has also been useful to study genre samples from a close-up perspective, using various analytic resources to bring out information on the properties and affordances of the most frequently occurring genres for reception and tasks eliciting genres for production in materials issued for the EFL subject. I have become more deeply acquainted with the text culture associated with English as a common core subject in Norwegian upper secondary school, and I have acquired higher awareness as to how these texts and tasks represent curricular topics and potentially interact with the student.

My hopes and beliefs are that findings and discussions presented in this thesis will also be interesting to teachers, researchers, students, authors and publishers connected to EFL education. The subject of English will continue to depend on *texts* in various forms, originating from a diversity of contexts and transmitted by different media. Therefore, there will also be a continued need for research on texts in the EFL classroom and how they may aid students in the best possible way as they work towards achieving the competence aims in the subject of English as a second or foreign language.

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Appendix I:
SFL analyses of written texts for reception
Lexicogrammatical level

Analysis of individual clauses according to Transitivity, Mood and Theme

Transitivity = blue, Mood = white, Theme = red

1. Introductory text from R94 exam

The famous American folk singer Woody Guthrie (...)		wrote		an autobiography called Bound for Glory (...).
Actor		Pr:material		Goal
Subject		Fin.	Pred.	Complement
MOOD			RESIDUE	
topical				
THEME		RHEME		

At the beginning of this book,	we	meet		a gang of hobos and tramps (...).
Circ:loc	Actor	Pr:material		Goal
Adj:circ	Subj.	Fin.	Pred.	Complement
RESIDUE…	MOOD		…RESIDUE	
topical				
THEME		RHEME		

They	are	tired, dirty, hungry
Carrier	Pr.intensive	Attribute
Subject	Finite	Compl:attributive
MOOD		RESIDUE
topical		
THEME	RHEME	

and	they	smell		bad.
	Carrier	Pr:intensive		Attribute
Adj:conj	Subject	Finite	Pred.	Adj:mood
	MOOD		RESIDUE	
textual	topical			
THEME		RHEME		

Miserable or not,	they	start	singing:
	Actor	Pr:behaviour	
Adj:mood	Subj.	Finite	Predicator
RESIDUE…	MOOD	…RESIDUE	
topical			
THEME	RHEME		

2. Factual text from R94 textbook

There	*are*	*about 400 million native English-speakers*	*in the world.*
	Pr:existential	Existent	Circ:loc
Subject	Finite	Complement	Adj:circ
MOOD		RESIDUE	
topical			
THEME	RHEME		

Almost 25 percent of the whole human race		*speak*		*English.*
Actor		Pr:material		Goal
Subject		Finite	Predicator	Complement
MOOD		RESIDUE		
topical				
THEME		RHEME		

About 80 percent of all business letters, faxes and e-mail	*are*	*in English.*
Carrier	Pr:intensive	Attribute
Subject	Finite	Adj:circ
MOOD		RESIDUE
topical		
THEME	RHEME	

English	*is*	*the language with the largest vocabulary,*
Token	Pr:intensive	Value
Subject	Finite	Complement
MOOD		RESIDUE
topical		
THEME	RHEME	

but	*80 percent of its vocabulary*	*comes*	*from*	*other languages.*
	Carrier	Pr:circumstantial		Attribute
Adj:conj	Subject	Finite	Predicator	Complement
	MOOD		…RESIDUE	
textual	topical			
THEME		RHEME		

The number of Chinese people learning English today	*is*	*bigger than the population of the USA.*
Carrier	Pr:intens.	Attribute
Subject	Finite	Complement:attributive
MOOD		RESIDUE
topical		
THEME	RHEME	

3. Biography from LK06 website

Margot Fonteyn	was	born	in Reigate, England,	on May 18, 1919	as Margaret Hookham.
Goal		Pr:material	Circ:loc	Circ:loc	Circ:role
Subject	Fin.	Predicator	Adjunct:circ	Adj:circ	Adj:circ
MOOD		RESIDUE			
Topical					
THEME		RHEME			

Her father	was	British
Carrier	Pr:intensive	Attribute
Subject	Finite	Complement: attributive
MOOD	RESIDUE	
topical		
THEME	RHEME	

and	her mother, Hilda,	was	the daughter of an Irish mother and a Brazilian father.
	Carrier	Pr:intens.	Attribute
Adj:conj	Subject	Finite	Complement
	MOOD		RESIDUE
textual	topical		
THEME			RHEME

(…)

At age fourteen	her mother	brought	her	to London	to give her the chance to develop a dancing career.
Circ:loc	Actor	Pr:mat	Goal	Circ:loc	Circ.cause
Adj:circ	Subject	Fin	Pr	Comp	Adj:circ	
RESIDUE…	MOOD			…RESIDUE	
topical					
THEME		RHEME			

When she danced in London	she	got	her stage name, Fonteyn	from her mother's family name (…).
Circ:loc	Recip	Pr:material	Goal	Circ:manner
Adj:circ	Subj	Fin	Pred	Complement	Adj:circ
RESIDUE…	MOOD		…RESIDUE	
Topical				
THEME		RHEME		

(…)

Margot Fonteyn	was	at her best in a pas de deux.
Carrier	Pr:intens	Attribute
Subject	Finite	Compl:attributive
MOOD		RESIDUE
topical		
THEME		RHEME

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She	met	Rudolph Nureyev,
Actor	Pr:material	Goal
Subject	Finite	Predicator	Complement
MOOD	RESIDUE	
topical		
THEME	RHEME	

who	had	just	left	Russia	at age 23.
Actor		Circ:loc	Pr:material	Goal	Circ:loc
Subject	Finite	Adj:circ	Predicator	Compl.	Adj:circ
MOOD		RESIDUE			
topical					
THEME		RHEME			

They	became	a dynamic team.
Carrier	Pr:intensive	Attribute
Subject	Finite	Predicator	Complement
MOOD	RESIDUE	
topical		
THEME	RHEME	

For the next 15 years	they	performed	all over the world.
Circ:extent	Actor	Pr:material	Circ:loc
Adj:circ	Subject	Finite	Pred.	Adj:circ
RESIDUE…	MOOD		…RESIDUE
topical			
THEME	RHEME		

In 1965,	an anecdote says,	they	once	received		a 40-minute ovation
Circ:loc	Circ:angle	Recipient	Circ:extent	Pr:material		Goal
Adj:circ	Adj:mood	Subject	Adj:circ	Finite	Pred.	Complement
RESIDUE…		MOOD…	RESIDUE	…MOOD		…RESIDUE
topical						
THEME	RHEME					

and	[they]	had	45 curtain calls.
	Recipient	Pr:mat.	Goal
Adj:conj.	Subject	Finite	Complement
	MOOD		RESIDUE
textual	topical		
THEME		RHEME	

(…)

In 1951	Fonteyn	was	decorated	a Commander of the Order of the British Empire,
Circ:loc	Token	Pr:causative		Value
Adjunct	Subject	Finite	Predicator	Complement
RESIDUE…	MOOD		…RESIDUE	
topical				
THEME		RHEME		

and	in 1956	she	became	Dame of the Order of the British Empire (...).
	Circ:loc	Token	Pr:intensive	Value
Adj:conj	Adj:circ	Subject	Finite	Pred.	Complement
	RESIDUE…	MOOD		…RESIDUE
textual	topical			
THEME		RHEME		

In 1979	she	received	from the Royal Ballet in England	the title "prima ballerina assoluta" (...).
Circ:loc	Recip.	Pr:material	Circ:loc	Goal
Adj:circ	Subject	Fin.	Pred.	Adj:circ	Complement
RESIDUE…	MOOD		RESIDUE	
topical				
THEME		RHEME		

She	received	several awards and honorary doctorates.
Recipient	Pr:material	Goal
Subject	Finite	Predicator	Complement
MOOD		RESIDUE
topical		
THEME		RHEME

She	died	on February 21, 1991,	at age 72.
Actor	Pr:material	Circ:loc	Circ:loc
Subject	Finite	Predicator	Adjunct:circ	Adjunct:circ
MOOD		RESIDUE	
topical			
THEME		RHEME	

4. Expository article from LK06 textbook

As	John Donne	says,	
	Sayer	Pr:verbal	
Adj:conj.	Subject	Finite	Predicator
	MOOD	RESIDUE	
textual	topical		
THEME		RHEME	

no man	is	an island.
Carrier	Pr:intens	Attribute
Subject	Finite	Complement:attrib.
MOOD		RESIDUE
topical		
THEME	RHEME	

In our modern world	it	is	impossible	to isolate	ourselves	from any kind of contact (…)
Circ:loc	Token		Value	Pr:material	Goal	Circ:accomp.
Adj:circ	Subject	Finite	Compl:attr.	Predicator	Compl.	Adj:circ
RESIDUE…	MOOD		…RESIDUE			
topical						
THEME	RHEME					

Most of us	meet and communicate with	other people	all the time.
Actor	Process:material	Goal	Circ:extent
Subject	Finite	Predicator	Complement	Adj:circ
MOOD		RESIDUE	
topical			
THEME	RHEME		

For thousands of years,	people	have	been travelling.
Circ:extent	Actor		Pr:material
Adj:circ	Subject	Finite	Predicator
RESIDUE…	MOOD		…RESIDUE
topical			
THEME	RHEME		

If	you	travel	a short distance
	Actor	Pr:material	Goal
Adj:conj	Subject	Finite	Predicator	Complement
	MOOD	RESIDUE	
textual	topical		
THEME	RHEME		

you	can	usually	manage	by using your own language,
Actor		Circ:extent	Pr:material	Circ:manner
Subject	Finite:modal	Adj:mood	Predicator	Adj:circ
MOOD		RESIDUE		
topical				
THEME	RHEME			

but	as soon as	you	get		further from home
		Actor	Pr:material		Circ:extent
Adj:conj	Adj:conj	Subject	Finite	Pred.	Adj:circ
		MOOD		RESIDUE	
textual	textual	topical			
THEME			RHEME		

you	need		another means of communication.
Senser	Pr:mental		Goal
Subject	Finite	Pred.	Complement
MOOD		RESIDUE	
topical			
THEME		RHEME	

When	we	travel		today
	Actor	Pr:material		Circ:loc
Adj:conj.	Subject	Fin.	Pred.	Adj:circ.
	MOOD		RESIDUE	
textual	topical			
THEME		RHEME		

we	usually	speak		English.
Actor	Circ:extent	Pr:material		Range
Subject	Adj:mood	Fin.	Pred.	Complement
MOOD…	RESIDUE…	…MOOD		…RESIDUE
topical				
THEME		RHEME		

In many countries,	it	is	an official language,
Circ:extent	Token	Pr:intens	Value
Adjunct:circ	Subject	Finite	Complement
RESIDUE…	MOOD		RESIDUE
topical			
THEME		RHEME	

but	we	can	also	communicate with	people	in countries (…)
	Actor			Pr:material	Goal	Circ:loc
Adj:conj	Subject	Fin:mod.	Adj:conj	Predicator	Compl.	Adj:circ
	MOOD			RESIDUE		
textual	topical					
THEME		RHEME				

According to (…) David Crystal,	English	is	spoken	by 1.2-1.5 billion people around the world.
Circ:angle	Goal		Pr:mat	Actor
Adjunct:circ	Subject	Finite	Pred.	Adjunct:circ
RESIDUE…	MOOD			…RESIDUE
topical				
THEME		RHEME		

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Only about 350 million of these	have	English	as their mother tongue.
Carrier: possessor	Pr:possession	Attr:possessed	Circ:role
Subject	Finite	Complement	Adjunct:circ
MOOD		RESIDUE	
topical			
THEME	RHEME		

(…)

Why	has	the English language	become	so important?
		Carrier	Pr:intens	Attribute
WH/Adjunct	Finite	Subject	Predicator	Compl:attrib.
RESIDUE…	MOOD		…RESIDUE	
topical				
THEME	RHEME			

From the time of the reign of Queen Elizabeth I (…)	the British	travelled	around the world	building their empire (…)
Circ:extent	Actor	Pr:material	Circ:extent	Circ:manner
Adj:circ	Subject	Fin. | Pred.	Adj:circ	Adj:circ
RESIDUE…	MOOD	…RESIDUE		
topical				
THEME	RHEME			

During the reign of Queen Victoria (…),	the British Empire	experienced	its golden age.
Circ:loc	Senser	Pr:mental	Goal
Adj:circ	Subject	Finite | Pred.	Complement
RESIDUE…	MOOD		…RESIDUE
topical			
THEME	RHEME		

About 25% of the world's population and about 25% of all land territory	belonged to	the Empire
Carrier: possessed	Pr:possession	Attr:possessor
Subject	Finite | Pred.	Complement
MOOD		RESIDUE
topical		
THEME	RHEME	

This	gave	Britain	a dominant position,	politically, economically and culturally.
Actor	Pr:material	Beneficiary	Goal	Circ:manner
Subject	Fin. | Pred.	Compl.	Complement	Adj:circ
MOOD			RESIDUE	
topical				
THEME	RHEME			

(…)

In the first half of the twentieth century,	Britain (…)	lost	its position as the world's leading power.
Circ:loc	Actor	Pr:material	Goal
Adj:circ	Subject	Fin. | Pred.	Complement
RESIDUE…	MOOD		…RESIDUE
topical			
THEME	RHEME		

However,	another English-speaking nation, the USA,	became	a superpower,
	Carrier	Pr:intens	Attribute
Adj:conj.	Subject	Finite	Complement
	MOOD		RESIDUE
textual	topical		
THEME		RHEME	

and	this	ensured	the continuing international importance of the English language.
	Actor	Pr:material	Goal
Adj:conj	Subject	Finite	Pred.	Complement
	MOOD		RESIDUE
textual	topical		
THEME		RHEME	

(…)

The English language	has	become	the world's most important lingua franca.
Carrier		Pr:intens	Attribute
Subject	Finite	Predicator	Complement
MOOD		RESIDUE	
topical			
THEME		RHEME	

This	gives	the language	a dominant position in trade, politics and culture.
Actor	Pr:material	Beneficiary	Goal
Subject	Fin.	Pred.	Complement	Complement
MOOD		RESIDUE	
topical			
THEME		RHEME	

At the same time,	it	also	gives	all English-speakers, native and non-native,	a share in the language.
Circ:loc	Actor		Pr:material	Beneficiary	Goal
Adj:circ	Subject	Adj:conj	Finite	Pred.	Complement	Complement
MOOD..		…MOOD	RESIDUE		
topical					
THEME		RHEME			

5. Poem from LK06 exam

If	*I*	*can*	*stop*	*one heart*	*from breaking*
	Actor		Pr:mat.	Goal	Range
Adj:conj	Subject	Fin:mod	Predicator	Complement	Adj:circ
	MOOD		RESIDUE		
textual	topical				
THEME		RHEME			

I	*shall not*	*live*	*in vain*
Actor		Pr:material	Range
Subject	Fin:mod. neg.	Predicator	Adj:circ
MOOD		RESIDUE	
topical			
THEME	RHEME		

If	*I*	*can*	*ease*	*one life*	*the aching*
	Actor		Pr:material	Beneficiary	Goal
Adj:conj	Subject	Fin:mod	Predicator	Complement	Complement
	MOOD		RESIDUE		
textual	topical				
THEME		RHEME			

Or	*[if*	*I*	*can]*	*cool*	*one pain*
		Actor		Pr:material	Goal
Adj:conj	Adj:conj	Subject	Fin:mod	Predicator	Complement
		MOOD		RESIDUE	
textual	textual	topical			
THEME			RHEME		

Or	*[if*	*I*	*can]*	*help*	*one fainting robin*	*onto his nest*	*again*
		Actor		Pr:material	Goal	Range	Circ:
Adj:conj	Adj:conj	Subject	Fin:mod	Predicator	Complement	Adj:circ	Adj:circ
		MOOD		RESIDUE			
textual	textual	topical					
THEME			RHEME				

I	*shall not*	*live*	*in vain*
Actor		Pr:material	Range
Subject	Fin: mod. neg.	Predicator	Adj:circ
MOOD		RESIDUE	
topical			
THEME	RHEME		

Analysis of clause complex

Paratactic relations: **1, 2… (boldface)**
Hypotactic relations: α, β…(Ø boldface)

Introductory text

Clause simplex	The famous American folk singer Woody Guthrie (…) wrote an autobiography called Bound for Glory (1943).	
α	At the beginning of this book, we meet a gang of hobos and tramps	
β	catching a free ride on a train.	*Enhancement*
1	They are tired, dirty, hungry,	
2	and they smell bad.	*Extension*
Clause simplex	Miserable or not, they start singing.	

6 clauses: 2 clause simplexes, 2 clause complexes.
1 paratactic relation (extension), 1 hypotactic relation (enhancement).

Factual text

Clause simplex	There are about 400 million native English-speakers in the world.	
Clause simplex	Almost 25 percent of the whole human race speak English.	
Clause simplex	About 80 percent of all business letters, faxes and e-mail are in English.	
1	English is the language with the largest vocabulary,	
2	but 80 percent of its vocabulary comes from other languages.	*Enhancement*
Clause simplex	The number of Chinese people learning English today is bigger than the population of the USA.	

6 clauses: 4 clause simplexes, 1 clause complex.
1 paratactic relation (enhancement).

Biography

Clause simplex	Margot Fonteyn was born in Reigate, England, on May 18, 1919 as Margaret Hookham.	
1	Her father was British,	
2	and her mother, Hilda, was the daughter of an Irish mother and a Brazilian father.	*Extension*
α	At age 14 her mother brought her to London	
β	to give her a chance to develop a dancing career.	*Enhancement*
β	When she danced in England	*Enhancement*
α	she got her stage name, Margot Fonteyn, from her mother's family name, Fontes.	
Clause simplex	Margot Fonteyn was at her best in a pas de deux.	
Clause simplex	She loved working with a partner.	
1	In her forties she started to think about retirement,	
2	but instead revived her career.	*Extension*
α	She met Rudolf Nureyev	
β	who had just left Russia at age 23.	*Enhancement*
Clause simplex	They became a dynamic team.	
Clause simplex	For the next 15 years they performed all over the world.	
1	In 1965…they once received a 40-minute ovation	
2	…an anecdote says,	*Locution*
3	and [they] had 43 curtain calls.	*Extension*
1	In 1951 Fonteyn was decorated a Commander of the Order of the British Empire,	
2	and in 1956 she became Dame of the Order of the British Empire.	*Extension*
α	In 1979 she received from the Royal Ballet in England the title "prima ballerina assoluta"	
β	a title only given to a few talented ballerinas.	*Enhancement*
Clause simplex	She received several awards and honorary doctorates.	
Clause simplex	She died on February 21, 1991, at age 72.	

24 clauses: 7 clause simplexes, 8 clause complexes.
5 paratactic relations (4 extension, 1 locution), 4 hypotactic relations (all enhancement).

Expository article

β		As John Donne says,	*Locution*
α		no man is an island.	
Clause simplex		In our modern world it is impossible to isolate ourselves (…)	
Clause simplex		Most of us meet and communicate with other people all the time.	
Clause simplex		For thousands of years, people have been travelling.	
1	β	If you travel a short distance	*Enhancement*
	α	you can usually manage by using your own language,	
2	β	but as soon as you get further from home	***Extension*** *Enhancement*
	α	you need another means of communication.	
β		When we travel today	*Enhancement*
α		we usually speak English.	
1		In many countries, it is an official language,	
2	α	but we can also communicate with people in countries	***Extension***
	β	where English does not have this status.	*Enhancement*
Clause simplex		According to the famous linguist David Crystal, English is spoken by 1.2-1.5 billion people around the world.	
Clause simplex		Only about 350 million of these have English as their mother tongue.	
Clause simplex		Why has the English language become so important?	
α		From the time of the reign of Queen Elizabeth I (…), the British travelled around the world,	
β		building their empire.	*Elaboration*
Clause simplex		During the reign of Queen Victoria, in the nineteenth century, the British Empire experienced its golden age.	
Clause simplex		About 25% of the world's population and about 25% of all land territory belonged to the Empire.	
Clause simplex		This gave Britain a dominant position politically, economically and culturally.	
Clause simplex		In the first half of the twentieth century, (…) Britain lost its position as the world's leading power.	
1		However, another English-speaking nation, the USA, became a superpower,	
2		and this ensured the continuing international importance of the English language.	***Elaboration***
Clause simplex		The English language has become the world's most important lingua franca.	
Clause simplex		This gives the language a dominant position in trade, politics and culture.	
Clause simplex		At the same time, it also gives all English speakers, native and non-native, a share in the language.	

29 clauses. 13 clause simplexes, 6 clause complexes. 3 paratactic relations (2 extension, 1 elaboration), 6 hypotactic relations (1 locution, 4 enhancement, 1 elaboration).

Poem

β	If I can stop one heart from breaking	*Enhancement*
α	I shall not live in vain.	
β	If I can ease one life the aching	*Enhancement*
γ	Or [if I can] cool one pain	
δ	Or [if I can] help one fainting robin unto his nest again,	
α	I shall not live in vain.	

6 clauses. 2 clause complexes.
2 paratactic relations (enhancement).

Appendix II: Lists of texts for reception and production

Texts for reception

R94 examinations

Introductory text: 8
S96: Intro to the advertisement for volunteers to Atlanta Olympic Games
S96: Intro to dialogue from Atlanta
S98: Text sketching the context for two of the exam tasks
A98: Text giving information about Woody Guthrie's "Bound for Glory"
A99: Intro to a survey on school satisfaction
A99: Intro to the novel *About a Boy*
S01: Intro to excerpt from *Looks and Smiles*
S02: Intro to Rodriguez' personal account

Map/schematic outline/chart/ table of statistics: 1
S95: Table of statistics showing results from a survey on TV likes and dislikes in the UK

Expository article: 1
S02: 'English as a Global Language', adapted from David Crystal's book *English as a Global Language*

News report: 4
S95: 'Nearly half of children aged 7 to 16 have seen a "video nasty"' by Richard Evans
S98: Excerpt from article in the *European*, March 1997, about Romanians needing to learn English
S03: 'English Literature pupils can choose non-fiction titles for the first time' by Laura Clark, *Daily Mail*
S06: Adapted excerpt from 'Blair's Baby Asbos' by Patrick Hennessy, *Sunday Telegraph*

Feature article: 1
S00: 'The future is here – Canada's electronic campus.' (From *Spotlight* 11/97)

Formal letter: 5

S95: Letter from Grumble & Shark, from Tuson & Jones, *Skills and Assignments in Communication Studies*
S98: Formal letter as example of 'how not to do it'
S99: Formal letter from the Writer's Bureau
A99: Formal letter from the British Embassy in Norway
S01: Formal letter as example of 'how not to do it'

Dialogue/interview: 1
S96: Fictional dialogue from *English Teaching Forum*

Instructional text: 1
A99: Questionnaire on school satisfaction with questions and instructions

Argumentative article: 1
S03: Tolkien-mania: Article discussing the popularity of fantasy literature

Short opinion statement: 4
S97: Collection of opinion statements from young Briton on sex roles (2)
S97: Opinion statement from Christopher Blume on girls
S02: Quote from Graddol about the future of the English language

Persuasive essay: 2
A01: 'The Colour of Great Britain' by Yasmin Alibhai-Brown, *Newsweek*
A04: Essay arguing that 16-year-olds are the most conservative

Letter to the Editor: 5
S03: Letter to the Editor criticising fantasy literature
S03: Letter to the Editor as example of 'how not to do it'
S04: Letter from America, from *Newsweek*, June, 2003
S04: Letter from America, from *Newsweek*, Aug, 2003
S05: Sample letter to the Editor by the NRA

Advertisement: 4
S96: Advertisement seeking volunteers for Atlanta O.G.

S98: Advertisement from Sels College in London
S99: Advertisement from a writing bureau
S00: Advertisement for the Space Center, Alabama

Information brochure: 1
S96: The 1996 Olympic Games

Story: 3
A96: 'The Old Flame'
S97: 'The Little Girl and the Wolf'
S05: 'Retribution'

Novel excerpt: 2
A99: Excerpt from *About a Boy*
S01: Excerpt from *Looks and Smiles*

Biography: 1
A98: Biography of Eleanor Roosevelt, from *Portraits in Words*

Song lyrics: 3
S98: 'Material Girl'
A98: Excerpt from 'This Train Is Bound for Glory'
S01: Excerpt from 'Working Girl'

Personal text: 2
S99: Excerpt from *Down and Out in Paris and London*
S02: Biographical essay from *Hunger of Memory*

LK06 examinations

Introductory text: 28
S07: Intro to preparation topic
S07: Intro to novel excerpt
A07: Intro to preparation topic
S08: Intro to preparation topic
S09: Intro to preparation topic
A09: Intro to preparation topic
A09: Intro to appended text from the *Telegraph*
A09: Text explaining the ESTA system as introduction to the excerpt from US Embassy website
S10: Intro to preparation topic
S10: Intro to notes taken by journalist
A10: Intro to preparation topic
A11: Intro to preparation topic
S12: Intro to preparation topic

S12: Intro to page from iPad user's manual
S12: Intro to novel excerpt
A12: Intro to preparation topic
S13: Intro to preparation topic
S13: Intro to novel excerpt
A13: Intro to preparation topic
A13: Text creating a context for advertisement
S14: Intro to preparation topic
S14: Intro to excerpts from *The Absolute True Diary…*
A14: Intro to preparation topic
A14: Intro to article by Burrus
A14: Intro to article by Picket
S15: Choosing an education
S15: Intro to preparation topic
S15: Intro to interview with Ruud

Summary: 1
S10: Notes taken by a journalist

Map/schematic outline/chart/ table of statistics: 3
S14: Chart: graduation rates for boys according to ethnic origin
S15: Chart: GCSE achievement among British low-income pupils
S15: Chart: US unemployment rates by ethnicity and education

Timeline: 1
A07: UK Immigration timeline

Expository article: 2
A14: 'The New Dating Game' – adapted from TIME Magazine
A14: 'Children and electronic media' from *The Future of Children*

News report: 6
A11: Excerpt from news report
S12: 'Authors raise doubts over Gove's 50-book challenge' – from *Guardian* news report
S12: 'Literacy fears as four million children don't own a single book' from *Daily Mail*
A13: 'Don Ritchie Named Australia's Local Hero' – online news report
S14: News report: anti-fracking demonstration
S15: School leavers better off training for a trade (…) from *Daily Telegraph*

Feature article: 1
S10: ICT in schools

Formal letter: 1
S14: Excerpt from job application

Personal letter: 2

S15: Constructed SMS
S15: Constructed personal letter

Dialogue/interview: 5
S07: Excerpt from dialogue
S07: Excerpt from interview
A11: Excerpt from interview
S14: 'How millennials are transforming the workplace' – *The Week Staff*
S15: Interview with Solveig Ruud

Instructional text: 7
A07: Do's and don't's concerning Internet usage
S11: 'The Building Blocks of Career Planning'
S11: 'Preparing for Interviews'
S11: 'Personal Statements'
A11: 'Evaluating Internet Sources'
S12: A page from the user's manual to Apple's iPad
S12: 'Six rules for reading in school'

Argumentative article: 2
A12: 'How to raise a global kid' from *Newsweek*
A14: 'The art of being mindful' from *Time Magazine*

Short opinion statement: 13
A07: Comment from the street (2)
A07: 'Man is a tool-using animal. (…)' Quote from Thomas Carlyle
A07: 'Racism isn't born, folks, it's taught. (…)' (Dennis Leary)
A09: Sarah's comment to online newspaper article
S12: Homer Simpson on reading
S12: 'Functionally illiterate' (Udir)
S13: Chat room entries: appearances can be deceptive (2)
A13: Quote from Harriet Tubman
A13: Quote from Thomas Carlyle
S14: Facebook update
A14: 'Okay, so you're 10 years old… (…)'

Persuasive essay: 5
S09: It pays working abroad
A09: 'Here's a really Conservative idea: learn poetry' from *Telechart online*
S12: Excerpt from 'Philip Pullman: Using the internet is like looking at a landscape through a keyhole', *Daily Telegraph*
A12: 'English in Norway'
A14: Become Indispensable!

Letter to the editor: 1
S15: Constructed letter to the editor

Advertisement: 5
S11: Advertisement: London 2012 Olympic Games
S11: Advertisement: Brighton Metropolitan College
A12: Personal advertisement: 'Work wanted please!'
A13: Message to employees posted on company's note board
S14: Job advertisement: 'Staff wanted at the Riverview (…)'

Information brochure: 2
A07: Editorial policy of Catalyst magazine
A09: Excerpt from ESTA instructions, US Embassy

Novel excerpt: 7
S07: Excerpt from *Teacher Man*
S12: Excerpt from *Fahrenheit 451*
A12: Excerpt: *The House on Mango Street*
S13: Excerpt: *American Dervish*
A13: Excerpt: *The Secret Life of Bees*
S14: Excerpts: *The Absolute True Diary of a Part-Time Indian*
S15: Excerpt: *Girl in Translation*

Biography: 2
S14: Constructed curriculum vitae
S14: Text about Malala (Udir)

Cartoon/comic strip: 8
A10: 'Don't Know'
A11: 'The Whole Internet Truth'
S13: 'You can tell I'm British because…'
A14: Cartoon pane: teacher telling off a student
A14: Cartoon pane: Facebook privacy/marketing issues
A14: Comic strip: a boy playing computer games outside
A14: Cartoon pane: Facebook as 'Hotel California'
A14: Cartoon pane: Pinocchio talking to girls online

Poem: 8
S07: 'I Hear America Singing'
A07: 'The Black Man Speaks'
A07: 'Telephone Conversation'
A07: 'Take One Home for the Kiddies'
S11: 'Who's Who'
S12: 'This Be the Verse'
A13: 'Poem 919'
A13: 'Success'

Song lyrics: 4
A09: 'Superman' by the Kinks
A10: '9 to 5' by Dolly Parton

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A13: Excerpt from 'The Ballad of Grace Darling'
A14: 'If you log on to the Web today…'

Personal text: 6
A07: Extract of personal account by Vish Madughiri from BBC programme
S09: 'A Year in Hong Kong' – constructed travel account
S11: Constructed personal account by a personnel manager
S13: Sarah's story – constructed personal account
S13: Jasmine's story – constructed personal account
S14: Sebastian's Facebook update

Blog front page/blog entry: 3
S07: 'Sun, Sand and Sickness' – A Mediterranean Travel Blog
S09: 'It pays working abroad' – adapted entry from blog on work experience from abroad
S12: Constructed blog entry about the use of English by Norwegian companies

Targets R94 textbook

Factual text: 14
p. 33: An Australian Outline
p. 42: A Canadian Overview
p. 67: Geographical Update – USA
p. 86: The Short Story (explanation)
p. 104: British Accents
p. 106: Geographical Britain – A Fact-file
p. 107: Railway stations in London
p. 118: The story of Loch Lomond
p. 152: Federal Holidays
p. 178: Statistical facts about Americans' belief in God
p. 194: In Britain
p. 209: Reports (explanation)
p. 237: The American School System
p. 254: Independent schools

Introductory text: 16
p. 10: Intro to 'Do You Know..?'
p. 42: Intro to 'A Canadian Overview'
p. 45: Intro to 'Parlez-vous francais?'
p. 100: Intro to 'Dear America'
p. 112: Intro to 'Parker 51'
p. 120: Intro to 'A Suitable Match'
p. 141: Intro to 'Bringing Belfast Together'
p. 147: Two intros to 'Culture Shock' (2)

p. 176: Intro to 'Washington News'
p. 181: Intro to 'News and Views'
p. 193: Intro to 'Young Voices on Politics'
p. 242: Intro to 'Mrs Turner Cutting the Grass'
p. 257: Intro to 'How to Be an Englishman'
W p. 21: Intro to 'American and British English'
W p. 36: Intro to 'From Oslo to Heaven…'
W p. 39: Intro to 'Newspeak'

Report: 1
W p. 118: Description of a portrait

Map/schematic outline/chart/ table of statistics: 16
p. 12: World map marking off English-speaking countries
p. 68: Map of the USA's division into geographical parts (the Midwest, the South, etc.)
p. 87: Street map of Washington Square
p. 107: Map of Great Britain showing major British motorways and railways
p. 166: Street map of Capitol area, Washington D. C.
p. 168: Schematic outline of the American System of Government
p. 198: Schematic outline of the British System of Government
p. 256: Schematic outline of the English and American school systems according to age levels
p. 277: Pie chart showing employment by sector
p. 277: Chart showing availability of certain durable goods
p. 277: Chart showing emissions of carbon dioxide
W p. 88: Weather forecast map for the USA
W p. 110: Pie chart showing religious preference in America
W p. 142: Industrial map of California
W p. 171: Statistics of spare time interests

Timeline: 1
p. 153: Timeline of US Immigration

Expository article 15
p. 13: English around the World
p. 46: From Oslo to Heaven in Half an Hour by P. N. Waage
p. 50: Working World-Wide
p. 76: Highway 66 Revisited

p. 88: Looking at the USA – A Historical Overview
p. 108: The Lure of London
p. 126: Britain – A Sense of the Past
p. 139: Northern Ireland Today
p. 149: The American People
p. 170: Understanding Americans from *America in Close-Up*
p. 181: News and Views
p. 191: Dress Code from *Freeway Focus*
p. 218: Made in America
p. 254: Education, a Pathway to Equality
p. 272: Working Britain

News report 2
p. 176: Extract from news report about Michael Jackson
W p. 56: The burglar who went too far

Formal letter: 1
p. 280: Job application

Personal letter: 2
p. 101: Two letters from American soldiers in Vietnam (2)

Dialogue/interview: 4
p. 193: Young Voices on Politics (extract from interview)
p. 223-224: Focus on the Environment (extract from interview)
p. 271: Interview with sporting people (extract)
p. 278: Interview about careers (extracts)

Instructional text: 1
p. 280: Applying for a Job

Argumentative article: 1
p. 184: Black Brit across the Atlantic from the Guardian Weekly

Short opinion statement: 3
W p. 64: Quote from Buffy Sainte-Marie
W p. 64: Quote from Anne Frank
W p. 65: Quote from US admiral

Persuasive essay: 1
p. 281: They Came, They Saw, They Ate Pizza

Letter to the editor: 2
p. 183: Letter to the editor about the mass hysteria connected to Princess Diana's death
W p. 118: Concerning press coverage of the royal family

Passage R94 textbook

p. 193: Martin Carter
p. 194: Doris Lessing
p. 202: R. K. Narayan
p. 206: Nevil Shute
p. 212: Ed McBain
p. 222: Ray Bradbury
p. 233: Ernest Hemingway
p. 247: William Somerset
Maugham

Play/film script (excerpt): 1
p. 140: Extract: As You Like It

Cartoon/comic strip: 2
p. 29: Look Mickey (by Roy
Lichtenstein)
p. 168: I know how you must feel,
Brad (by Roy Lichtenstein)

Poem: 17
P. 7: A Red, Red Rose
p. 21: Winterpoem (for Elizabeth)
p. 25: This Is Just to Say
p. 27: I Hear America Singing
p. 39: I'm Nobody
p. 39: I Never Saw a Moor
p. 59: My Great-Grandmother
p. 75: Stopping by Woods on a
Snowy Evening
p. 81: Trees
p. 91: Home-Thoughts from
Abroad
p. 139: If You Can't Be a Pine
p. 167: When It Comes to the Point
p. 169: Let's Talk About It
p. 193: So That We Build
p. 211: The Road Not Taken
p. 238: Richard Cory
p. 239: The Solo Sock

Song lyrics: 5
p. 40: Farvel du moder Norge
(extract)
p. 129: Three songs (2)
p. 183: All Mixed Up
p. 226: Can It Be True?

Personal text: 6
p. 64: Wahenee/Jane B. Katz
(extract from autobiography)
p. 164: Personal accounts: career
choices (2)
p. 174: We Can Do and Be
Anything
p. 254: The Village Pub
W p. 75: Extract: The Little Black
Car

**Flying Colours R94
textbook**

Factual text: 48
p. 22: English Today

p. 27: Why was the New World
called America?
p. 32: The Making of the Flag
p. 42: Collection of factual texts
about US regions (2)
p. 60: Teen statistics
p. 73: Black America Today
p. 81: Indian reservations
p. 89: American politics
p. 94: American schools
p. 114: American economy
p. 117: The Amish
p. 157: The British flag
p. 176: Ethnic minorities in Britain
p. 177: Festive Britain
p. 195: British Politics
p. 190: The educational system in
Britain
p. 218: The One-Minute Guide to
Posh Events in England
p. 222: Soccer
p. 244: The Aborigines
W p. 12: The Kiwi
W p. 22: Cockney rhyming slang
W p. 34: Picture brides
W p. 43: Point of view
W p. 45: American fact file
W p. 49: Cajuns
W p. 66: Tallest, shortest, oldest,
heaviest…
W p. 68: The short story
W p. 71: Word power
W p. 74: Definition of a symbol
W p. 76: Driving in the USA
W p. 78: Understanding poetry
W p. 81: Statistics on TV watching
among Americans
W p. 108: Gun control
W p. 121: The Renaissance
W p. 122: The appearance of
Elizabeth I
W p. 125: Industrial Britain
W p. 131: Bank Holidays
W p. 139: The Troubles in
Northern Ireland
W p. 145: The Drama
W p. 151: Valentine's Day
W p. 169: Isle of Man parliament
W p. 191: English football
history's biggest victory
W p. 204: Referendum on the
monarchy in Australia
W p. 206: Fact file: the Aborigines
W p. 208: Maori Meeting House
W p. 210: New Zealand fact file

Introductory text: 27
p. 12: Intro to 'The World at Your
Feet'
p. 19: Intro to 'English –
Superpower of Languages?'
p. 36: Intro to 'The Hundred Secret
Senses'
p. 42: Intro to 'From Sea to
Shining Sea'

p. 44: Intro to 'Washington DC –
A Capital City'
p. 48: Intro to 'Travels in a Strange
State'
p. 55: Intro to 'A Trip to Grand
Rapids'
p. 70: Intro to 'From Slavery to
Civil Rights'
p. 74: Intro to 'The Red
Convertible'
p. 91: Intro to 'An e-mail from
Craigmont'
p. 105: Intro to 'American
Dreams'
p. 112: Intro to 'Bill Gates –
Strongman of Software'
p. 138: Intro to 'Oliver Meets the
Dodger'
p. 145: Intro to Jack Wilkinson's
Travel Diary
p. 150: Intro to 'The Canterville
Ghost'
p. 161: Intro to 'Romeo and Juliet'
p. 174: Intro to 'Britain's Black
Community'
p. 177: Intro to 'Festive Britain'
p. 199: Intro to 'In School Today'
p. 201: Intro to 'Kreativ Riting'
p. 213: Intro to 'One Wednesday
Afternoon'
p. 217: Intro to 'What Makes You
Posh?'
p. 223: Intro to 'Green Issues'
p. 231: Intro to 'They Sold My
Sister'
p. 241: Intro to 'Surfing Down
Under'
p. 246: 'Intro to Beginning of the
Tournament'
W p. 62: Intro to reviews of Hal
Sirowitz's poems

Report: 2
W p. 72: Excerpt from report on
survey concerning discrimination
W p. 142: Weather forecast
(printed in newspaper)

Summary: 1
W p. 70: Summary of a story

Map/schematic outline/chart/table
of statistics: 18
p. 42: Coloured US map forming
the background of a text on the
geographical parts of the US
p. 49: Drawn map showing Josie
Dew's journey on bicycle
p. 145: Map of southern England
and Wales
W p. 14: World map: the English-
speaking world
W p. 27: Map: the "golden
triangle"
W p. 31: Map of New England

W p. 80: Calvin and Hobbes cartoon
W p. 85: Peanuts comic strip
W p. 101: Dilbert comic strip
W p. 119: Gary Larson cartoon
W p. 150: Valentine's Day comic strip
W p. 177: Peanuts comic strip
W p. 190: Andy Capp comic strip

Poem: 9
p. 23: The Craziest Language
p. 28: Columbus Day
p. 31: Excerpt from The Midnight Ride of Paul Revere
p. 61: Deformed Finger
p. 82: Ceremony
p. 173: It's Good to Be Here by Alden Nowlan
p. 230: Canadian January Night
W p. 78: Roses are red…
W p. 155: Guy Fawkes poem

Song lyrics: 6
p. 15: Out Here on My Own
p. 33: Mary Clare Malloy
p. 119: The River
p. 159: Skye Boat Song
p. 237: No Woman No Cry
p. 244: No More Boomerang

Joke/humorous text: 4
W p. 24: Tongue twisters
W p. 38: Collection of three Ole and Lena jokes (2)
W p. 42: Joke based on national stereotypes

Personal text: 10
p. 13: The World at Your Feet: Collection of five personal accounts (2)
p. 48: Two travelling accounts by Josie Dew (2)
p. 105: Collection of five personal texts about the American Dream (2)
p. 155: Collection of three personal texts from citizens of the UK (2)
p. 241: Travel account from Julian Kibblewhite
W p. 65: Entry to advice column in a health and fitness magazine

Diary: 2
p. 145: Collection of four entries from Jack Wilkinson's Travel Diary (2)

Targets LK06 textbook

Factual text: 30
p. 38: The Caribbean
p. 45: Fast facts on South Africa

p. 46: Special features of South African English
p. 56: Nigeria
p. 56: Fast facts on Nigeria
p. 74: Fast facts on Australia
p. 74: Special features of Australian English
p. 82: Fast facts on India
p. 83: Fast facts on Pakistan
p. 83: Special features of Indian English
p. 99: Fact File on Afghanistan
p. 102: Fast facts on Canada
p. 102: Special features of Canadian English
p. 112: Fast facts on Ireland
p. 123: Brick Lane in London
p. 133: A Nation of Animal Lovers
p. 134: Independent schools
p. 137: The British education system
p. 149: British Government
p. 150: The Palace of Westminster
p. 152: Northern Ireland Today
p. 161: The Titanic Disaster
p. 167: Explanation of 'Hooliganism'
p. 198: The US health system
p. 224: Artists of Native American ancestry
p. 226: The Trail of Tears
p. 243: Nunavut
p. 243: Inuktitut (Inuit language)
p. 258: Maori
p. 258: Fast facts: New Zealand

Introductory text: 18
p. 16: English pronunciation can be tricky
p. 22: Intro to reading poetry
p. 23: Intro to 'Memories of another Life'
p. 47: Intro to 'The Toilet'
p. 68: Intro to summary of 'Blood Diamond'
p. 123: Intro to '*Brick Lane* – a Film Review'
p. 134: Intro to 'For Your Best, Son!'
p. 163: Douglas Adams
p. 169: Intro to 'A Glasgow Role Model'
p. 189: Intro to 'Fast Food Nation'
p. 199: Intro to 'The River'
p. 209: Three intros to 'Scarred by War' (2)
p. 244: Intro to 'The Custom'
p. 256: Intro to scene from 'Rabbit-Proof Fence'
p. 271: Intro to 'The Merchant of Venice'
p. 282: Intro to 'The Circle of World English'
p. 284: Intro to 'A Name Is a Name'

Summary: 1
p. 68: Blood Diamond

Map/schematic outline/chart/ table of statistics: 25
p. 38: Map of the Caribbean
p. 46: Map of South Africa
p. 56: Map of Nigeria
p. 72: Graph: increase in cost of rough diamonds' refinement process
p. 74: Map of Australia
p. 101: Map of Canada
p. 112: Map of Ireland
p. 122: Graph: non-white population in Britain
p. 122: Pie chart showing distribution of ethnic groups within non-white population in Britain
p. 137: Schematic outline of the British, American and Norwegian education systems
p. 150: Schematic outline: British system of government
p. 153: Map of Ireland
p. 174: Statistics on ethnicity in the USA
p. 178: Two charts of US children living in low-income families (2)
p. 183: Chart of violent crime rates by race of victim
p. 198: Pie chart: source of US health funds in 2007
p. 201: Table of statistics showing unemployment figures in the USA in 2008
p. 208: Schematic outline: US system of government
p. 224: Table of statistics showing ten largest American Indian tribes in 2000
p. 246: Pie chart: Aboriginal population in Canada
p. 246: Chart showing Aboriginal and non-Aboriginal population age, Canada, 2006
p. 259: Map of New Zealand
p. 279: World map: English as official/second language
p. 282: The Circle of World English: Schematic outline in the form of a sun
p. 286: Inner and outer circles of English

Timeline: 2
p. 175: Timeline: immigration to the United States
p. 266: Timeline of English language history

Expository article: 14
p. 45: South Africa
p. 66: In the News: Nigeria

Passage LK06 textbook

p. 180: Intro to 'Tony's Story'
p. 200: Intro to *Whale Rider*
p. 216: Intro to 'Annabel Lee'
p. 226: Intro to 'The Road to Freedom'
p. 235: Intro to 'A Dream Deferred'
p. 237: Intro to *A Raisin in the Sun*
p. 248: Intro to 'Yes We Can'
p. 262: Intro to 'English Monarchs'
p. 271: Intro to 'Masters of War'
p. 274: Intro to 'Genesis and Catastrophe'
p. 276: Intro to 'The Sniper'
p. 311: Intro to 'Capturing Sound' (interview)
p. 322: Intro to 'The Ballad of Matty Groves'

Summary: 2
p. 208: Summary of the ending of Whale Rider
p. 219: Summary of Dracula

Map/schematic outline/chart/table of statistics: 9
p. 4: World map marking countries in which English is an official language
p. 109: Table of statistics showing visible minority population by age group
p. 118: Map of the US marking off the geographical areas
p. 178: Chart showing Native American population by state
p. 178: Chart giving estimates of Native American census data from 1980 to 2050
p. 244: Schematic outline of the US system of government
p. 261: Map of Africa marking colonial languages
p. 289: Chart showing CO2 emissions by country
p. 289: Schematic outline of global warming process

Timeline: 2
p. 230: Multimodal timeline of Black empowerment in the form of a collage of photos and written comments
p. 252: Timeline of events in Obama's speech

Expository article: 14
p. 61: A Global Language
p. 71: Running with the Ball
p. 83: Excerpt from article about farming in the USA
p. 94: Divided by a Common Language

p. 100: Excerpt from article about the birth of the USA
p. 118: America the Beautiful
p. 144: Echoes of Ellis Island
p. 158: The History of Jamaican English
p. 162: The background of Greensleeves
p. 172: Native Americans – the Original Inhabitants
p. 189: Aboriginal Australians
p. 200: The Maori
p. 289: The Greenhouse Effect
p. 320: The Popular Press

News report: 3
p. 40: Illegal Wolf Hunters Become the Hunted
p. 284: Three news reports about climate change (2)

Personal letter: 2
p. 27: Letter from Heather to Anders
p. 253: Imagined letter from Barack Obama to a civilian

Dialogue/interview: 3
p. 98: Imagined dialogue between the US President and the UK Prime Minister
p. 243: Interview with student Magda Dusseck about politics in the USA
p. 313: Interview with recording studio manager

Instructional text: 2
p. 63: A Recipe for Modern English
p. 318: So You Want to Cut a CD?

Argumentative talk/presentation: 1
p. 248: Barack Obama's victory speech

Short opinion statement: 1
p. 76: Quote from Dudley Wood

Information brochure: 2
p. 282: Excerpt from information brochure on Liverpool
p. 310: Description of Nepal from tourist brochure

Review of literature/film: 1
p. 212: Film review of 'Whale Rider'

Story: 10
p. 21: A Day's Wait
p. 43: Whose Face Do You See?
p. 101: Everyone Talked Loudly in Chinatown
p. 129: Hijack!

p. 151: Blackout
p. 180: Tony's Story
p. 254: A Handful of Dates
p. 276: The Sniper
p. 290: The Shining Mountain
p. 299: Paradise

Novel (excerpt): 2
p. 86: The Kite Runner
p. 200: Whale Rider

Biography: 10
p. 164: Robert Burns
p. 196: Stolen Children/biography of Archie Roach
p. 216: Edgar Allan Poe
p. 219: Bram Stoker
p. 226: Mahatma Gandhi, Martin Luther King, Jr. and Nelson Mandela (2)
p. 235: Langston Hughes
p. 237: Lorraine Hansberry
p. 262: Nine biographies of English monarchs (2)

Play/film script (excerpt): 1
p. 237: A Raisin in the Sun

Poem: 11
p. 35: The Purist
p. 36: Four Haiku poems (2)
p. 37: The Red Wheelbarrow
p. 38: Two poems (2) by S. Crane
p. 111: Winter
p. 159: Sonny's Lettah
p. 164: A Red, Red Rose
p. 216: Annabel Lee
p. 236: A Dream Deferred

Song lyrics: 9
p. 99: Excerpt from Gotta make a fool
p. 99: Excerpt from Let's get loud
p. 112: Lord Randal (old ballad)
p. 146: Immigrant Eyes
p. 148: Across the Borderline
p. 163: Greensleeves
p. 198: Took the Children Away
p. 272: Masters of War
p. 322: The Ballad of Matty Groves (trad.)

Joke/humorous text: 2
p. 116: Three jokes (2)

Personal text: 3
p. 137: Tales of a Long-Distance Swimmer
p. 226: Excerpts from the autobiographies of Mahatma Gandhi, Martin Luther King and Nelson Mandela (2)

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p. 49: Quote from Confucius
p. 66: Quote from Nelson Mandela
p. 95: Quote from Margaret Mitchell
p. 150: Quote from Carl Sandburg
p. 153: Quotes on America from Theodore Roosevelt and Andy Warhol (2)
p. 170: Quote from Wendell Phillips
p. 173: Quote from Herbert Hoover
p. 178: Quote from Terry Waite
p. 206: Statement by Susan Krehbiel
p. 209: Quote from Mahatma Gandhi
p. 274: Quote from Oscar Wilde
p. 274: Quote from Gandhi
p. 292: Quote from Oscar Wilde

Persuasive essay: 3
p. 99: The Juno Syndrome: Are teenage mums bad news?
p. 192: Excerpt from article about Norwegian immigrants by Leonard Dinnerstein and David Reimers
p. 291: Food for Thought

Advertisement: 1
p. 309: Facsimile of advertisement from the Australian government to attract immigrant women

Story: 15
p. 21: Empty Seat
p. 51: Homework
p. 61: Tartan
p. 80: The Selfish Giant
p. 142: The End of Something
p. 145: A short story in six words
p. 173: On the Rainy River
p. 186: Adventures of an Indian Princess
p. 216: Desirée's Baby
p. 266: By Any Other Name
p. 280: Once Upon a Time
p. 287: A Prayer from the Living
p. 297: No Witchcraft for Sale
p. 310: The Drover's Wife
p. 326: Wiwi (or if New Zealand Was the Centre of the World)

Novel (excerpt): 6
p. 18: My Name – excerpt from *The House on Mango Street*
p. 56: Excerpt from *The Curious Incident of the Dog in the Night-Time*
p. 87: Excerpt from *Brick Lane*
p. 93: Excerpt from *Slam*
p. 195: Excerpt from *Peder Victorious*
p. 199: No Speak English from *The House on Mango Street*

Biography: 47
p. 14: John Donne
p. 15: Edward Hopper
p. 16: Paul Simon
p. 16: Joan Baez
p. 18: Sandra Cisneros
p. 21: Yuan Qionguiong
p. 33: Robert Frost
p. 35: Henry David Thoreau
p. 36: Robert Herrick
p. 44: Roald Dahl
p. 46: Gregory Djanikian
p. 51: Peter Cameron
p. 56: Mark Haddon
p. 60: Judith Nicholls
p. 61: George Mackay Brown
p. 78: Sinead O'Connor
p. 80: Oscar Wilde
p. 87: Monica Ali
p. 105: The Hunted Princess
p. 118: William Shakespeare
p. 132: Harold Pinter
p. 134: W. H. Auden
p. 136: Stevie Smith
p. 140: Langston Hughes
p. 142: Ernest Hemingway
p. 159: Larry Gonick
p. 173: Tim O'Brien
p. 179: Emily Dickinson
p. 180: Leslie Marmon Silko
p. 182: Neil Young
p. 182: Pocahontas
p. 186: Patricia Riley
p. 195: Ole Edvart Rølvaag
p. 211: Anne Moody
p. 225: Barack Obama
p. 242: Rudyard Kipling
p. 254: Rita Joe
p. 258: Valerie Bloom
p. 259: John Agard
p. 266: Santha Rama Rau
p. 274: Mahatma Gandhi
p. 275: Nelson Mandela
p. 280: Nadine Gordimer
p. 287: Ben Okri
p. 297: Doris Lessing
p. 310: Henry Lawson
p. 322: Oodgeroo Noonuccal
p. 325: Judith Wright
p. 326: Witi Ihimaeara

Play/film script (excerpt): 5
p. 24: Excerpt from film script: Dead Poets Society
p. 121: Excerpt from play: Macbeth by Shakespeare
p. 132: Play: That's All
p. 235: Film script: Smoke
p. 320: Film script: Rabbit-Proof Fence

Cartoon: 2
p. 124: Cartoon version of Macbeth

p. 159: Excerpt from A Cartoon History of the US

Poem: 24
p. 14: No Man is an Island
p. 33: The Road Not Taken
p. 36: To the Virgins, To Make Much of Time
p. 44: Three Little Pigs
p. 46: How I Learned English
p. 60: The Romans in Britain
p. 118: Two Sonnets: 130 and 18 (2)
p. 135: Musée des Beaux Arts
p. 136: 3 poems by S. Smith (2)
p. 140: Dreams
p. 156: Let America Be America Again
p. 179: Because I Could Not Stop for Death
p. 180: The Earth is Your Mother
p. 239: Grieve Not
p. 242: The Ballad of East and West
p. 254: I Lost My Talk
p. 258: Language Barrier
p. 259: Mek Four
p. 277: My Country
p. 322: No More Boomerang
p. 324: Municipal Gum
p. 325: Rainforest

Song lyrics: 5
p. 16: I am a Rock
p. 16: No Man is an Island
p. 17: You'll Never Walk Alone
p. 78: Famine
p. 182: Pocahontas

Joke/humorous text: 2
p. 46: Funny 'Norwenglish' misunderstanding
p. 184: Joke about tepee and wigwam dream

Personal text: 3
p. 35: Excerpt from Walden
p. 203: Fish Cheeks (autobiographical text)
p. 211: Coming of Age in Mississippi

Blog front page/blog entry: 1
p. 107: Blog entry by Madonna

New Experience LK06 textbook

Factual text: 40
p. 16: Fact file: Australia
p. 25: Fact file: The US
p. 32: Fact file: The UK
p. 36: Where English comes from

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Information brochure: 2
Why study drama?
Audio file of 'Australia'

Review of literature or film: 2
Extract from film review
Audio file of film review of Brick
Lane

Story: 14
Audio file of short story Going
Home
Audio file of short story Dial 000
Audio file of short story The Way
Up to Heaven
Audio file of the short story
Brackley and the Bed
Audio file of the short story The
Toilet
Audio file of the story A Soldier's
Bride
Extract from short story by Chinua
Achebe
Audio file of the short story The
Larder
Audio file of the short story Good
Advice is Rarer than Rubies
Audio file of the short story The
Moose and the Sparrow
Audio file of the short story The
Sniper
Audio file of the story A Meal at
Milliways
Audio file of the short story Mr
Know-All
Audio file of short story Father and
Son

Novel excerpt: 2
Audio file of novel excerpt: *A
Thousand Splendid Suns*
Audio file of novel excerpt: For
Your Best, Son

Biography: 7
Edward Jenner and the smallpox
vaccine
Tony McCoy: the greatest jump
jockey of all time
Arthur Mitchell
Margot Fonteyn
Biography of Roald Dahl
Extract from obituary
Biography of Salman Rushdie

Poem: 6
Audio file of poem On Passing a
Village School
Audio file of the poem Not
Waving but Drowning
Audio file of the poem We Are
Seven
Audio file of the poem A Poison
Tree

Audio file of the poem
Hooliganism
Audio file of the poem One Man's
Terrorist

Song lyrics: 1
Father and Son by Cat Stevens

Personal text: 4
Personal account on music from
Bill Clinton
Personal account by Cat Stevens
Audio file of personal account
(Memories of Another Life)
Audio file: Personal account by
Will in Notting Hill

Passage website – surface level

Factual text: 16
St. Valentine's Day
Communicating in English
Distribution of the world's
languages
Facts and figures about the
Norwegian education system
Fact sheet about Norwegian
schools from the Ministry of
Education
Statistics of main loyalty among
Britons
Immigration to the USA
Immigration from Mexico
Immigration to Britain
Black Water Rafting
English in Jamaica
Australia: Facts and figures
Canada: Facts and figures
Ireland: Facts and figures
New Zealand: Facts and figures
UK: Facts and figures

Introductory text: 22
Welcome!
Intro to video: One-minute world
news
Intro to video: Is E-mail dying?
Intro to videos: Doctor's diary
Intro to video: Wolf and bear
standoff
Intro to video: Teenagers try to go
without gadgets
Intro to Parenting
Intro to video: Time to ditch the
apostrophe?
Intro to video: Percentage decrease
Intro to The Little Red Hen
Intro to Billy Elliot
Intro to video: To tweet or not to
tweet – that is the question
Intro to Green card
Understanding a newspaper article
Jamaican National Heroes Song

Intro to A tour of London
Intro to Emily Dickinson's Wild
Nights
Intro to 'My School', personal text
by Erin Umberger
Introduction to Irish timeline
Intro to This IS a Rebel Song
Intro to There Were Roses
Introduction to Shelley's 'Love's
Philosophy'

Report: 1
A multicultural classroom

Summary: 3
A Global Language – Summary –
Ten Things You Need to Know
Echoes of Ellis Island – summary
Divided by a common language –
summary

Map: 3
Map of the USA and Canada
Map of the UK and Ireland
Map of the English-speaking
World

Timeline: 3
Irish timeline
Timeline of immigration to
America
Timeline of waves of immigration
to America

Expository article: 12
A Global Language (mp3 file)
Running with the Ball (mp3 file)
English in Jamaica
Echoes of Ellis Island
Excerpt from article: Green card to
the USA
America the Beautiful
Los Angeles
'On the Norwegian Language'
Divided by a Common Language
(Mp3 file)
Same language but different
England – Just Pretending to Be
Small
From Sea to Shining Sea – US
Geography

Expository talk/presentation: 1
Multimedia slide show with
writing: English in the world
American Immigration (flash
animation)

Analysis of literature or film: 2
A Day's Wait – a short literary
analysis (mp3 file)
The Sniper – a short literary
analysis (mp3 file)

News report: 1

'Stupid Cop' Searches Leading Black Bishop

Feature article: 1
From Chelsea to Chelski

Dialogue/interview: 4
Michael Jackson and Oprah Winfrey (extracts)
Why are you learning English? (Mp3 file)
Icelandic Wordsmiths (Mp3 file)
The All Blacks (Mp3 file)

Instructional text: 3
Saving lives – first aid
Reading poetry
Reading fiction

Argumentative talk/presentation: 1
Tony Blair's statement about the Irish Famine

Advertisement: 4
Advertisement for heli-skiing
Advertisement for family vacation
Collection of three texts from tour advertisements (2)

Information brochure: 3
How will the school discipline my child?
Boston
A Tour of London

Review of literature/film: 1
The Pitter-Potter of Magical Feat by David Ansen, Newsweek

Story: 1
The Sniper

Novel excerpt: 1
Excerpt from Wuthering Heights by Emily Brontë

Biography: 5
David Crystal
Emily Brontë
Emily Dickinson
Robert Baden-Powell
Alexander Selkirk and Robinson Crusoe

Poem: 5
I Hear America Singing
Wild Nights! Wild Nights!
Love's Philosophy
The Old Country
Conservation Piece

Song lyrics: 3
Jamaican National Heroes Song
This IS a Rebel Song
There were roses

Personal text: 4
What's my job? (Mp3 file)
Personal account by Santander Singh
My School by Erin Umberger
An American in Oslo (mp3 file)

Stunt website – surface level

Factual text: 9
About "You'll Never Walk Alone"
About the legend of Lady Godiva
Photojournalism
Native Americans
US Immigration and Settlement
Rhetorical devices are techniques that speakers use to bring about a response within the listeners
Indigenous peoples
Female winners of the Nobel Peace Prize
The Troubles in Northern Ireland (Mp3 file)

Introductory text: 25
The phrase "For whom the bell tolls" has been used…
Intro to Empty Seat by Quiongquiong
Robert Frost was also the first poet to participate in an inauguration
To listen to, read and learn idiomatic expressions related to baseball...
Peter Cameron published his first short stories in the New Yorker…
Mark Haddon wrote the novel The Curious Incident of the Dog…
Technology has changed the media's role…
Alfred Lord Tennyson wrote a poem about Lady Godiva…
Auden is not the only writer who has written about Breughel's painting "The Fall of Icarus".
Introductory texts introducing links to websites about the Troubles (2)
Would you like to learn more about Stevie Smith?
Ernest Hemingway won the Pulitzer Prize in 1953…
PBS created a series entitled "Frontier House" …
The story of Christopher McCandless has inspired many others to go "into the wild"…
"Osama bin Laden killed"
American PBS has produced many excellent series…
Below is a humouristic chart making fun of what kids in the US

learn about Native American culture.
Maira Kalman explains how people got to the United States …
Here is a useful timeline of African American history from the early days of slavery by PBS (Public Broadcasting System).
In 2008, Obama won the election largely due to the fact that he reached out to younger voters…
This project revolves around indigenous peoples.
There are many different creation stories…
The fight for civil rights has not ended.
Introduction to My First Day at School (Mp3 file)

Summary: 4
Empty Seat
English as a World Language
Britain's mean streets
The Juno syndrome

Expository article/documentary: 6
Wales (Mp3 file)
Scotland (Mp3 file)
Northern Ireland (Mp3 file)
Republic of Ireland (Mp3 file)
The Hip-Hop Culture
The Civil Rights Movement

Expository talk/presentation: 2
Technology and media
Slide show about the Civil Rights movement

News report: 2
What does it mean to be British? (Mp3 file)
Video clip: Bloody Sunday

Feature article: 2
Racism and celebration in football (multimodal article: separated in chunks with illustrating photos)
Ghosts from Columbine (Mp3 file)

Instructional text: 1
Writing a rap

Short opinion statement: 1
Quote from Martin L. King, Jr.

Persuasive essay: 1
The Juno Syndrome: (Mp3 file)

Information brochure: 1
UN declaration of human rights of indigenous peoples

Story: 10
Empty seat (Mp3 file)

Homework (Mp3 file)
Tartan (Mp3 file)
Collection of three legends from indigenous peoples (2)
On the Rainy River (Mp3 file)
Adventures of an Indian Princess (Mp3 file)
The Selfish Giant (Mp3 file)
The End of Something (Mp3 file)
Desirée's Baby (Mp3 file)

Novel excerpt: 5
My Name (Mp3 file)
The Curious Incident of the Dog (Mp3 file)
Slam (Mp3 file)
Peder Victorious (Mp3 file)
No Speak English (Mp3 file)

Play/film script: 2
Excerpt from Macbeth (Mp3 file)
That's all (Mp3 file)

Biography: 25
John Donne
Joan Baez
Edward Hopper
Paul Simon
Sandra Cisneros
Yuan Qiongqiong
Robert Frost
Henry David Thoreau
Robert Herrick
Gregory Djanikian
Peter Cameron
Mark Haddon
George Mackay Brown
Sinéad O'Connor
Oscar Wilde
Monica Ali
Nick Hornby
Madonna
William Shakespeare
Harold Pinter
W. H. Auden
Stevie Smith
The Hunted Princess (Mp3 file)
Jon Krakauer
Leslie Marmon Silko

Poem: 16
To the Virgins, to make much of time (both writing and Mp3 file)
No Man Is an Island (both writing and Mp3 file)
The Road Not Taken (Mp3 file)
How I Learned English (Mp3 file)
Three Little Pigs (Mp3 file)
The Romans in Britain (Mp3 file)
Two Sonnets by Shakespeare (Mp3 file) (2)
Musée des Beaux Arts (Mp3 file)
3 poems by Stevie Smith (Mp3 file) (2)
Dreams (Mp3 file)

Let America Be America Again (Mp3 file)
Because I Could Not Stop for Death (Mp3 file)
The Earth Is Your Mother (Mp3 file)
Grieve Not (Mp3 file)

Song lyrics: 5
Hollywood Divorce by André 3000
Evidence: For Whom the Bell Tolls (Mp3 file)
Metallica: For Whom the Bell Tolls (Mp3 file)
Gerry and the Pacemakers: You'll Never Walk Alone
The Pogues: Streets of sorrow/Birmingham Six (Mp3 file)

Personal text: 5
Walden (Mp3 file)
My First Day at School (Mp3 file)
Fish Cheeks (Mp3 file)
Coming of Age in Mississippi (Mp3 file)
Smuggled to America (Mp3 file)

New Experience website – surface level

Factual text: 17
The Cold War
The Commonwealth – fact file
The British Empire – fact file
Obesity among adults
WHO figures on global overweight
Two factual texts on teenage pregnancy (2)
Collection of factual texts about music (2)
The didgeridoo
The Maoris
Cricket in Norway
The story of Robin Hood and his Merry Men
Naturalism
Factual text about Shakespeare's Globe
Ibsen
Contemporary art

Introductory text: 22
Here you will hear a conversation between a Samoan woman and an American man
For more information about obesity and overweight, check out the websites on the right
Introductory texts to football quotes (2)
Barbara Duff is a student counsellor…

Chinua Achebe is by many considered to be the "father of the African novel in English"
The didgeridoo is the traditional instrument…
Intro to Racing for Glory summary
Intro to links about cricket
Intro to Civil Rights websites
Traffic can be heavy in London…
The Nobel Peace Prize
Introduction to Philip Pullman and Terry Pratchett
Introduction to J. R. R. Tolkien
Introduction to Shakespeare
Introduction to the Globe
Introduction to *All's Well that Ends Well*
Introduction to Ibsen
Introduction to three playwrights
Introduction to "Stop all the clocks"
Introduction to Brokeback Mountain
Introduction to Edward Hopper

Summary: 14
How did English become a world language?
Summary of The Curious Incident of the Dog
Summary of Himself Is a Hooligan
Summary of A Great Day
Summary of Racing for Glory
Summary of Touring Home
Summary of Dead Men's Path
Summary of How Did I Get Away…
Summary of Fashion Religion
Summary of *Her First Ball*
Summary of *A Streetcar Named Desire*
Summary of *The Tragical History of Doctor Faustus*
Summary of Hollywood vs. Bollywood
Summary of The Smile

Map/schematic outline/chart/table of statistics: 2
World map showing the distribution of English
Chart showing developments in drug use among teenagers

Timeline: 4
Development of the English language
Multimodal timeline of British history
Interactive timeline of rock and pop music
Multimodal timeline of US immigration history

Expository article/documentary: 2

The Cuban Missile Crisis
Video clip: the Pow Wow

Expository talk/presentation: 1
Moon Landing – images, writing
and voice-over

Analysis of literature/film: 1
About *4.48 Psychosis* by Sarah
Kane

News report: 1
Photo of football field with
animated "newspaper clip": text
and photo of Bjørge Lillelien's
rant

Dialogue/interview: 2
Interview with Robbie Williams
(video clip)
Interview with Annie Proulx
(video clip)

Short opinion statement: 4
Collection of quotations on
friendship (2)
Collection of football quotes (2)

Story: 3
Collection of Native American
legends (2)
Animated story: King Arthur

Play/film script: 1
Excerpt from *All's Well that Ends
Well*

Biography: 7
Susan Power
Chief Red Bird
Shakespeare
Sarah Kane
Tennessee Williams
Christopher Marlowe
Marilyn Monroe

Poem: 2
Life Journey
Animated pronunciation poem

Joke/humorous text: 1
Video clip: KLM comedy

Personal text: 1
Personal text from Cathy Freeman

**Targets website –
hyperlinked level**

Factual text: 10
What is disposable income? From
socialstudiesforkids.com
Factual text about cricket from All
down under

Caribbean Facts website
Did you know? and Tough times
(factual texts inserted in BBC's
article about Caribbean London)
(2)
Factual text about Nigerian
weddings
Overview of forest loss from
Global Forest Watch
Introduction to How the Great
Barrier Reef Works (from How
Stuff Works)
Factual text about drowning from
Centers for Disease Control and
Prevention
Factual text about drowning from
Poseidon homepage

Introductory text: 3
Intro to interview with basketball
player David Robinson
Introduction to reading music (at
the DataDragon website)
BBC: Text introducing the
comments on report on principal
enforcing dress code

Map/schematic outline/chart/table
of statistics: 2
Map: Central America and the
Caribbean
Schematic outline from Beyond
Intractability website (University
of Colorado)

Timeline: 1
BBC: Timeline of the Guildford
Four case

Homepage: 23
Music education at Data Dragon
The Independent.co.uk
World Beat Planet
World Music Network
Putumayo World Music
Beatles official website (Japanese
version)
The official website of the British
royal family
Premier League football stadiums
website
Manchester United homepage
Liverpool homepage
Kubrick 2001 the Space Odyssey
website
Mr Bean's website
Pythonline
Englishpage.com
My English Teacher
Centre for Creative Arts homepage
Website for culture and recreation
in Australia
Australianhistory.org
YoungVeggie.org

Monkeybiz Bead Project Service,
South Africa
Biggerthanbarbie.com
Two British online newspapers (2)

Expository article/documentary: 11
How banks work (from How Stuff
Works)
Article about cricket from
Wikipedia
About.com: Yellow Ribbon
'Tradition' Is of Recent Origin,
Folklorists Say
Article about the yellow ribbon
tradition from talkingproud.us
Article from BBC about Caribbean
London
Welcome to Nollywood: Video
documentary
Article from the Guardian about
Sharia law
Article from Kimberley Process
Homepage
Article about Australian History on
Wikipedia
Article about apartheid from Buzz
South Africa
Article on Turner's work from
Artchive website

Expository talk/presentation: 2
Two expository talks by Khaled
Hosseini (video clips) (2)

News report: 15
Lance Armstrong brushes off fresh
doping allegations
BBC: Twitter rant costs Olympic
swimmer Rice Jaguar deal
Guardian Online: News report (2)
Telechart Online: News report
Daily Mail Online: News report
USA Today: News report
The Times of India: News report
Mail & Guardian Online South
Africa: News report
International Herald Tribune
article "Pirates terrorize Nigeria's
fishing fleet"
BBC: Collections of news items
(printed reports and video clips)
about Bobby Sand's death (2)
BBC: News report on the
Guildford Four's release
BBC: News report on Blair's
apology to the Guildford Four
Guardian: Police search for motive
for brutal murder of boy, 15

Feature article: 2
Music from USAToday
My identity was stolen on
Facebook from MailOnline

Dialogue/interview: 5

Interview with assistant Academy director at Crystal Palace
Interview with rugby star Johhny Wilkinson
Interview with Julie Matteau at Skintrack.com
BBC interview with school principal from Barbados
MI5 chief, in rare interview, says terror attacks decrease but threat remains" on International Herald Tribune Online
NRK online: Interview with Salman Rushdie (video clip)
BBC Online: Interview with Salman Rushdie (video clip)

Instructional text: 3
BBC Education: Writing a news report
Aussie course for beginners from National Museum of Australia homepage
BBC Sport: Want to be a football pro?

Argumentative talk/presentation: 1
Bill Clinton's speech at Joseph Lanzetta School

Short opinion statement: 2
Comments to online news article about dress code in school (2)

Advertisement: 1
Recruitment video from British Army website

Information brochure: 3
Why study drama from Australian Catholic University
Product description of Blood Diamond with video clip
Text from Taj Mahal tourist brochure

Biography: 6
Tony McCoy from Mirror.co.uk
Biography of Gandhi from BBC Bitesize
Biography of Gandhi from indianchild.com
Biography of Elizabeth George from elizabethgeorge.com
Biography of Constable from visual-arts-cork.com
Biography of William Blake from the Web museum in Paris

Cartoon/comic strip: 1
Political cartoon from Guardian depicting Tony Blair apologising to the Guildford Four

Poem: 2

Two poems by Roger McGough from poemHunter (2)

Song lyrics: 1
Tie a yellow ribbon from Tony Orlando website

Personal text: 1
Personal account by Khaled Hosseini (audio file)

Passage website – hyperlinked level

Factual text: 5
Differences between British and American English from About.com
Collection of factual texts on American states from Americas Library website (2)
Factual text on Jamaican Creole from Wikipedia
Factual text on British demography from BBC

Introductory text: 4
Introductory text to questionnaire about learning styles from bbc.co.uk
Introductory text to teacher-students dialogue about Hemingway's work (teachers.net)
Introductory text to BBC video: Doctor's Diary
Introductory text to BBC video: Teenagers try to go without gadgets

Summary: 3
Summary of Robinson Crusoe from gradesaver.com (hyperlink rendered in internal link article)
Wikipedia entry mainly summarising Wuthering Heights

Timeline: 3
Language timeline from the British Library
Ages of English: Interactive timeline from the BBC
US history: Timeline from the BBC

Homepage: 40
E. L. Easton eleaston.com – educational website
World-english.org – educational website
Newsy.com
Ogden Nash homepage
The Hemingway Resource Center
The Animal Planet website
Melvin Burgess homepage

Homepage of Axiom College, Australia
Homepage of City College, Manchester
Homepage of Lincoln Tech
Learning changing language – educational website from the British Library
Homepage for Chelsea FC
Homepage for Khaled Hosseini
Homepage for the Afghanistan Committee
Hazara.net
Sounds familiar? Educational website from the British Library
Toronto.com
Homepage of the Backpacker Magazine
Homepage of the city of Boston
Homepage of Los Angeles Times
Library of Congress website
Car review
Lonely Planet: USA
Travel Magazine USA
Traveling USA
USA Tourist
Fish4.co.uk
Lynne Cox homepage
Homepage of Ellis Island immigration museum
Ellis Island section of the National Parks website
Homepage of US Immigration
Website about IRA and Sinn Fein from PBS
Liam O'Flaherty website
The official Aran Islands homepage
Horror Writers Association homepage
Francis J. Child Ballads website
Robert Burns website from BBC
Robert Burns section of National Library of Scotland's website
The Bard – Rabbie Burns website
Wikipedia homepage

Expository article/documentary: 18
Article from Wikipedia about the Oprah Winfrey show
Article from Mysterynet.com about the St Valentine's Day Massacre
Article from Wikipedia about Girl Guides
Animal video documentary from Animal Planet
Collection of video documentaries of animals by BBC (2)
How airport security works from How Stuff Works
Video documentary from BBC: Teenagers try to go without gadgets

Article from Wikipedia about Billy Elliot
State of Afghan Agriculture from IDEAs
Article on Afghanistan from GLOBALIS
Article about Chinatown from Wikipedia
Video documentary: I'm a Viking!
History on immigration from BBC (printed article)
Article on race in the UK from BBC (printed)
The first black Britons from BBC (printed)
Black presence in Britain (BBC)
Gothic literature (enotes.com)

Expository talk/presentation: 3
Short lecture on English as a global language by David Crystal (video clip)
Jay Walker explains why two billion people around the world are trying to learn English (video clip)
'Chasing Crusoe' from rcrusoe.org

News report: 3
BBC one minute news report (video clip)
Stars and family honor Michael Jackson at funeral – article from China Daily
Swimming to Antarctica – about Lynne Cox from CBS.news (printed)

Feature article: 1
Let's go fly a kite! Video clip from Washington Post

Dialogue/interview: 3
Teacher-students dialogue about Hemingway's work from teachers.net
Radio interview about speaking English at home and away from NRK
Video interview with Khaled Hosseini from Newsline.com

Instructional text: 6
"Back to School" from kidshealth.org
"Back to School" from USA.gov
Assistance to Norwegians travelling abroad from the Norwegian Ministry of Foreign Affairs
Two instructional texts on learning CPR (2)
Instructional text on immigration and naturalization from us-immigration.com

Argumentative article/documentary: 2
Video: Migrant workers: Claims of a strain on council services in some areas of the Yorkshire and Lincolnshire region (BBC).
Lesson in Tolerance from FBI website

Argumentative talk/presentation: 2
Video clip from Washington Post Online: Obama's message to students
Video clip from BBC: Doctor's diary about the danger of getting sick at work

Short opinion statement: 2
Collection of statements on 'morals vs money' from BBC (2)

Advertisement: 2
Collection of advertisements for tours, New Zealand (2)

Information brochure: 6
Boston for visitors (printed information brochure)
Los Angeles guide from Fodor.com
Information brochure from the US embassy in Norway
Information brochure on Black water rafting from Waitomo.com
Information brochure on Ellis Island
Information brochure on Ellis Island Museum

Review: 1
Review of the Kite Runner from writingshop.ws

Story: 1
'Mr. Fixit' by Kimberly Brown from Mystery.net

Biography: 10
Linton Kwesi Johnson
Picturing Hemingway: A writer in his time
Khaled Hosseini on Bloomsbury.com
The Wright Brothers from the Henry Ford.org
O. Henry from online-literature.com
Percy Bysshe Shelley from BBC
Shakespeare from online-literature.com
Shakespeare from enotes.com
Edgar Allan Poe from online-literature.com
Bram Stoker from online-literature.com

Song lyrics: 1
US National Anthem

Joke/humorous text: 2
Kevin the Alien on the English language (video clip)
Video: Do you speak English? (You Tube)

Personal text: 3
Valentine's Day by Mark Hansen
Boy Scouts beyond the Seas: "My World Tour". Travel account by Baden-Powell.
An American photojournalist and her Islamist translator forge a friendship on Afghanistan's front lines. Personal text by Lois Ramondo from the National Geographic

Stunt website – hyperlinked level

Factual text: 20
Factual text on movie review vocabulary from www.eslflow.com
Factual text from Wikipedia (roads)
Factual text from VoaNews.com
Factual text about the Commonwealth (youngcommonwealth.org)
Video clip about the Commonwealth (youngcommonwealth.org)
Factual text (animated) about the Commonwealth (youngcommonwealth.org)
Factual text about peace symbols from the British Council website
Factual text (multimodal: mainly images) from Planetpals.com
Factual text from anbg.gov.au
Factual text: Elements found in fairy tales from surfturk.com
Factual text on teenage pregnancy from the National Archives website
Factual text on abortion in Norway from Folkehelseinstituttet
Factual text on youth justice from National Archives
Video clip from YouTube: The official channel of the Royal Family
Factual text from Daily Telechart Online (parliamentary expenses)
Factual text: Telegraph's expenses guide
Factual text 1 from Jill Britton's Homepage

Factual text 2 from Jill Britton's
Homepage
Map of Native Americans
reservations combined with factual
text about Native Americans
reservations from National Park
Service (nps.gov)
Factual text on the presidential
election procedure from
Enchantedlearning.com

Introductory text: 8
Introductory text on censuses from
ons.gov.uk
Video clip featuring Buffalo Bill
with introductory text from pbs.org
Video clip with introductory text
from NBC
Video clip with introductory text:
Documentary – The Trail of Tears
from pbs.org
Series of video clips with
introductory texts: documentaries
about the Native Americans from
pbs.org (2)
Video clips with introductory
texts: Documentaries about Ellis
Island from History Channel (2)

Map/schematic outline/chart/ table
of statistics: 6
Interactive chart from BBC Online
UK census statistics 2011 with
introductory text from Office for
National Statistics (ons.gov.uk)
Chart on violence and
victimization from PhotoBucket
Table of statistics from New York
Times
Map of Native Americans
reservations combined with factual
text about Native Americans
reservations from National Park
Service (nps.gov)
Chart of American population
from census-chart.com

Timeline: 7
Timeline from BBC History
section
Timeline from BBC History
Interactive timeline: The Ages of
English (BBC)
Interactive timeline: British history
(BBC)
Timeline: Prime Ministers and
Politics from BBC
Timeline: The Anglo-Saxon
Chronicle
Interactive timeline from pbs.org

Homepage: 88
Joan Baez' official website
Paul Simon's official website
Sandra Cisneros' official website

Educational website on
Shakespeare and Renaissance from
Virginia Military Institute
FrostFriends.org
Ketzle website on Robert Frost,
mainly collection of links to poems
The Thoreau Society
Website on Robert Herrick from
Luminarium.org
Website on Whitman from
Congress Library
Robert Frost section in poets.org
Peter Cameron's official website
The New Yorker
Mark Haddon's official homepage
x 2
Asperger Disorder's Homepage
Children's Poetry Archive
Roald Dahl's official website
VanityFair.com (magazine)
NewsCorp website
George Mackay Brown's official
website
House of tartan
Tourist website: Gateway to
Scotland
Interactive history website from
the BBC
BBC History
British Monarchy Homepage
United Nations homepage
Woodlands junior school's website
The Prince of Wales homepage
The Wales section of BBC Online
Northern Ireland office section of
UK government's website
Sinéad O'Connor's official
website
BBC section on UK in depth
Nick Hornby's official website
Princess Diana Memorial fund
website
Althorp.com (the Spencer fam.) (2)
Madonna's official website
Robbie Williams' official website
BBC website about Margaret
Thatcher
BBC website about the Blair Years
Parliament homepage:
parliament.uk
The Norton Anthology to English
Literature
Homepage of Shakespeare
Birthplace Trust
Homepage of Royal Shakespeare
Company
Homepage of Shakespeare's Globe
Shakespeare's Life and Times,
University of Victoria web portal
Shakespeare High.com
Shakespeare's life, from
Folger.edu
The ReadPrint website
Harold Pinter's official website
Louvre Museum website

Museum of Modern Art website
The Metropolitan Museum of Art
website
The National Gallery website
The Tate Gallery website
Royal Museums of Fine Arts in
Belgium
Stevie Smith section of Poetry
Archive
Poem Hunter.com
Show racism the red card
(srtrc.org)
Homepage of Hillsborough justice
campaign
BBC web portal: bbc.co.uk
Northern Ireland section of
bbc.co.uk
TIME Magazine homepage
Wikipedia homepage
Ernest Hemingway Foundation
homepage
BBC GCSE Bitesize educational
website
The Hemingway section of the
Nobel Prize website
The Pulitzer Prize's homepage
The history of Pochahontas from
Historic Jamestowne (apva.org)
The Wounded Knee Museum
website
Catlin Virtual Exhibition from
americanart.si.edu
Toastmasters International website
American Rhetoric website
findthebest.com – on presidential
candidates
mountvernon.org (George
Washington's home)
Monticello website (Jefferson's
home)
Painsley Catholic college website
National Gallery of Australia
homepage
Homepage of Sami artist John
Savio
Homepage of Sami museum,
http://riddoduottarmuseat.no
Homepage of Institute of
American Indian Arts, iaia.edu
American Indian section of
Smithsonian Education
Human Rights Watch website
Amnesty International website
History learning site, civil rights in
America section
Eyes on the prize, special section
of American civil rights movement
from pbs.org
Missy Elliott's homepage
Karpe Diem's homepage
All Hip Hop com

Expository article/documentary: 46
Podcast (audial) about names –
British Council website

Article in poets.org
Article from International Herald Tribune online
Articles from the website Unesco Courier (2)
Article from Wikipedia (No Child Left Behind)
Article about tartan from Wikipedia
Article about the Icelandic Sagas from National Geographic Online
Video clip: documentary from the BBC
Video and audio clips from BBC (documentaries) (2)
Article about the Commonwealth of Nations from Wikipedia
Article about peace symbols from Wikipedia
Article on UK census from geocases2.co.uk
Article from Wikipedia on UK demography
Video clip: Documentary from BBC (How to be a traditional Scot)
Article on the Book of Kells from Trinity College's website
Article on the Great Famine from Wikipedia
Article on the Potato Famine from HistoryPlace.com
Article on the Potato Famine from Digital History uh.edu
Multimodal article: BBC Bitesize on Shakespeare's Macbeth
Video clip: Documentary on Notting Hill Carnival from British Council website
Article from Wikipedia: The Parliament Expenses Scandal
Article on the golden ratio from Wikipedia
Article on the golden ratio from the University of Georgia
Article from Vålerenga FC's homepage
Article from Wikipedia: The Heysel Disaster
Article from Wikipedia: The Hillsborough Disaster
Article from New York Times online about the American Dream
Video clip: documentary from NYT
Articles collection – search results "Frontier" from pbs.org (2)
Audio clip – podcast from British Council's website about immigration to America
Article on the golden ratio from Wikipedia
Article on the golden ratio from the University of Georgia

Video clip with introductory text: Documentary – The Trail of Tears from pbs.org
Series of video clips with introductory texts: documentaries about the Native Americans from pbs.org (2)
Audio file: podcast, radio documentary about rise in income for Native Americans
Article about Native Americans removal from National Humanities Center
Video clips with introductory texts: Documentaries about Ellis Island from History Channel (2)
Video clip: Documentary on the Civil Rights movement on linktv.org
Article from presidentialcandidates.org
Article from Wikipedia about the 2012 presidential election
Article from Wikipedia about same sex marriage

Expository talk/presentation: 2
Multimodal presentation from BBC Online
Multimodal presentation – depiction of US history and immigration on NY Times online

Analysis of literature or film: 1
Film preview/description (Dead Poets Society) from Internet Movie Database website

News report: 19
News articles (collection from TIME magazine's website) (2)
Wikipedia article: The Hillsborough Disaster
News report from BBC Northern Ireland
News report from Los Angeles Times: Ireland welcomes Queen Elizabeth II
News report from CNN (print): Historic royal visit divides cash-strapped Irish
News report from Telechart Online: MPs expenses
News article from TIME
News article (print) from CNN
Sports report from Telechart Online
Sports report from Belfast Telegraph
Sports report, Telechart Online
Video clip: sports report (Bjørge Lillelien)
Sports report (print) from NRK online

Video clip: Death of Osama bin Laden with introductory text, nbc
News report from Washington Times
News report from Telechart Online
News report from CNN on US states with gay and lesbian marriage laws
News report from Daily News on same sex marriage

Feature article: 7
BBC feature article (print/multimodal): The Hillsborough Disaster, 20 years on
Dagbladet feature article (print/multimodal): Hillsborough-tragedien
Video clip: Documentary feature about teenage fathers from TeachFind
Feature article (printed, TIME Magazine online)
Feature article on Princess Diana from New York Times
Feature article from The Guardian Online
Article from Toronto Star Online on 'Into the Wild'

Dialogue/interview: 3
Audio clip (interview) from Poetry Archive website
Video clip: Interview with Monica Ali on BBC Online
Interview (print) from BBC

Instructional text: 3
Regulations (Green book on regulations for parliamentary expenses) from government website, published by Telechart Online
Regulations: UN Declaration on the Rights of Indigenous Peoples
Instructional Multimodal presentation, curriculumbits.com

Argumentative article/documentary: 10
Video clip from YouTube: documentary (criticism of No child left behind)
Article about teenage bloggers from USA Today
Video clip: Documentaries on bullying from BBC Online (2)
Video clip: News report (are social websites bad for kids' brains?) from BBC
Articles collection – search results 'American Dream', pbs.org (2)
Op-Ed article, New York Times
News report from Seattle News on same sex marriage

Article from New York Times: Defense of Marriage Act

Argumentative talk/presentation: 2
Video clip: Harold Pinter's Nobel Prize Lecture
Audio clip from Archive.org: Martin Luther King's speech

Short opinion statement: 2
Collection of Oscar Wilde quotations from quotationspage.com (2)

Advertisement: 1
Video clip from YouTube: Advertisement against racism in football

Review of literature or film: 3
Book reviews from Peter Cameron's official website (2)
Film review from NY Times

Story: 2
Recordings of short story readings (audio clips) from the website Short Story Radio (2)

Play/film script: 2
Two versions of Shakespeare's plays side by side

Biography: 17
Biography (in the website WebMuseum Paris)
Biography (Robert Frost) from poets.org
Biography (Thoreau) from American Transcendentalism Web
Biography (Herrick) from poets.org
Biography (printed) with series of video clips from BBC
Biography from Margaret Thatcher Foundation website
Biography from Thatcher section of Prime Minister's website
Biography: Tony Blair from BBC
Biography: Tony Blair from gov.uk
Biography of Shakespeare from BBC History
Biography of Shakespeare from Bardweb, the Shakespeare Resource Centre
Biography from Absolute.shakespeare.com
Biography of historical Macbeth from BBC history
Biography of Bjørge Lillelien from Wikipedia
Video clip featuring Buffalo Bill with introductory text from pbs.org

Biography of George Washington at the White House website
Biography of Thomas Jefferson at the White House website

Cartoon/comic strip: 2
Interactive cartoon: Shakespearian insults
Video clip: cartoon from YouTube

Poem: 10
Poem: No Man Is an Island
YouTube video clip: Poetry recital
Audio clip (poetry reading) from Children's Poetry Archive website
Poem (Lady Godiva) from pitt.edu
Audio clips x 3 from Poetry Archive (Pinter) (2)
Audio clip: Poem recital from Norton Anthology's website
Poem (print) from poets.org: Landscape with the fall of Icarus (William Carlos Williams)
Poem (print) from the New Yorker: Landscape with the fall of Icarus (Mary Jo Bang)
Poem (print) from Radio Public.org: To a Friend Whose Work has Come to Triumph (Anne Sexton)
Audio file: poetry reading by Langston Hughes on Poetry Archive

Song lyrics: 8
Song lyrics – For Whom the Bell Tolls
Music video by will.i.am from YouTube
Song lyrics (print) of Dream from stlyrics.com
Music video together with song lyrics from Elvispresleymusic.com.au
Music video clip (music with still image) by Nina Simone on Dailymotion.com
Song lyrics (print) from Stlyrics.com
Collection of video clips (songs): YouTube (2)

Joke/humorous text: 1
Chart (humorous) from cheezburger.com

Personal text: 1
Personal text by Mark Haddon from Guardian Online

Diary: 2
Video diaries from pbs.org search 'frontier' (2)

Blog front page/blog entry: 8

Blog f.p: Fashion Toast
Blog f.p: Fashion Pirates
Blog f.p: Childhood Flames
Blog f.p: PerezHilton
Blog f.p: Nick Hornby's blog
Blog f.p: Madonna's blog
Blog f.p: The White House blog
Blog entry: The White House blog on Osama Bin Laden dead

New Experience website – hyperlinked level

Factual text: 13
Two factual texts written in a conversational tone from how2get2.com (2)
Factual text about the Hausa language from Wikipedia
Factual text about Swahili from Wikipedia
Factual text about the Zulu language from Wikipedia
Factual text about the Sango language from Wikipedia
Multimodal factual text (writing, animated image, sound) from phonetics website
Factual text about obesity from the WHO website
Factual text about the Ku Klux Klan from the historylearningsite.com
Multimodal factual text about Christmas from the History Channel website
Factual text about the Civil Rights Act from Wikipedia
Factual text on the West End Theatre from Wikipedia
Factual text about ballads from answers.com

Introductory text: 12
Introductory text for film from CC Studios
Introductory text for multimodal dialogue about the Samoan language
Introductory text for multimodal personal text about quitting smoking
Introductory text to the website Christmas Carols
Introductory text to Santa's Net
Introductory text to Arthurian Pictures
Intro to series of ballads in boldoutlaw's website
Intro to game tour of Dickensian London
Intro to 'The Swans of Fifth Avenue' from randombooks.com

Intro to the film *A Christmas Carol* by imdb.com
Intro to the film *David Copperfield* by imdb.com
Intro to the film *A Tale of Two Cities* by imdb.com

Timeline: 2
BBC timeline
Timeline of African-American Civil Rights Movement from InfoPlease

Homepage: 61
Homepage for Brand South Africa
Homepage for Tourism New Zealand
Visit England – official tourist website
Visit Ireland – tourist website
Amazing Australia – Australian tourist information website
Homepage for New York party shuttle
Jamaica Irie – Active Tourism Guide
Visit Kenya – tourist website
Homepage for Hong Kong Tourism Board
Lonely Planet homepage
Rough Guide homepage
The Official Globe Trekker Website
The Commonwealth homepage
NASA website
Educational website on the Roman Empire (www.roman-empire.net)
Educational website on the Roman Empire from the BBC schools section
Above the Influence website
Homepage of U2
Homepage of Enya
Homepage of Sinéad O'Connor
Homepage of Ronan Keating
Homepage of Van Morrison
Homepage of Watford FC
Homepage of Premier League
The Sioux tribe website
The Maori info website
Norges Cricketforbund homepage
Homepage of the film "Crash"
Nobelprize.org – the official website for the Nobel Peace Prize
Christmas Carols website
Northpole.com – Santa Claus website
Santa's Net
Christmas website from Historychannel.net
America's Story website from americaslibrary.gov
Malcolm X homepage
Homepage of Terry Pratchett
Lord of the Rings official website

London Theatre Guide homepage
West End Tickets website
Website on children in Victorian Britain (BBC)
Marilyn Monroe section of Ellensplace.net
Sarah Kane website by Iain Fisher
Homework-online.com (Death of a Salesman section)
Novelguide.com (Death of a Salesman section)
BollywoodNewsWorld.com
Tate Gallery homepage
The National Gallery homepage
Manchester Art Gallery homepage
National Gallery of Art homepage
Metmuseum.org
Art Gallery of New South Wales homepage
National Gallery of Modern Art (India) homepage
Artst.org, Georgia O'Keefe section
Winslow Homer Gallery
Tate Gallery, Duncan Grant and Vanessa Bell section
Gallery section of Virginia Edu homepage
John Singer Sargent Virtual gallery
Tate Modern Homepage
Jeff Koons homepage
Richard Prince Art homepage
Robert Smithson homepage, Spiral Jetty section

Expository article/documentary: 15
Wikipedia article: Cuban missile crisis
Multimodal expository article about the Romans in Britain
Wikipedia article: The Roman Empire
Multimodal article about obesity from the Centers for Disease Control and Prevention website
Article about Supersize Me from Wikipedia
Article about African Writers' Conference from Wikipedia
Teaching With Documents: The Civil Rights Act of 1964 and the Equal Employment Opportunity Commission from the National Archives website
Article about the Black Panthers from Historylearningsite
Heroes from the Civil Rights Movement from infoplease.com
Article about elves from Wikipedia
Article about dwarfs from Wikipedia
Article about Ragnarok from Wikipedia
Article about Gandalf from Wikipedia

Article about Victorian Britain from BBC history
A Beginner's Guide: Robin Hood by Allen Wright

Analysis of literature or film: 7
Analysis of the film "Crash"
Info bits on film adaptations of Shakespeare's plays (2)
Info bits on film adaptations of Dickens' novels (2)
Analysis of Death of a Salesman from homework.online
Edward Hopper on Webmuseum, Paris: analysis of art

Dialogue/interview: 2
Conversation between a Samoan woman and an American man about the Samoa language (multimodal text from www.elllo.com: audio file with photos and introductory written text)
Questions and answers about the ballad from answers.com

Instructional text: 2
Instructional text on Didgeridoo sounds with video illustration
Cricket Rules

Information brochure: 3
Surfindia.com – travel section of India's largest online directory
Fishing in New Zealand from fishinginnewzealand.com
Information brochure from Pittsburgh State University

Biography: 9
Biography of Chinua Achebe
Biography of Martin Luther King, Jr. from thekingcenter.org
Biography of Rosa Parks from achievement.org
Biography of Malcolm X from Wikipedia
Biography of Robin Hood from boldoutlaw.com
Biography of Gandalf from Wikipedia
Animated, multimodal biography of Dickens from BBC
Printed biography of Dickens from BBC History
Biography of Edward Hopper from the Artchive

Play/film script: 8
They are made out of meat – film with introductory text from CC Studios website
Two video clips: extracts from Romeo and Juliet films (2)

Video clip showing extract from Shakespeare in Love
Series of Bollywood trailers (2)
Citations from *A Streetcar Named Desire* from Wikipedia
Excerpt from The Tragedy of Doctor Faustus by Christopher Marlowe from perseus.tufts.edu

Poem: 1
Stop all the clocks

Song lyrics: 4
Collection of didgeridoo music files (2)
Collection of Robin Hood ballads from boldoutlaw.com (2)

Personal text: 1
Personal text from www.elllo.org. consisting of audio clip, photos and introductory text.

Texts for production

R94 examinations

Factual text: 1
S01: Your school is to make a website in English presenting the school and its different areas of study. Pupils from each class are requested to write a text presenting their areas of study (…). Write the text. (…)

Expository article: 10
S97: Information technology (IT) is part of everyday life. (…) How has IT influenced our lives? How do you think IT will change the way we will learn, live and work in the future?
A98: Your English curriculum (…) says you should be able to 'describe and discuss at least two short stories or excerpts from a play' and 'a literary work'. One or more of these texts might have told you something about America and/or Americans. Others might have told you something about the UK and the British. Discuss one or more of these texts. What did it/they tell you about America or the UK, Americans or the British?

What did you learn from reading it/them?
S99: (…) All the pictures (…) show various aspects of life in the UK (…). Pick one or at most two of the following pictures and use it/them as a point of departure for a text that should tell your readers something you feel is important about life and/or work in the UK. Write your text (…) as an article[89].
S00: What new trends and changes do you see coming in your area of study? Which skills will you need in your future profession? Are you trained for this future? Write a text for the Space Camp newspaper in which you give your views on these questions.
S00: Think of two or three important issues in the USA and/or the UK in the twentieth century (…). You may choose your own theme or area (…).Write a text in which you present your issues and give reasons why you think these issues are important.
S00: In many European countries, lifestyles are being influenced, or even changed, by Anglo-American culture. Write a presentation (…) of how lifestyles in the country where you are living have been influenced or changed by this culture.
A01: 'You are what you eat' is a common saying. (…) Use food as a point of departure for a text on how different cultures have coloured the UK.
S02: Based on the information in [appendices 1 and 2] and your knowledge of English as a world language, write an article in which you focus on reasons for learning English. (…)
S04: Write an article on how America has influenced the world economically, politically and/or culturally. (…)
A04: (…) Using your knowledge of British history and society, write a text about what you think characterizes the British and their national identity. (…)

Expository talk/presentation: 3
S98: You have been invited to a European conference for pupils and apprentices (…). Everyone present has been asked to make a presentation of one or more

inventions or discoveries that have proved to be important in their respective fields. Describe such an invention and/or discovery. (…).
A98: In your local community an immigrant organization is going to arrange a 'multicultural week'. You have been asked to lead a discussion on the following topic: 'The USA as a multicultural society'. Write the manuscript you will use to start the discussion. (…)
S06: You have been asked to present your trade and vocational education to 10th graders and a visiting class from abroad at a local lower school. Write a presentation of your trade and education, and describe the challenges and opportunities you expect to meet in your future career. (…)

Analysis of literature or film: 4
S96: (…) Pick a character in two of [the literary texts you have read during your EFL course]. Describe these two characters and the situation they are in. Then explain why you chose these two in particular.
S98: In APPENDIX B you will find the lyrics to Madonna's 'Material Girl' (…). Explain what you think Madonna is saying in this song. Then discuss whether you agree with her views or not. Give reasons for your opinions.
A99: (…) Based on the excerpt in APPENDIX ONE, describe your impression of Marcus, his mother and the relationship between them.
S03: 'Young People Today' has an online version (…). The magazine invites readers to send in contributions about novels or plays they have read. Write a personal text for the magazine and tell them about the literary work that you have read in English class at school this year.

Essay exploring a topic: 12
S97: What makes things 'click' when two people fall in love? (…) What qualities would you look for in a boyfriend or girlfriend?
S98: As part of an e-mail project your class and a class in Yorkshire exchange views you have of each other. Your task is to write about

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[89] The student could choose to realise this task as an article, a story or a promotional or informative text for a brochure.

what Norwegians think is 'typically British'. Who is the typical Briton (…)? What, in your opinion, and according to your knowledge of British society, would be typical of Britain and the British? (…)

A99: (…) Using what you know about British society and the British educational system, discuss the importance of choosing the right school and the right friends in Great Britain. (…)

A99: (…) You have been asked to write a text in English to be published on a website for young people who will be tomorrow's workforce. The topic is: 'What knowledge and skills will we need to succeed at work in the next century?' (…)

S00: In many European countries, lifestyles are being influenced, or even changed, by Anglo-American culture. Write a presentation (…) of how lifestyles in the country where you are living have been influenced or changed by this culture.

S01: Write an essay for an international youth magazine in English in which you discuss the relationship between man, machine and work.

S01: (…) Use the lyrics [from Working Girl] as a point of departure for a personal text in which you discuss equality and working life. Feel free to include views on working life in the UK and/or the USA. You may, if you wish, link your discussion to your area of study.

A01: Yasmin Alibhai-Brown argues for the need for '… a modern British identity that has nothing to do with dull images of five o'clock tea and Buckingham Palace'. Use this quotation as a starting point for a personal text called 'Who are the British?'

S02: 'The English we learn at school is different from the English of the real world.' Write a personal essay in which you discuss the statement above. (…)

S04: Using your knowledge of American history, culture and society, write a text in which you reflect upon whether there is such a being as 'a typical American'. (…)

S04: The label 'Made in America' is meant to give a positive impression of American products,

art (…), fashion and customs. What do you associate with this label? Does it make a favourable impression in societies and cultures outside America? Write a personal text in which you reflect upon these questions. (…)

A04: Tom Kemp's article (…) says that 'people would be better off training for proper jobs than going to university'. Using your knowledge about education and work in the UK, write a text in which you reflect upon this statement. (…)

Feature article: 1

A01: 'You are what you eat' is a common saying. (…) Use food as a point of departure for a text on how different cultures have coloured the UK.

Formal letter: 2

S95: You are employed with the Birmingham branch of Grumble & Shark and have just received the following letter [formal letter informing the reader/salesperson that he/she has been moved from the cosmetics department to the garden tool department]. Write a reply to T. Purser (…). Use the lay-out of a letter with today's date, the firm's address and sign it C. Jensen, 15 Colmore Road, Birmingham B3 2BT.

A98: You have been given the opportunity to apply for a year in the USA as an apprentice. Write a text about your background and job qualifications. The text should describe what kind of employment you would be able to take.

Personal letter: 1

A01: Imagine that during your summer holidays you are expecting two Japanese friends for a visit. (…) In a letter they ask you to tell them about the country. Write a letter (or an e-mail) telling them what you think is necessary to know about British society (…) to prepare them for a stay in the UK.

Argumentative article: 15

S95: Some computer games and video films are extremely violent. What effects can such games and films have on children? Should they be banned, or is it up to ourselves and the shops to buy and

sell what we want? State your views and give reasons for them.

S96: In the Paralympics handicapped athletes compete in many different sports. One of the sponsors of the Paralympics, Joey Reiman, says: 'The Olympics are where heroes are made. The Paralympics are where heroes come.' What does Joey Reiman mean? To what extent do you agree with him? Write an article presenting your views on the importance of the Paralympics.

S96: (…) Discuss to what extent young athletes are under pressure and where the pressure is coming from. (…)

A96: In 'The Old Flame', both Mary and Maggie are depicted as passive, gullible victims. Jack, on the other hand, is strong and active. Do people still think in terms of such traditional roles in working life today, or have attitudes changed? Discuss and use examples to support your opinion.

A96: [V]irtually every day we watch TV programmes, movies, videos and listen to music about murder, death and destruction. (…) Discuss whether we should allow violence and murder to be such a major part of our everyday entertainment.

A96: Is the USA the land of opportunity? Use your knowledge of American values, social conditions, norms and customs to discuss this question.

S97: More and more jobs today are in the service sector, in traditional women's jobs (…). At the same time, traditional men's jobs in industry are fast disappearing. Nevertheless, boys often refuse to prepare themselves for what they call 'women's jobs' and end up unemployed. Discuss what kind of jobs boys and girls should educate themselves for.

A01: Why do you think the article 'The Colour of Great Britain' was printed in an American magazine? Why should Americans be interested in this topic (…)? Discuss these questions in an article for young people working for mutual cultural understanding.

A01: (…) Like Norway, the EU countries are also trying to import computer specialists from India, engineers from Russia, or nurses from the Philippines. Are we prepared for multi-ethnic

workplaces where English is the everyday language?

A04: In recent years, the British have been discussing whether Britain should remain a monarchy or become a republic.Write an article about the role of the British monarchy, its position today and whether your think the UK should remain a monarchy. (…)

A04: Tom Kemp's article (…) says that 'people would be better off training for proper jobs than going to university'. Using your knowledge about education and work in the UK, write a text in which you reflect upon this statement. (…)

S05: The website of the pro-gun National Rifle Association provides a sample letter (…) that can be sent to newspapers and magazines. Use this letter to write a text in which you discuss whether the American public needs guns to be able to defend itself from criminals. (…)

S06: Closed Circuit Television (CCTV) surveillance is everywhere (…). It is even used to monitor employees at work. Write an article in which you discuss the advantages and disadvantages of CCTV.

S06: Many will claim that [polite] words and phrases are disappearing from everyday use (…). Use this statement as a point of departure to write a personal text about politeness and good manners.

S06: In the Middle Ages petty offenders were put in the 'stocks' to be publicly shamed and abused. Today the British are preparing to continue this tradition by publishing the names of those guilty of anti-social behaviour. Write an article about the advantages and disadvantages of this kind of punishment.

Persuasive essay: 5
S98: In most types of work it might sometimes be tempting to save time and money by 'cutting corners' and/or 'bending the rules'. (…) Choose an area of work and give examples of how an employee or a company might 'cut corners' and/or 'bend rules'. What negative effects might this have?

S01: (…) Use the lyrics [from Working Girl] as a point of departure for a personal text in

which you discuss equality and working life. Feel free to include views on working life in the UK and/or the USA. You may, if you wish, link your discussion to your area of study.

A01: Why do you think the article 'The Colour of Great Britain' was printed in an American magazine? Why should Americans be interested in this topic (…)? Discuss these questions in an article for young people working for mutual cultural understanding

S03: In *Young People Today* (see Appendix 1) P. Rabb insists that young people should read: 'educational, morally edifying literature'. Write an article for *Young People Today* in which you comment upon Rabb's views. (…)

S05: Many films, videos, TV programs, not to mention computer games, use violence, death and destruction for entertainment purposes. Write an article in which you present your views about this form of entertainment. (…)

Letter to the Editor: 1
S03: There is a debate going on in Britain (…) about whether the literature taught in schools should be works of classical literature, modern fiction and/or factual works. Write a text to be sent to the Daily Mail about this issue, give reasons for your claims and views.

Information brochure: 1
S99: (…) All the pictures (…) show various aspects of life in the UK (…). Pick one or at most two of the following pictures and use it/them as a point of departure for a text that should tell your readers something you feel is important about life and/or work in the UK. Write your text (…) as an informative or promotional text for a brochure.

Story: 17
S95: In Appendix 2 you will find two pictures of the same English village, but there is a difference of 500 years between them. Tell the story of the village describing the difference between life then and now (…).

S96: (…)Write a story about safety, about an accident, a near-accident, or an accident avoided.

A96: (…) Continue the story of 'The Old Flame', only this time from Mary's point of view. Start your text with the words 'I was in Paris, waiting for Jack's train to arrive…'

S97: An English boy, Christopher Blume (17), complains in an interview: 'You never know where you are with girls. (…)' Write a story about Christopher. (…)

S98: (…) Use the lyrics in APPENDIX B as the starting point of a story about a day in the life of a 'material girl'. You can choose whether you want to tell the story from a girl's or a boy's point of view. (…)

A98: The photochart on the following page was taken at Øiri, Western Norway, in 1920. In the foreground you can see the little girl Marta Stadheim and her mother, Kristine. They are both leaving Øiri for the USA. (…). Can you imagine what they are thinking about, and what they are going to experience in their new country? Write an immigrant story about Marta and her mother. (…)

S99: (…) All the pictures (…) show various aspects of life in the UK (…). Pick one or at most two of the following pictures and use it/them as a point of departure for a text that should tell your readers something you feel is important about life and/or work in the UK. Write your text (…) as a story.

A99: (…) Continue the story about Marcus at Eaglesfield School.

S00: Life in the future: Write a text about a day in your life or a day in the life of a character you invent in the year 2025. Use your knowledge about the USA or the UK when you create the setting for your text. Write the text in the form of a story or a diary.

S01: One day, Alan telephones Mick (…), saying he is just back home from Northern Ireland. They decide to meet at a pub to celebrate their reunion and exchange stories of past experiences. Write the story of their reunion.

S02: Write a story in which competence in English – and/or lack of competence – plays an important part. (…)

S03: The online version of Young People Today has a competition where readers are invited to write and send in a fantasy or science fiction story. Write your own

fantasy story. Use your knowledge about the USA or the UK to create a convincing setting.

S03: (…) Write a science fiction story for Young People Today – set in either the UK or the USA – where futuristic technical gadgets play an important role.

S04: (…)Write a short story set in an English-speaking country that presents an aspect of this society in a critical way. (…)

A04: Write a story about the generation gap between the young and the old. Your story should be set in the UK and include information about British society. Give your text a suitable title.

S05: Continue the story of 'Retribution' ('Vedlegg 1'), only this time from the police detective's point of view. (…)

S06: As mentioned in the Sunday Telechart article (…), rude and inconsiderate "neighbours from hell" are a problem in many communities today. Write a story about such a neighbour, placed in an English-speaking environment.

Biography: 1

A98: You have been given the opportunity to apply for a year in the USA as an apprentice. Write a text about your background and job qualifications. (…).

Personal text: 8

S95: Below is a survey of TV likes and dislikes in the UK. Write a brief presentation of the main information in the chart, comment on some of the information and say whether anything surprises you. Give reasons for your comments. Then tell about what you like and dislike on TV, and give reasons for your opinions.

S96: During the last year or two you have perhaps been learning a specific job skill and will now be starting a two-year apprenticeship.What is the skill you have learnt, and which subjects have you had to master? What do you hope to experience during your apprenticeship?

A96: (…) One day your foreman comes to you and says that vital safety equipment is missing. You know that it was your best friend who took it. (…). Your foreman asks for your help. What would you do? Discuss possible solutions and give reasons for your choice.

You may use examples from your own experience.

A98: Imagine that you have moved to the USA because of a job opportunity or for further education. At your new school or workplace you are asked to share your thoughts as a newcomer to the country. (…) What kind of challenges do you think you will meet as a newcomer in the USA? How will you adjust to your new country? Which values and parts of your cultural heritage would you hesitate to give up?

A99: In your English class (…) you will have read poems, short stories, plays or novels which have made a positive or negative impression on you. Give a brief presentation of one of these texts, explain why it has made an impression on you and include your personal reactions.

S02: 'The English we learn at school is different from the English of the real world.' Write a personal essay in which you discuss the statement above. (…)

S02: To what extent is English relevant for your area of study and future profession? (…)Write a personal text in which you reflect upon this question.

S05: An inspection at your workplace revealed that important equipment was missing. Your supervisor was fired for negligence. You know that one of your workmates, who is a friend of yours, stole the equipment. Write a text about possible solutions and what you should do.

Diary entry: 1

S00: Life in the future: Write a text about a day in your life or a day in the life of a character you invent in the year 2025. Use your knowledge about the USA or the UK when you create the setting for your text. Write the text in the form of a story or a diary.

LK06 examinations

Report: 1

S12: Appendix 1 is a page from an Apple iPad manual. Apple has asked a number of users to comment on this page. Write a response to Apple with your comments.

Expository article: 10

A08: Write a text in which you describe the personal values that are needed to do a good job in an occupation that you are interested in or familiar with. (…)

S09: Write a text where you discuss the challenges a Norwegian worker in an occupation of your choice would face, and what he/she would stand to gain from working in an English-speaking country. (…)

S10: Write a text in which you discuss the need to learn English for working life. Suggest ways of learning the language skills necessary for your future occupation. (…)

S11: Write a text in which you discuss the personal qualities, skills and knowledge necessary to succeed in an occupation of your choice. (…)

A12: Write an article about the importance and use of English in the world today. (…)

A12: Write an article and discuss how important it is to know English when living in an English-speaking country. In your article, refer to 'Geraldo No Last Name' (…) and other texts or films you have studied.

S14: Use the text about Malala Yousafzai in Text 3 in the preparation material to compare and contrast her actions with those of another person who has protested against injustice. (…)

S14: Create a text in which you inform tenth graders about a job that interests you. Use your own knowledge of development and changes in modern working life and information from (…) the preparation material. (…)

A14: Use the examples from working life in Text 5 to create a text about the digital skills and knowledge a person taking your education and career path will need. Your text should include: (…) how you intend to get such skills and knowledge. (…)

S15: (…) [C]reate a text in which you discuss how educational and social conditions may affect social mobility and equality in one or more English-speaking countries. (…)

Expository talk/presentation: 2

S09: You are planning a visit to an English-speaking country (…).

You have been asked to give a talk about your plans. Write the manuscript for your talk. Specify the audience you have chosen.

S11: You are to give a talk to visiting English-speaking students about the education programme you are taking and how it will help you in your career. Write what you would say. (…)

Essay exploring a topic: 4

S07: Use the poem 'I hear America singing' (…) and examples from at least one other text or film you have worked with to write a text for your school newspaper. Choose one of these titles: 'Working life yesterday and today' or 'Working life – what do we have to look forward to?'

A09: Use the song 'Superman' by The Kinks (…) as the basis for an article about social pressure and feelings of personal inadequacy. Use quotations from the song to illustrate your views. Feel free to mention other relevant English-language literary texts.

S13: In the excerpt from the novel *American Dervish* (…), the immigrant girl Mina changes as a result of new demands and new-found freedom. Use the story about Mina as a point of departure to write a text about adapting to a new role or situation. (…)

A14: Literature, films and digital technology – for instance social media – may help us understand other people and the world around us. Use examples from the preparation material and literature and films you have studied in your English course to create a text in which you reflect on this. (…)

Analysis of literature or film: 11

S07: (…) Write a personal text in which you present characters and situations from at least two English-language texts where dilemmas or difficult decisions play an important role.

S08: Write an analysis where you briefly present one or two English-language literary texts and/or films in which the characters do not agree with each other about a political or social issue. (…) You may wish to include (…) [a] presentation of your own views.

A08: Write an article for a literary magazine. Compare the personal values of two literary characters

from different literary texts and/or films and discuss how their values might have been formed. (…)

A09: Write a text where you present and discuss some songs and/or poems that you feel have an important message. Feel free to use examples from other relevant English-language literary texts to support your arguments.

A10: Write an article on how literature and/or films can make you more aware of social inequality, past or present. Use examples from two or more English-language texts and/or films to illustrate your views. (…)

S11: Use 'Who's Who' (…) to write an article in which you discuss how this poem presents the relationship between private life and public life. Feel free to use additional examples from other literary texts and/or films to support your views.

S12: (…) [R]ead the poem 'This Be the Verse' below and compare it to another text you have studied in English that focuses on personal relationships. (…)

S13: In Appendices (…) you can read about people who change as a result of new situation, roles or expectations they encounter. Choose one of them and a character from a literary text or film you have studied who has also undergone change for similar reasons. Write a text in which you compare and contrast their experiences. (…)

A13: Literature and films sometimes make people think about social issues and may influence their opinions and attitudes. (…) Write an article about a film or piece of literature that you have studied as part of your English course this year which you think could have this kind of effect. (…)

S14: (…) Compare and discuss Junior's dilemmas and personal choices with those of another fictional character you have studied in your English course. (…)

S15: (…) Create a text in which you compare Kimberly [from *Girl in Translation*] with one or two other characters, discussing the importance of their education, school and life experiences. Use characters from English-language

films, novels or short stories you have studied. (…)

Feature article: 3

S07: Use the poem 'I hear America singing' (…) and examples from at least one other text or film you have worked with to write a text for your school newspaper. Choose one of these titles: 'Working life yesterday and today' or 'Working life – what do we have to look forward to?'

S09: Write a feature article for a travel magazine about visiting, studying and/or working in an English-speaking society of your choice. Your article should include the social conditions you witnessed and the values you found to be important to the people there. (…)

A13: Write a text comparing the lives and achievements of two people from English-speaking countries who you think have made an important difference in society. (…)

Formal letter: 1

S12: Appendix 1 is a page from an Apple iPad manual. Apple has asked a number of users to comment on this page. Write a response to Apple with your comments.

Instructional text: 3

S10: Write a text in which you discuss the need to learn English for working life. Suggest ways of learning the language skills necessary for your future occupation. (…)

A11: (…) Use examples from your education programme, or an occupation you are familiar with, to write an informative text about finding relevant and reliable information on the Internet. Your text should include (…) [a] conclusion including your views on using the Internet.

S13: (…) Write a text about the challenges of starting in a new workplace of your choice. Your text should include: (…) [w]hat an employee can do to fit into the new workplace; what an employer can do to help new workers settle in (…)

Argumentative article: 15

A07: (…)Write a personal text for Catalyst's page for teenagers in which you discuss whether the

Indian IT consultant is being discriminated against or not. What other forms of discrimination in the workplace or school are you aware of? Present these and discuss how they can be dealt with.
A07: (…) [W]rite an article for Catalyst's page for teenagers (…) where you discuss this quote [from Dennis Leary]: 'Racism isn't born, folks, it's taught. I have a two-year-old son. You know what he hates? Naps! End of list.' (…) Use relevant quotes and examples in your article.
S08: Write a text about how workers in an occupation of your choice are presented in the news media, literature and/or films. (…) You may wish to include (…) a discussion of how realistic the descriptions are [and] a presentation of your own views.
S08: Write an article for a teenage audience about how an event, situation or issue is presented from different points of view in English-language media. You may wish to include (…) arguments for the point of view you find most convincing.
S08: Write an article for an English-language newspaper where you discuss this statement: 'A multi-cultural society is a blessing'. (…)
A09: A reader wrote this comment on Boris Johnson's newspaper article (…): 'Kids today probably know at least as much stuff by heart as you do, Boris. (…) How are you going to make poems so interesting that today's pupils will bother to learn them? (…) Sarah. Write a text where you discuss Sarah's and Boris' views and present your own. Feel free to use examples from other relevant English-language literary texts to support your arguments.
A09: 'Some bands, such as The Kinks, have a sense of purpose (…) while most artists and bands today seem more interested in making songs about themselves and their personal problems.' Use (…) examples from 'Superman' and other English-language literary texts you have studied to illustrate your views.
S10: (…)Write an article in which you give your views on the advantages and challenges of using ICT in the English classroom. (…)

S10: 'Pupils learn more English from reading literature, magazines and instruction manuals than from traditional classroom teaching.' Write an article in which you discuss this statement.
A10: 'Life isn't always fair, but you have to do the best with what you've got.' Write an article in which you discuss whether you think this statement is true or not. Use two or more literary characters and/or real-life figures to illustrate your views.
A12: (…) Write a text about the advantages and challenges in workplaces where English is used. Discuss whether or not you would like to work in one, and why. (…)
S14: Use information from (…) the preparation material and your knowledge about controversial issues in English-speaking countries to discuss the issue of taking action to influence controversial decisions. Your text should include: (…) [y]our reflections on what personal sacrifices you would be willing to make in these cases. (…)
A14: (…) [C]reate a text in which you discuss the statement 'Modern digital technology is a blessing and the only way forward'. (…)
A14: Texts (…) in the preparation material suggest that too much time spent in front of a screen may actually pose a health threat (…). Create a text in which you discuss and give your opinion on this issue. (…)
S15: (…) Graeme Paton argues that more young people should choose vocational studies instead of going to university. Create a text in which you reflect on this argument. Your text should include (…) a discussion or who or what *should* determine a young person's choice of education (…).

Argumentative talk/presentation: 2
S07: (…) Is it true that 'the pen is mightier than the sword'? You have been asked to give a talk at your local youth club. You choose to discuss how literature and/or films may start a debate or influence society, using examples from English texts and/or films. Write the manuscript for your talk.
A08: You are to give a talk to your schoolmates. You want to persuade them that a film character or literary character has had a

positive or negative influence on teenagers' personal values. Write your manuscript. (…)

Persuasive essay: 2
A10: Can the lack of social equality be a challenge in working life? Write a text where you present and discuss this issue. Use examples from an occupation of your choice to illustrate your views.
A11: (…). Write an article for young people about the dangers of using the Internet. (…)

Story: 4
A10: Write a short story set in an English-speaking country in which the lack of social equality plays an important part. (…)
A11: The cartoon in the appendix shows a pupil who believes that everything on the Internet is true. Write a short story about the dangers of not checking your sources. (…)
S13: The expression 'you can't judge a book by its cover' is used in you Preparation Booklet (…). Based on this expression, write a short story called 'Lovely cover, lousy book'. (…)
A13: Write a short story based on Oprah Winfrey's statement that 'one small thoughtful gesture [action] can make someone else's day'. (…)

Biography: 2
A07: The African in 'Telephone Conversation' is writing his autobiography, in which he reflects on the changes he has seen in the UK during his lifetime. (…) Use the poem 'Telephone Conversation' and your knowledge of the UK to continue this chapter in the autobiography.
S11: Use your imagination to expand the information in the poem 'Who's Who' into a biographical text about a person called Sir William Perkins. (…)

Personal text: 6
A11: Literature and film can be good sources of information and inspire us to learn more. Choose two or more literary texts or films you have studied in your English class this year. Discuss how they have increased your knowledge and understanding and/or inspired you to learn more. (…)

S12: The author Phillip Pullman writes in Appendix 2 that books and novels are written 'to be enjoyed and add to the joy of life or to help children get through a sticky patch'. Write a text in which you discuss this quotation. Give examples of at least two literary texts that have had a similar effect on you.

S12: Reading is a vital skill in today's society, for leisure, education and work. Many Norwegian employers insist that they need employees who can read English. Write a text in which you discuss the various uses you see for reading English. Your text should include: (…) A discussion of what you ought to do to improve your English reading skills. (…)

A12: Write a text about how English-language literature has helped you understand social and/or cultural aspects of one or two English-speaking countries. Use two relevant literary texts and/or films you have studied to illustrate your points. (…)

A13: (…) Write a text about how you (…) can make a positive difference for other people. (…)

S15: (…) Write a text in which you briefly present your in-depth study topic. Then explain why you chose this topic, how you worked with it, and what you learnt from it with regard to your education and your learning of English. (…)

Targets R94 textbook

Factual text: 11
p. 62: Choose a country [in the English-speaking world] not represented in the textbook and make a presentation.
p. 142: Find and present information about an important period in American history (...). Or: Find and present information about an important issue or period in British history. (...) Or: Make a presentation of a not-so-well known place in Northern Ireland, Scotland, Wales or England. (...)
p. 210: Find out where the Norwegian immigrants settled, why they chose these areas and how they lived. Or: Find and present information about

immigration to the United States in general. (...)
p. 210: Find out how news, information and entertainment is distributed in the US. (...)
p. 285: Sports and leisure: Are different nations known for specific sports? Or: What kind of life does the professional sportsman/woman lead? Or: What do we learn from films, TV programmes and literature about how people in the United States and Great Britain spend their free time?
W p. 16: Choose a place, region or country and write a short description for an encyclopedia or a tourist brochure.
W p. 38: Write a profile of an average Norwegian family or an average Norwegian person [based on official statistics].
W p. 52: Write about a road you know well. (…) You can choose to write a factual description, a narrative telling about a specific journey, [or] an emotional account of what this road means to you.
W p. 67: Choose a city or district in the United Kingdom. Write a short, informative description of no more than 100 words.
W p. 99: (…) Using as many of [the words from the mind map below], write a paragraph (approximately 15 lines) about the US government.
W p. 142: Use the map of California and the information below to write a paragraph where you describe "The Golden State" from an industrial point of view.

Report: 6
p. 178: Make a class survey based on the enquete. (...)
p. 209: Imagine that you work at the local police station. Enoch's grandmother comes to report the disappearance of her son and daughter-in-law. Write a short report based on the information in the short story (...).
p. 211: Write a two-page report to your teacher about your work in Part Three. (...)
p. 285: Look at the graphs giving information about Britain (…). Find similar information about the US and/or Norway. Present your findings in a report. (...)
W p. 62: Imagine that you are the police officer and write down what Mrs Case said. Use reported

speech and the verbs said, told, claimed.
W p. 171: The figures below are taken from a survey on how people in Britain spend their spare time. Write a report to your teacher based on the information. (…) Or: Look through the sports section of an English or a Norwegian newspaper and list the different sports mentioned (…). Present the findings in a report to your teacher.

Summary: 9
p. 44: Sum up your impression of Canada in a few paragraphs.
p. 49: Sum up how the writer sees Norwegians. (...)
p. 111: (...) On the basis of your notes make a short summary of the complete text.
p. 148: Write a three-paragraph summary of the interviews.
p. 221: Write a one-paragraph summary of the article.
p. 252: Summarizing: Tell the story of Mrs Turner in your own words.
p. 276: (...) [M]ake a summary of the text in your own words.
p. 279: Choose one of the interviews and make a brief summary.
W p. 134: Write a short summary of the story. Include the words in the illustration.

Map/schematic outline/chart/ table of statistics: 3
p. 152: Schematic outline: Use the chart "Federal Holidays" as your point of departure and make a similar chart to summarize Norway's national holidays.
p. 256: Schematic outline: Make a chart to show the Norwegian system of education. (...)
W p. 47: Map: Draw a rough map of your neighbourhood or hometown from memory. (…)

Timeline: 2
p. 131: (...) [M]ake a timeline in which you note down the most significant events mentioned in the text.
W p. 20: Write a dateline based on the facts in the text above.

Expository article: 11
p. 47: Write a description [of your neighbourhood or hometown]. In the first paragraph, concentrate on the location of the place. Secondly, mention the most important parts

of the infrastructure (roads, bridges, railways, schools etc.). Finally, express your opinions about what factors have contributed to its development.

p. 192: What does the way a person dresses tell about him or her?

p. 210: Choose one of the ethnic groups mentioned and describe where they have come from, why they have come, where they have settled and to what extent they have become accepted and integrated into British society.

p. 210: You have been asked by an American student exchange organization to help them prepare a briefing document for American students who are planning to live and study in Norway for a year. You are to provide as much information about Norwegian culture as possible (...).

p. 285: How important is English? For what kind of jobs is knowledge of English a requirement? Present information based on the "Situations Vacant" in Norwegian newspapers.

p. 286: Write an essay where you compare an aspect of Norwegian working life to conditions in Britain. Point out similarities and/or differences.

W p. 28: Use some of these words to describe the main differences between the geographical features of Australia and Norway.

W p. 41: Below are some words associated with learning English, joined to form a "mind map". Using as many of these words as possible, write a paragraph (approximately 10 lines) under the heading "Learning English".

W p. 110: (…) Choose two of the major faiths or denominations. Find more information and point out differences. (…) Summarize your findings in a few paragraphs.

W p. 131: Use some of the words from the list to write about (a) the main differences between the political systems in Britain and Norway.

W p. 153: Write an essay about Norway. (…)

Expository talk/presentation: 5
p. 62: Present information about the Norse expansion during the Viking age in Great Britain or North America. Or: Expand on an aspect of Australia or Canada. Or:

Find out more about recent developments as regards the use of English in international communication.

p. 131: Work in groups of five and each find out more about one of the following events or periods. Inform the others in the group about your findings.

p. 221: Prepare a five-minute presentation on one of the following topics: An interesting business person (...) or an internationally known firm or product.

p. 286: Imagine you have been an exchange student and have been asked to tell your fellow students about your experience in the US. Write the notes for your talk.

W p. 174: (…) Prepare notes for a short talk on one of the five subjects below. (…)

Essay exploring a topic: 2
p. 141: Write a paragraph or two about what thoughts the word "peace" brings to mind.

p. 174: (...) How does living in Norway, in your view, compare with living in the USA? Reflect on this in a short essay.

Analysis of literature or film: 8
p. 86: Sum up your impressions of the short story in a short essay.

p. 117: On the basis of the text and what you have been talking about, make short characterizations of each of the three main characters in the short story. (...)

p. 138: (...) [W]rite a short essay in which you describe and comment on the relationship between the father and the son.

p. 158: (I See You Never) Describe the life led by Mr Ramirez in the USA and give a short characterization of him (...).

p. 165: (Thank You, M'am) Write a few paragraphs characterizing the woman as fully as you can (...).

p. 252: Write an essay in which you tackle the following questions: What do you think of the life led by Mrs Turner – has it been a rich or a poor life? How would you characterize her?

W p. 24: Use some of the adjectives to describe the two sisters in the short story you have just read.

W p. 120: (…) The people on this photochart come from different parts of the world and have

different jobs. Choose 3-5 people and write a short description for each person. (…)

News report: 1
p. 140: Write a newspaper report about "The Crucifixion case". (...)

Formal letter: 6
p. 225: Use the format below and write a formal letter. (…)

p. 271: Writing a formal letter: Write a letter to the President of the International Olympic Committee (…)

P. 280: Writing an application: Choose one of the notices below and reply in writing (…).

p. 286: Write a letter to an American firm that you want to praise for either helping to protect the environment or criticize for harming the environment.

p. 286: Write a letter of application for this job: (…)

W p. 146: Do you support activist groups such as Greenpeace, YES and other such groups? Write a letter to such an organization where you either criticize or support their actions. (…)

Personal letter: 13
p. 49: Write a letter to a friend, real or imaginary, in English. (…)

p. 98: You are on holiday and are visiting an area where people from the indigenous population live. You have bought a big and colourful postcard to send to an English-speaking friend. On your postcard you describe the place and express your opinion about the situation.

p. 102: Choose one of the letters [from Vietnam] and answer it. (…)

p. 102: Write a letter to a person who is being held in prison. (…)

p. 105: Write a letter to a friend you have met during a holiday abroad. (…)

p. 117: Write one of the following private letters: a) A letter from Nat to Rose (…) or b) Rose's final letter to Nat (…).

p. 256: Write a letter to a friend or relative who is coming to Norway for a year. (…)

p. 270: Imagine you are either Sandy or her father. Begin your letter with Dear Sandy or Dear Dad. (…)

p. 279: (…) Write a letter to your partner and invite him or her to do

something the following week. (…)
W p. 67: Write a letter to a friend you have met during a holiday abroad. (…)
W p. 68: (…) [W]rite a paragraph or two about London using as many as possible of the key words.
W p. 83: If you were kept inside your house for some reason, what would you miss most? Imagine you live in an area in Belfast where there is a lot of violence. (…) Write a letter to a friend or relative somewhere outside Northern Ireland.
W p. 110: (…) Write a letter to an American pen friend where you ask your friend about his/her opinion about school prayer. (…) Describe the role of religious education in Norwegian schools. Express your opinions about these matters.

Dialogue/interview: 5
p. 73: Work in pairs. Imagine that the girl who started talking to Vingo is so full of what she has experience that she contacts the local newspaper. One of you is the girl. The other is to prepare questions to interview her for the paper.
p. 183: You work as a (...) journalist and have managed to get an interview with a famous person who has shocked or surprised the world in a particular situation. (...) Write the questions you will ask during the interview.
W p. 48: (…) Look at the flowchart on the next page. (…) Now write a similar dialogue.
W p. 117: Write questions (…) for an interview where you ask about TV-watching habits. (…)
W p. 179: Student A is going on a holiday and wants to see some of the most famous places in Europe. Student B can only see the problems and is very much against mass tourism. (…) Finish the dialogue.

Instructional text: 2
p. 77: Itinerary for USA trip
p. 117: Write some paragraphs about what things you consider to be essential in a lasting relationship.

Argumentative article: 5
p. 241: Compare going to school in the USA with going to school in

Norway. What are the most striking differences between an American high school and a secondary school in Norway? Which of the two systems would you prefer?
W p. 110: (…) Write a letter to an American pen friend where you ask your friend about his/her opinion about school prayer. (…) Describe the role of religious education in Norwegian schools. Express your opinions about these matters.
W p. 125: Study the two advertisements on the next page. Which cause, if any, would you support? (…)
W p. 160: John Holt, a noted author and educator (…) claims in an article that "schools are bad places for kids". (…) What is your opinion? Write an essay. (…)
W p. 177: (Relating to advertisement from the British Army) (…) Write an essay where you consider the advantages and disadvantages of such a career. In conclusion say whether you would consider a military career and give reasons for your opinions. (…)

Argumentative talk/presentation: 1
p. 177: If you want to convince people, you must sound convincing. Write a short speech (...) in which you strongly appeal for support from the audience. (...)

Short opinion statement: 1
p. 241: Comment in writing on what you found out when you interviewed each other (opinions about school).
p. 276: Do you think services such as medical treatment, education and transportation should be in private hands, or should it be the government's responsibility? Or: Do you think trade unions have a place in modern society, or do they belong to the past?

Persuasive essay: 4
p. 53: Write a letter to an English friend where you tell about a new law limiting the use of English. You object strongly and say why you do not want to obey it. You can argue by pointing out what damage such a law could do to the future development of language and world peace, or generally disagree because you don't like being told what to do!

W p. 112: Write two paragraphs saying what you think is wrong with the world. (…)
W p. 178: Describe a local or national tourist attraction, and suggest how this could be developed in a more environmental-conscious way. (…)
p. 285: Concentrate on an environmental issue (...). Present information where you describe the place or event [and] what steps are, or should be taken, to protect the environment. (...)

Letter to the editor: 3
p. 21: You are annoyed about all the animals in the neighbourhood. Write a letter to the editor of the local newspaper and say why. (...)
W p.117: Write a letter to the editor of an English newspaper (…). Express your opinions about a current event (…).
W p. 177: Many young people have jobs to earn extra money. Do you think this is a good idea? (…) Write a letter to the editor and give your views on the matter. (…)

Advertisement: 1
p. 21: You have lost your pet. Write a notice (...).

Information brochure: 5
p. 142: The US – Geography: Choose a state, an area, a town or a place which you know well, or would like to find out more about. Present it in a way that would make your readers or listeners want to visit the place. Or: (...) Imagine that your class is planning a two-week excursion to the US or GB. (...) Each person will choose a place or a district, collect material and present the result in form of a poster. The poster should give just enough information to make it interesting, but above all it should look attractive. Remember, you are trying to win people over to your view. (...)
p. 285: (...) You have been asked to supply information about career opportunities where you live. (...)
W p. 16: Choose a place, region or country and write a short description for an encyclopedia or a tourist brochure.
W p. 107: You work in the local Tourist Information Office and have been asked to write a short text for a brochure intended for English speaking visitors. (…)

p. 176: Write a description of a job and the personal qualities and qualifications needed by people in this profession. (…)

Review of literature/film: 1
p. 236: Write a summary of the story as a book review for the local newspaper. (...)

Story: 5
p. 41: Write an epilogue to Wandering Girl.
p. 62: Writing a story: Tell the story as you imagine the girl could have told it to her best friend after returning to her village. (...)
p. 73: Taking notes and writing a story.
p. 125: Write the story of a young person who finds out she or he had been left in a bag as a baby. (...)
W p. 52: Write about a road you know well. (…) You can choose to write a factual description, a narrative telling about a specific journey, [or] an emotional account of what this road means to you.

Biography: 5
p. 94: Are there any Americans – past or present – who fascinate you? Select one such person and write a short essay about him or her in which you include some remarks on what it is which fascinates you.
p. 142: Present a profile of a person who has played an important role in British history.
p. 210: Present a profile of a well-known American of Norwegian descent.
p. 285: Make presentation of one of the writers represented in *Targets*. (...)
W p. 22: Choose 5-10 verbs and write a paragraph where you (...) write a profile of a person (...).

Poem: 1
p. 141: Write a five line poem on peace for a divided Ireland. Use the letters P E A C E to start each sentence.

Personal text: 10
p. 36: Plan a visit to Australia. (...) Present your plan to your classmates.
p. 41: Write a personal story about something that happened in your life.
p. 187: Do you think you conform to the Norwegian stereotype? (...)

Write a short text called "Typically Norwegian" or "A not very typical Norwegian".
p. 192: Describe your favourite garment and explain why you like it.
p. 283: You have taken a year off to travel around the world. (...) Write to a person you met during the first month of your travels. Tell him or her what has happened since you parted. Write your letter as a story (…).
W p. 22: Choose 5-10 verbs and write a paragraph where you (...) describe something that happened yesterday or today (...)
W p. 52: Write about a road you know well. (…) You can choose to write a factual description, a narrative telling about a specific journey, [or] an emotional account of what this road means to you.
W p. 117: Write about a person you either admire or resent. Who is he/she? What has he/she done? Why you feel so strongly about him/her?
W p. 131: Use some of the words from the list to write about whether you are interested in politics or not.
W p. 157: Pick three activities from the A-Z list and write a short paragraph (about 50 words) about why you would like to attend a course in an English-speaking country with a combination programme of the three activities and English study. (…) Or: Write about a place you have visited or would like to visit. (…)

Diary: 2
p. 284: Imagine you are one of the high-school students passing by Mrs Turner (...). Write a diary note where you describe her and how you feel about her. Or: Imagine that you are Stan (...) in Frog Pond. Write a diary note where you describe the encounter.
W p. 179: (…) Imagine you have taken time off (…) for recreation. Write a diary entry where you express your thoughts and feelings about what the day has brought you.

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Factual text: 8
p. 16: Write a short text like the ones you have just listened to.

Decide on a district, a city or a country that you know well.
p. 90: [M]ake a list of similarities and differences between the British and the American school systems. (…)
p. 161: Find facts about one of these topics (related to American history), either individually or in groups.
p. 164: After you have finished listening to the text, write down some facts about Thanksgiving.
p. 193: (…) On the *Passage* website you will find links to (…) newspapers in English from many countries. Choose one paper and present it to the class. (…)
p. 251: Work in groups to find more information about Native Americans. (…)
p. 293: Present a sport that you know, either as a participant or a spectator. (…)
p. 318: In pairs, find and write down "Fast Facts" about Norway. Include information about the same topics as in Fast Facts: India.

Summary: 4
p. 94: (…) Write a paraphrase of "The Little Red Hen". (…)
p. 153: (…) Make a brief summary of the conflict in N. Ireland. (…)
p. 178: Write a brief summary of the class discussion (…).
p. 344: Go through each of the three paragraphs and write down a paraphrase of each. (…)

Timeline: 1
p. 180: Pick out five events from each country's [British and American] history and make a timeline (…).

Expository article: 3
p. 108: Below are four topic sentences dealing with the 1994 Olympic Games in Lillehammer. Use the topic sentences to write a four-paragraph article about the Games. (…)
p. 178: Write an essay about a person you feel should have been on the ["Persons of the Century"] list. (…)
p. 293: Write about a mascot or a superstition that you know either from personal experience or from others. Why do some people keep mascots?

Expository talk/presentation: 5

p. 58: Each group is to look at the way violence is presented in one of the media. (…) In class, try to come up with an answer to this question: How do the different media treat the subject of violence?

p. 147: (…) To get a fuller understanding of the British past, find out more about one of the following topics. (…) You and your teacher will decide how you want to present your findings. (…)

p. 153: In groups, find information about the topics below (related to Northern Ireland). You can make wall posters where you present your findings or you can give a talk to the rest of the class. (…)

p. 230: (…) Find out as much as you can about one of the following topics and present your findings to the class or to your group (New England, the Puritans, the Boston Tea Party…).

p. 336: Pick one of the following topics (related to Native Americans) and find more information about it. Present your findings to the class in a short oral presentation. (…)

Essay exploring a topic: 1

p. 44: (…) We have different roles in life. Do you think it would be possible to always be the same, regardless of the people you are with and the circumstances you are in? Explain your opinion.

Analysis of literature or film: 6

p. 22: (In connection with A Secret for Two) Some people might argue that Pierre's life came to an end before the truck hit him. Develop this idea in a short essay.

p. 25: Rewrite in your own words what the poems are about.

p. 44: (Based on quote from Mark Twain) Describe what has changed in the relationship between Mark Twain and his father.

p. 51: The story "Indian Camp" ends in the early morning. Do you think this is important? Comment on the last line (…).

p. 62: (…) [P]ick the poem that you like best. (…) Write a short text explaining your choice. Feel free to interpret the poem.

p. 346: Write a character sketch of either Mrs Houston or Winston from "The Painting".

News report: 5

p. 171: Imagine that you are a special correspondent who has been sent by your newspaper to cover the dramatic events in Little Rock. Write a short newspaper article about what you have witnessed. (…)

p. 193: Here are some headlines from the Daily Mirror followed by a line on what the stories are about. Choose one headline and finish the article. (…)

p. 284: Rewrite "Shell Story" as either a tabloid paper article, a letter from one of the Orkney people to a relative, or a diary entry by Charlotte.

p. 293: Write a newspaper report from a competition you have taken part in yourself.

p. 308: Write a newspaper report from the match mentioned in "Where's My Hat?" between Mr Jones's team and Birmingham City.

Feature article: 1

p. 164: Imagine that you are a journalist from an English youth magazine or newspaper. Write a short article in which you present a typical 17th of May celebration. Include information about the historical background of this day, what people do, what they wear (…).

Formal letter: 3

p. 115: Write an enquiry to the American Embassy in Oslo (…).

p. 119: Write an application for this job. (…)

p. 124: You are a fan of Celtic music and, unfortunately, your local music shop does not stock a wide variety of CDs. Write an order to Dolphin Records (…).

Personal letter: 2

p. 113: Write a personal letter to a friend, a pen-pal or an acquaintance that you have met recently.

p. 284: Rewrite 'Shell Story' as either a tabloid paper article, a letter from one of the Orkney people to a relative, or a diary entry by Charlotte.

Dialogue/interview: 4

p. 74: If you met someone who had gone to school abroad, what would you ask them? Make a short list of questions.

p. 80: Interview your parents or some other adults about their school days. (…)

p. 135: Write an interview with someone over 60. (…)

p. 229: (…) In pairs, write down possible questions and answers that you can use in the telephone conversation. (…)

Instructional text: 3

p. 82: Set up a proposition for new rules at your school.

p. 111: (…) Imagine that you are (…) an Agony Aunt and write a reply to this letter.

p. 224: A friend of yours is going to open a Norwegian restaurant in New York. He needs some help planning how to decorate, what to serve, and how to advertise for his place. Write a description of the restaurant as you picture it. (…)

Argumentative article: 5

p. 44: (…) Is it true that parents do not understand the behaviour of their teenage children? Could it be the other way around? Give your opinions on this matter.

p. 58: The American Constitution says that it is necessary for the security of the states that each individual has the right to keep and bear arms. (…) When do you think this part of the Constitution (the second amendment) was written? Do you think it is still a good argument against gun control?

p. 80: Write an essay about the kind of education that you receive. (…) Discuss how useful you think your education will be in your future life.

p. 187: Write an essay where you comment on one of the following statements: a) Young people are easily influenced, so we should ban all kinds of violence on TV. b) In the old days, when they did not have TV, people must have been bored stiff! c) Norwegian TV networks are too Americanized.

p. 205: Discuss the following statement: "Every person has the right to privacy. Therefore we shouldn't buy magazines about famous people."

Argumentative talk/presentation: 2

p. 325: Imagine that you are going to give a short speech for either your mother or father on her or his fiftieth birthday. (…)

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p. 345: At the close of the school year, your teacher has asked you to give a short speech to the rest of the class as part of an "End of School Year Celebration". (…)

Persuasive essay: 1
p. 58: According to the National Rifle Association (NRA) (…) "Guns don't kill people, people kill". Give your reactions to this statement.

Letter to the Editor: 1
p. 39: Write a letter to the editor of Newsweek in which you give your reactions to Mr Stoll's views on modern technology. (…)

Advertisement: 2
p. 110: Write an advertisement for one of the firms in the text you have listened to.
p. 224: (…) If you want to, you could design an ad for the restaurant (…).

Information brochure: 1
p. 266: One of the members of the British royal family is coming to visit your home area. You have been asked to write a short description of the area. Concentrate on the things you think may interest someone from abroad (…).

Review of literature or film: 1
p. 200: Choose a film you have recently seen and write a film review.

Story: 13
p. 30: Before reading or listening to the story, try to write your own story in three or four paragraphs on the basis of the following words taken from 'Johanna': (…).
p. 34: Now that you have read 'Johanna', use your imagination and create an alternative ending to the story. (…)
p. 51: The story [Indian Camp] is told by someone outside the story. (…) Briefly retell the story from Nick's point of view. (…)
p. 62: Look at the picture on the preceding page and write either a poem or a short story using the picture as your inspiration. (…)
p. 100: Continue the story about Nigel and SJ. Do they become friends, enemies, lovers…? Use your imagination!

p. 135: Write a science fiction story. (…) (One of three possible points of departure is to write a continuation of 'Time in Thy Flight'.)
p. 175: Pick one of the poems and write a short story based on the information you find in the poems. (…)
p. 187: Write episode 3,778 of 'Lizzie – Scenes from a Shattered Existence'. (…) Let one of your classmates read your story aloud afterwards.
p. 215: Write a little 'rags-to-riches' story. (…)
p. 252: Choose one of the teenagers [from Young Immigrants in the USA] and write a story about his or her life ten years from now.
p. 266: (…) Write a story called A day in the life of Prince/Princess… (your name).
p. 272: Imagine that you are either Douglas Bath or John Fallows [from The English Live at Home]. Write a story about the day when the attempted bank robbery took place. (…)
p. 319: Choose one of the people in these pictures and write a short text about his or her life as you imagine it to be.

Biography: 5
p. 178: (…) Pick one person each from the list "Persons of the Century". Individually, prepare a short talk about him or her.
p. 205: My favourite celebrity
p. 307: Look at the biography of Mia Hamm above. Try to write a similar short biography of a Norwegian sports star.
p. 318: (…) Write an essay about [a person who has skills in playing music, acting or playing football]. Call your essay "A Rising Star".
p. 336: (…) Choose one author and write a short presentation of him or her. (…)

Play/film script: 2
p. 70: In groups of four to six, pick a fairy tale and dramatize it. (…) Write the script. (…)
p. 186: Make your own soap! You are now going to write and stage episode 3,469 of the extremely popular series "Children of the Broken Rainbow".

Poem: 4

p. 24: Either alone or with a partner write haiku.
p. 62: Look at the picture on the preceding page and write either a poem or a short story using the picture as your inspiration. (…)
p. 62: Either alone or in groups use the following rhyming words to write a ten-line love poem. (…)
p. 328: Try to write your own limerick. (…)

Personal text: 3
p. 23: Write a text about a special relationship or friendship in your life.
p. 230: You and your family have decided to spend one week in either Boston, Los Angeles or any other American city. (…) Plan your stay in detail. (…) Prepare a presentation of your findings either in writing or orally. (…)
p. 325: (…) Choose an episode from your childhood and write a short text in which you relate what happened and why this has made an impression on you.

Diary: 4
p. 164: (…) Write a diary entry where you tell about your own Christmas celebration.
p. 224: (…) Write a travel log from one of the trips that you remember best (…).
p. 272: Last summer, you were a student at a summer school in the south of England. While you were there you kept a diary of everything that happened. (…) Write a page or two from your diary. (…)
p. 284: Rewrite "Shell Story" as either a tabloid paper article, a letter from one of the Orkney people to a relative, or a diary entry by Charlotte.

Gaining Ground R94 textbook

Factual text: 6
p. 57: Make a text to the picture [of Thor Heyerdahl on one of his expeditions].
p. 60: Write down what you think are the most important features of England, Scotland and Wales.
p. 62: Give a short account of Irish history up to today.
p. 67: Write some sentences on what politics is about.

p. 115: Write down everything you know about Canada.
p. 120: Collect information about the Caribbean in general (…). Based on your findings write a report, a poster or give an oral report/speech in class.

Report: 2
p. 20: Choose one aspect of American society. Then look in a newspaper or magazine and see if you can find an article that deals with the aspect you have chosen to focus on. Then give a short report of your findings to the rest of the class.
p. 55: Imagine that you are a biologist who has been asked to write a report after the great hurricane by a forestry commission who is responsible for large areas of woodlands. (…)

Summary: 7
p. 14: Summarize in your own words what this poem is about.
p. 32: Write a summary of the article (…).
p. 43: Summarize in your own words the tragic story of Cynthia Ann. (…)
p. 51: Write a summary of the text.
p. 60: Pick out what you consider the twenty most important words in this article. Write a summary on the basis of those words.
p. 65: Write a summary of the text. (…)
p. 117: Write a summary of the text where you focus on either Canada's geography (…) or Canada's history and political life.

Timeline: 1
p. 32: Make a timeline where you plot in the most important happenings/events in the history of Black Americans.

Expository article: 2
p. 32: Write an essay, a poem or an article on the basis of one of the pictures from the text.
p. 34: One's native language is part of one's roots. (…) How does the fact that we have two different official forms of Norwegian (…) affect our everyday life? You may include your personal opinion on the matter.

Expository talk/presentation: 2
p. 58: What kind of sports do you associate with the United

Kingdom? Find out more about sports in England and present your findings to the rest of the class.
p. 115: (…) [T]ry to pick up some current information on any of the countries belonging to 'the English-speaking world'. Present your findings to the class by giving a short oral report.

Essay exploring a topic: 7
p. 16: Find some old snapshots of yourself or of a friend and write a story or an essay about them.
p. 32: Write an essay, a poem or an article on the basis of one of the pictures from the text.
p. 37: Several places in the text, the author mentions 'the American Dream'. What does this expression mean to you?
p. 43: What is really love?
p. 63: Write down – in prose or in poetry – the thoughts you get from looking at this picture [photo depicting mothers of hunger strikers demonstrating].
p. 122: Write an essay where you express some thought about the saying 'There are more things in heaven and earth than are dreamt of'.
p. 130: (…) Would there be life beyond television?

Analysis of literature or film: 6
p. 9: Make a detailed written or oral description of this picture. (…)
p. 16: Sum up the story by describing how the friendship between Monica and Jason developed.
p. 40: Write an essay about how Indians were pictured in a movie you have seen or a book you have read.
p. 82: In your own words, try to paraphrase/write what each stage in Shakespeare's poem is about.
p. 85: Write a few lines on William's 'duties and pleasures' before he met Mr Oliver.
p. 136: How do you react to the painting depicting a kissing couple? Would you say it is a good illustration of the story you have read?

News report: 2
p. 60: [W]rite some "historical" news in brief about the events listed below. (…) (2)

p. 63: Produce a text to the picture [photo depicting mothers of hunger strikers demonstrating].

Feature article: 1
p. 108: Imagine you are going to write an article for a newspaper on alternative male and female roles. Call your article An Escape Route from the Straitjacket of a 'Masculine and Feminine Ideal'.

Formal letter: 4
p. 48: Write an answer to Stannard Swan.
p. 97: Write a letter of application for one of the jobs shown below. (…)
p. 99: Based on Maisie's letter write a letter of inquiry to Screenwise International School of Film & Television.
p. 103: Write an application for this job as an au pair.

Personal letter: 7
p. 9: Imagine that the writer of this poem writes a letter to his love instead of writing this poem. Write the letter.
p. 13: Write a valentine card.
p. 15: Rewrite the poem into a short story or a letter.
p. 27: Write a letter home where you tell your family or friends about the voyage across the Atlantic.
p. 31: You are now settled in the US. Write a letter home to your parents. (…)
p. 58: Imagine you are the person in this poem. Express your feelings in a letter to a good friend in England. (…)
p. 121: (…) Write a letter to a friend where you tell what happened.

Dialogue/interview: 7
p. 41: Write the dialogue that takes place between the grandfather and his grandchild.
p. 41: Imagine that you are going to meet these famous American Indians. What would you ask them? Prepare at least five questions.
p. 55: Imagine that one of you is a reporter from the newspaper The Observer. The other person is a scientist (…).
p. 57: You are going to meet Thor Heyerdahl. Prepare questions to ask him.
p. 95: Telephone interview

p. 106: Imagine you are working for a magazine and that you are going to interview someone who has worked abroad as an au pair. Write out the interview (…).

p. 133: If you met Mother Theresa what would you ask her? Write down your questions.

Argumentative article: 4
p. 16: Discuss whether the degree of autonomy a person needs is different from person to person.

p. 45: Write an essay where you discuss positive and negative aspects of Indian culture and the white man's culture. (…)

p. 84: Use this quotation as a starting point for an essay on whether people in a modern society have lost something important: "…nowadays fathers can't pass on anything to the next generation." (p. 143)

p. 130: The use of violence in mass media

Short opinion statement: 2
p. 32: You are going to participate in a civil rights march. Make posters, slogans and/or leaflets!

p. 71: Make posters and leaflets with slogans to be used in a demonstration for voting rights!

Persuasive essay: 1
p. 93: Write an essay about how you think schools best can prepare its students for life after school. (…) Call your essay The Ideal School.

Letter to the Editor: 2
p. 110: Write a letter to the editor of a newspaper where you state your opinion on single-sex schools.

p. 121: Write a formal letter to a newspaper where you express your opinion on the role of modern medicine versus traditional medicine.

Advertisement: 1
p. 37: Imagine you are going to sell your car. Write an ad to be put in the newspaper.

Review of literature or film: 1
p. 32: Imagine you have been to a Michael Jackson concert. Write about the concert.

Story: 8

p. 9: Write a short story about this young woman's life.

p. 11: Use your imagination: What happens next? (…) [W]rite about one page to continue the story.

p. 15: Rewrite the poem into a short story or a letter.

p. 16: Find some old snapshots of yourself or of a friend and write a story or an essay about them.

p. 61: Imagine you live in this Welsh mining town towards the end of the 19th century; what is your life like?

p. 80: Finish the above story, and use only the past tenses.

p. 118: Write a fairy tale

p. 123: Make up a story about [the man in the picture on page 204].

Biography: 4
p. 29: Increase your knowledge about a "famous" American. Find as much information about him or her as possible. Present your findings to the rest of the class.

p. 29: Write a biography of a famous American person.

p. 70: Write a biography on Churchill or another famous British person.

p. 71: Write an obituary of Emmeline Pankhurst for a newspaper. Write a sentence or two that might serve as a characterization of Emmeline Pankhurst.

Poem: 4
p. 10: Express your thoughts and feelings about this picture by writing a poem about it.

p. 15: Write a poem about the first snow.

p. 32: Write an essay, a poem or an article on the basis of one of the pictures from the text.

p. 63: Write down – in prose or in poetry – the thoughts you get from looking at this picture.

Personal text: 11
p. 13: Write about a dilemma you've had. (…)

p. 16: Write down what you think of when you see this picture. Does this picture give you a good feeling? Why? Why not?

p. 21: Describe a moment in life when you have experienced joy.

p. 46: Write down some thoughts about what you feel when you're in the woods on a wintry day.

p. 47: Write an essay about what you feel when you are in the woods or nature in general.

p. 52: Produce a short essay in which you convey your thoughts about your favourite tree.

p. 64: Write down your thoughts about the letter [Mairead Corrigan Maguire: A letter to my son Luke].

p. 102: Write about a concrete situation where you have felt that people who care about you did not understand your genuine needs. (…)

p. 113: What thoughts do you get when you see this picture?

p. 118: (…) express thoughts and feelings you have after having read this "fairy tale".

p. 132: Imagine that you are walking alone along the streets of a Norwegian town or village. You can see people inside the houses. Say something about what they are doing and what your thoughts are. Call your essay Life in Norway.

Diary entry: 6
p. 27: Imagine you are one of the early colonists. Write some diary notes on experiences in your everyday life.

p. 27: (…) It is your first day at school in America. When you get home you write some diary notes about your day at school.

p. 94: Imagine that Veronica after the talk with her mother writes a diary entry.

p. 103: Write a diary entry. Imagine a day in the life of an au pair.

p. 126: (…) When you get home at night you find your diary and you write down the thoughts and the feelings you have from the meeting earlier that day.

p. 136: Imagine you are the girl. Write a diary entry about the day that has just passed.

Flying Colours R94 textbook

Factual text: 9
p. 31: Make ten sentences about events in American history, using the time expressions below.

p. 34: Try to extract five facts [about the processing of immigrants on Ellis Island] based on the information in the song [Mary Clare Malloy].

p. 53: (…) Write down ten sentences about "your" city, each sentence containing one basic fact or piece of information. (…)

p. 76: Use a good encyclopaedia to find out more about the Vietnam War and write a "Did you know?" fact file like the ones in your textbook.

p. 79: (…) Study the picture your teacher shows you on the overhead and use the notes below to write a short text about how Thanksgiving became an all-American holiday.

p. 117: Use the time expressions on the next page and write 9 sentences about events in British history.

p. 142: Work in groups of three. Distribute the places/regions listed below between you and find out as much as possible about the climate there throughout the year. (…) Sum up in class.

p. 157: Your school has a sister school in Britain. They have asked your class to write short notes on Norwegian celebrations to be presented on your home page on the Internet. (…)

p. 207: Have a look at the fact file for New Zealand on p. 210 and make a similar one for Australia.

Report: 2

p. 123: In 1571 the French Ambassador came to the English court to find out whether Elizabeth would be a suitable bride for the French king's brother. Write the report he sent home!

p. 160: After this incident, bus driver Sean McGuinness had to be hospitalised for several weeks. In hospital he wrote a report to the police, describing what happened during the incident.

Summary: 3

p. 39: Write a short summary of the information on the handout your teacher gives you titled "Norwegian immigration to America". (…)

p. 185: Translate and use these words and expressions when you write a summary of "One Wednesday Afternoon" (…).

p. 200: This short story is told by the youngest daughter in the family. Write a summary of the story, but see it through the mother's eyes.

Expository article: 1

p. 115: Write an article, a short story, a poem or a letter to the editor based on this picture.

Expository talk/presentation: 3

p. 85: Visit the White House online! (…) Take notes and give a short presentation of your findings when you get back to your homeroom.

p. 121: (…) Find out more about the Normans, the battle of Hastings and the consequences of the Norman victory. (…) Divide the information between you and present it to the class.

p. 166: As part of a class project about British politics you are asked to make a short talk about No. 10 Downing Street. Use the text in the textbook as basis and include a few facts about the history of the place as well as an outline of its functions today. Make notes for your talk.

Essay exploring a topic: 1

p. 198: (…) [W]rite an essay about young people and travelling (…).

Analysis of literature or film: 3

p. 105: What do we get to know about the "I" of this song [The River]? Use your own words to tell his life story.

p. 187: Study this painting by Thomas Gainsborough. (…) Write a description of the two people. (…)

p. 162: (…) Give a talk about the artist of your choice. At the end of your talk, present the lyrics of one song, and discuss with the class what the artist wants to express. (…)

News report: 3

p. 93: (…) After [the] amazing victory the journalist rushed excitedly back to his office to write a new article for his paper about the match and the "Team for the Ages" (…). Write the article.

p. 166: Choose one of the headlines and write a short article to go with it!

p. 190: With some friends you have been to England to see your favourite team play. Write a report about this trip to be presented on your school's home page on the Internet, section for international news. (…)

Formal letter: 7

p. 96: (…) To check the options [of a summer job abroad] you could write to Job Adventure USA (…).

p. 143: Your class has decided to go on a one-week class trip to the York region in England. Write a letter or a fax to The Tourist Information Centre (…).

p. 160: After this incident, bus driver Sean McGuinness had to be hospitalised for several weeks. In hospital he wrote a letter of complaint to his employer, describing what happened that night and complaining about the lack of protection when on late duty. (…)

p. 169: Write (…) a letter to your MP, Mr James or Ms Joanna Bond. (…)

p. 175: Your family is going to move to York for a year. Write a formal letter to Fulford School (…).

p. 180: Study the ads and write a job application.

p. 206: (…) When you have found a college or a university which offers what you are looking for, write a formal letter in which you – inform about yourself (…) ask for information about the courses and the fees – (…).

Personal letter: 4

p. 20: (…) [W]rite Sarah's letter to her parents explaining the situation.

p. 48: Choose one of the holiday spots below and write a postcard where you describe the scenery/weather/attractions/activities or anything else worth writing home about!

p. 131: After a few days in London, you go to the Cyberia Cyber Café to send an e-mail home. (…)

p. 183: Tania, Martin's girlfriend, has a cousin in Singapore. She writes a letter to him, telling him about Martin and herself. (…)

Dialogue/interview: 12

p. 18: Plan an interview [with a celebrity]. (…) Write down the 8-10 questions you would ask him or her.

p. 37: (…) Write down 6-8 questions you think [Siri] might ask, and answer them on the basis of the information in the letter.

p. 51: Imagine that Abe Lincoln came alive on his base for a

moment. What kind of questions do you think Lincoln would ask the cleaner? Make a list of 6-8 possible questions.

p. 51: Imagine that you met the cleaner on your sightseeing tour around the mall and asked him what it was like to live and work in such a beautiful, historic city. What do you think he would answer?

p. 52: (…) Study the menu your teacher gives you and work out a dialogue with the waiter.

p. 83: Imagine you have just got a job as guide to the many visitors who want a glimpse inside the White House. What kind of questions do you think tourists might ask you? Use the text as reference and write down what you expect will be the 10 most frequently asked questions.

p. 126: Imagine that you meet Oliver Twist 10 years after this happened. (…) Write the conversation between yourself and Oliver.

p. 136: Work in groups of three. A: Imagine that you are an American journalist who has come to see the Otis family at Canterville Castle. (…) Write down some questions that you would like to ask. B and C: Take the roles of two of the members of the Otis Family. (…)

p. 154: Study the pictures of well-known Britons. Choose one of them and write an interview with him/her to be published in a magazine for young people. (…)

p. 175: Imagine that an English pupil comes to join your class in Norway. (…) Prepare questions and answers and act out the discussion.

p. 196: Torunn, a Norwegian student, has just arrived in Ottawa (…). She goes to the Tourist Information Office to ask for information. (…) Prepare Torunn's questions for her.

p. 209: (…) Your editor has sent you to the tournament to interview Jerry (…). Use the story as a framework and write the interview.

Instructional text: 2
p. 62: Work in pairs and divide the class in two – one half being teenagers, the other half parents. The teenagers work out a set of rules for the parents (…). The parents work out a similar set of rules for the teenagers. (…)

p. 66: Answer from an advice column in a health and fitness magazine.

Argumentative article: 3
p. 81: Write an essay where you discuss the following: 1) Young people today have forgotten how to read – they never read a book and hardly ever open a newspaper. All they do is sit around watching talk shows and sit-coms. 2) Norwegian television today is becoming more and more Americanized. Most of the programs people watch are either produced in the USA or imitations of American programs. Unfortunately, this means that trash TV is invading our screens.

p. 101: (…) What are the advantages of using computers in our modern society? Are there any dangers or disadvantages? What role do you think computers will play in the future?

p. 190: (…) Many young people today find it difficult to practise sports at a high level in combination with being successful at school. Describe their situation, and suggest what could be done to find a solution to the problem. (…)

Argumentative talk/presentation: 1
p. 33: (…) Draft the short speech Washington gives to his men in one of the log cabins in Valley Forge.

Persuasive essay: 1
p. 160: Write an essay in which you discuss the following points: - the reasons why some young people get involved in crime (…) – what society can do to help young offenders back on the right track – your opinion about this problem.

Letter to the Editor: 4
p. 114: Imagine that you are either very strongly against or in favour of gene technology. Write a letter to the editor, where you present your views. (…)

p. 115: Write an article, a short story, a poem or a letter to the editor based on this picture.

p. 193: Respond to one of these newspaper cuttings in a short letter to the editor. (…)

p. 213: You have just read the article about Iqbal Masih. Respond to it in a letter to the editor, where

you give your opinion on child labour.

Advertisement: 1
p. 213: Write an ad for "Free the Children". Present the organisation in such a way that people would like to join it!

Review of literature or film: 1
p. 209: You have just read "Beginning of the Tournament" and you liked it so much that you decide to write a review of it for Current Magazine, to recommend the story to others.

Information brochure: 1
p. 99: (…) Choose one of the jobs you find interesting (…) and write a job description to present to the rest of the class.

Story: 8
p. 43: Write an additional page or two to finish the story.

p. 43: Write a short version of the story, this time from Kwan's point of view.

p. 115: Write an article, a short story, a poem or a letter to the editor based on this picture.

p. 126: Charles Dickens was a good story-teller. Now it's your turn. Write a story about a person who experiences something dramatic!

p. 137: Write your own ending to the story about the Canterville Ghost. (…) Or: Write your own ghost story, using the first person singular point of view.

p. 150: Write a short story about two young people. (…)

p. 175: Write a story that takes place in a school (…).

p. 187: Study this painting by Thomas Gainsborough. (…) Use the painting and your imagination and describe a day in the lives of these two people, including a description of where they life, their family life, their social status, privileges and responsibilities. If you like, you may choose to write it as a diary entry, or you may write a short story.

Biography: 3
p. 124: Do you know of other important kings and queens in British history? Use relevant sources to find information, and present your findings to your class.

p. 134: Use reference books and other information sources to find out more about Jane Austen or some of the other celebrities who used to live in Bath (…). Present your findings to the class!

p. 154: Find out more about one of these people (Andy Cole, Naomi Campbell and Salman Rushdie), and write a profile of him/her.

Play/film script: 2
p. 123: An Austrian prince comes to Elizabeth's court to propose to her. Write the scene and act it out!
p. 185: Make groups of 3, one playing the nurse, the other two playing Jack and Sylvia. Write down the lines and act out the hospital scene.

Poem: 3
p. 115: Write an article, a short story, a poem or a letter to the editor based on this picture.
p. 164: Listen to your favourite music and let it inspire you to write a rap, a poem or a song text about something that is important to you just now.
p. 202: Try to imagine what it must have been like being a slave in Jamaica. What would you long for? (…) Try to express this in a poem.

Song lyrics: 1
p. 164: Listen to your favourite music and let it inspire you to write a rap, a poem or a song text about something that is important to you just now.

Personal text: 1
p. 205: (…) Use your imagination and write about the place of your dreams. (…)

Diary: 2
p. 76: Imagine that Stephan kept a diary and that he wrote a page or two before he and Mary took the red convertible for a final spin that fatal spring evening. Write Stephan's diary entry.
p. 187: Study this painting by Thomas Gainsborough. (…) Use the painting and your imagination and describe a day in the lives of these two people, including a description of where they life, their family life, their social status, privileges and responsibilities. If you like, you may choose to write

it as a diary entry, or you may write a short story.

Targets LK06 textbook

Factual text: 8
p. 12: Factual text on the yellow ribbon phenomenon based on Internet findings
p. 100: Search for information about Afghanistan on the Internet and/or in other sources. Based on your findings and the fact box below, write a brief summary of the knowledge you gained of Afghanistan.
p. 122: Study the two graphs and the underlying figures, then write down five interesting statements based on the information you can read from them.
p. 133: A choice between three presentation topics.
p. 151: Find out what the following abbreviations stand for and write a short explanation for each of them (…).
p. 151: Use words from the list and write a paragraph about (…) the political systems in Britain (…).
p. 198: Present the information below in writing (pie chart showing source of US health funds in 2007).
p. 208: Using as many of [the words in the mind-map below] as possible, write a paragraph (approximately 15 lines) about the US system of government.

Report: 6
p. 21: A description of your classroom and what you have on your desk.
p. 111: Mr Anderson has to write down for the police what he thinks has happened. Write his report to the police.
p. 168: Study the chart below. Write sentences to describe the change in attendance from the 06-07 season to the 07-08 season for five of the clubs.
p. 225: (…) You are one of the surviving American soldiers of the Wounded Knee massacre. Write a report of what happened.
p. 230: You have witnessed the last incident involving Tsali. Write a report as an eyewitness describing what happened.
p. 250: Use the Internet to find information and then prepare a report on an aspect of Aborigines'

history, religion, present-day social conditions, art or culture.

Summary: 7
p. 16: Write one paragraph to sum up the content of this story (Dial 000).
p. 110: Write a short plot summary of the story [The Moose and the Sparrow].
p. 218: Write a short plot summary of the story [The Cask of Amontillado].
p. 218: Summary writing with peer assessment
p. 238: Write down twenty key words and make a summary of the story.
p. 262: Write a very short plot summary [of Butterflies].
p. 270: (…) [S]ummarize the main stages in the development of the English language.

Map/schematic outline/chart/table of statistics: 2
p. 46: Search for information about the spread of AIDS in South Africa from various sources. (…) Present your findings either in the form of a pie chart or a bar paragraph.
p. 176: Present the numbers in the box on page 174 in a more visual manner, for example by using a chart, pictures, colours or another method of your choice.

Timeline: 1
p. 56: Search the Internet and/or other sources of information and set up a timeline of Nigerian history.

Expository article: 9
p. 62: Search the Internet and find information about [the Biafran War]. Write an article about it.
p. 178 (…) Use the Internet to find out more about the African-American ghettos and write an article called "Revisiting the Ghetto".
p. 242: Use the Internet to find information about the Dawes Act. Write a paragraph where you explain the main content of the act, and what consequences it had for the Native American tribal societies.
p. 246: Study the bar chart [Aboriginal and non-Aboriginal population age]. Write a paragraph showing the conclusions you can draw from the information given.

p. 246: (…) Find information and write an article about the Métis people.

p. 250: Use Internet news sources to find out how Aborigines responded to Australia's formal apology and report your findings to the class.

p. 250: Use Internet news sources to find out what Australia is doing to close the gap between indigenous and non-indigenous Australians. Report your findings to the class.

p. 262: (…) Use the Internet and find enough information about kiwis to write a short article. Be sure to include an illustration.

p. 289: Write a text in which you discuss the use of English in advertising around the world. (…)

Expository talk/presentation: 7
p. 34: Interdisciplinary assignment: oral, written or multimodal presentation

p. 118: Work in pairs. Use Internet resources or reference books to find information about the Irish Civil War. Take notes and report back to your class.

p. 140: Use the Internet and find information about the Romantic Movement in England. Who are the most prominent personalities? Present one of them with examples of this artist's work.

p. 168: Make a digital presentation of one of the [British Premier League] teams where you include pictures and sound, maybe the club's anthem? (…)

p. 225: Work in pairs. Search the Internet for information about one Native American tribe of your own choice. Mage a digital presentation (…).

p. 242: (…) Select information that you find interesting, and prepare a 3-5 minutes oral presentation in groups of three (…).

p. 246: Use the Internet to find information, maps, photos, songs and music and make a Multimodal presentation of the Inuit people.

Essay exploring a topic: 1
p. 80: The British writer G. K. Chesterton one said: "The traveller sees what he sees, the tourist sees what he has come to see. " Do you agree? Write a personal text in which you comment on this quote and reflect on what it means to be

a traveller and/or a tourist in the 21st century.

Analysis of literature or film: 11
p. 12: How would you illustrate the song [«Tie a yellow ribbon»]? Find suitable images on the Internet and make a short presentation where you let the images illustrate the soundtrack.

p. 86: Write a short text where you use as many of [the words used in the film review above] as possible

p. 86: Film analysis (Gandhi)

p. 100: Write a text in which you compare the situations of the main characters in the short stories "Good Advice Is Rarer than Rubies", "A Soldier's Bride" and the novel excerpt "Meet Rasheed the Shoemaker from Kabul" from A Thousand Splendid Suns.

p. 110: Pair/group work analysing The Moose and the Sparrow

p. 127: Make a PowerPoint or similar presentation of the film Brick Lane or another film that made an impression on you. (…)

p. 129: Write a contribution to a poetry website. (…)

p. 159: (…) Using these questions as a starting-point, write a short essay in which you describe and comment on the relationship between the father and the son, and the father's situation after he has lost his son. (…)

p. 218: Tasks analysing The Cask of Amontillado.

p. 238: Write a description of the three main characters (…).

p. 262: Tasks analysing Butterflies.

News report: 5
p. 12: Write a news report based on an interview with the girl who talked to Vingo in «Going Home»

p. 67: Write a news report based on the interview you conducted in task 4.

p. 67: Write a news report on an issue that has great news value (local or global) at the moment.

p. 162: Study the list of facts above. Based on these facts and other information you have available, write a news report for a British newspaper to be published just after the incident. (…)

p. 192: Pretend that you are a journalist who overheard the conversation between Harry and Don. Write a report of it for the editor of you newspaper to see if

he wants you to write a story about it.

Formal letter: 1
p. 285: Leonardo's mother decides to write a letter to the school and explain her point. Write the letter.

Personal letter: 10
p. 24: Two years later, write Edward's letter to his father.

p. 34: Write a short letter from Mrs Foster to her daughter in Paris.

p. 55: Write a letter or an email to Mholo (…).

p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article.

p. 110: Mr Anderson writes back home to his wife about the events that have taken place. Write his letter.

p. 127: When you have just watched Brick Lane, write an email to a friend, giving him/her your immediate reactions to the film. (…)

p. 140: Write the narrator's letter where he tells a friend about the meeting with the little girl.

p. 230: (…) You have bought a big and colourful postcard to send to an English-speaking friend. (…)

p. 257: Write a letter where you respond to Neville's ideas from an Aborigine's point of view.

p. 285: In the evening Leonardo writes an informal letter, like an email today, to his friend Clara (…). Write the email.

Dialogue/interview: 3
p. 55: Make a portrait interview [of Gcina Mhlope].

p. 67: Find an issue that you think may be of current interest (…). Plan and write down the interview questions (…).

p. 221: Imagine that the white man and the Indian continue their dialogue from the poem. What would they say next? (…) Write down the continued dialogue (…).

Instructional text: 2
p. 137: Answer from an advice column

p. 246: (…) Write instructions on how to build an igloo.

Argumentative article: 8

p. 93: Write an essay in which you discuss the theme "arranged marriages".

p. 133: It is often claimed that England is a society divided by class. What negative consequences does this have? Are there any positive consequences? (…)

p. 137: Choose exercise 4, 5 or 6 above and write an essay on one of the given topics [English public schools; equal opportunities in education; state funded education]. (…)

p. 192: Write an article for a magazine about the consequences of illegal immigration.

p. 212: Write a text where you discuss the way the media treats the death and funeral of celebrities (…).

p. 246: Write a text for your school paper where you discuss the freedom to choose yourself when and how you want to die.

p. 247: Write an essay where you discuss one of the following topics: a) the importance of film and photo in preserving threatened cultures; b) the hunting of seals.

p. 262: Write an essay where you discuss environmentalism and its followers. (…) Discuss whether it is just idealism versus business, and whether the intentions and results are always good.

Argumentative talk/presentation: 4

p. 176: Your class is going to have a discussion about racial classification in the US. Write your contribution (…).

p. 225: (…) You are one of the surviving Native Americans of the Wounded Knee massacre. Write a speech to present to your fellow Sioux tribal members on your return from the battle (…).

p. 230: Imagine Tsali holding a final speech in front of his tribe and the soldiers. (…)

p. 250: Imagine you are one of the white Australians (…) and write an apology to be published online on Sorry Day.

Short opinion statement: 1

p. 133: Write a contribution to a discussion forum on the Internet stating what you think of national stereotyping. (…)

Persuasive essay: 4

p. 72: Write an article for a youth magazine where you argue for the importance of checking that a purchased diamond is conflict free.

p. 111: Write an essay entitled "Harassment".

p. 170: Write an insert for a discussion forum where you either discuss the following question: "What can be done to fight racism?" or "To make a difference in my community".

p. 274: Write an essay on how to respond to racial intolerance.

Letter to the Editor: 4

p. 129: American censorship is known to be tougher on sex than violence. Write a letter to the editor where you express your opinion on this matter. (…)

p. 178: Are America's poor minorities caught in a vicious circle that doesn't allow them to obtain the American Dream? Write your opinion in a letter to the editor of an American big city newspaper.

p. 188: Write a letter to the editor of a Los Angeles newspaper where you argue for or against deporting Mexican workers.

p. 206: Based on the discussion in task 4 above, state your own opinion in a letter to the editor of an American newspaper. (…)

Review of literature or film: 5

p. 44: Write a review of "Brackley and the Bed" for the local newspaper.

p. 72: Write a film review of Blood Diamond.

p. 127: Choose a film you have seen recently. Write a review of that film for the school paper. (…)

p. 257: If you have seen the film, write a film review. Include your reactions and impressions – what impact did the film make on you?

p. 274: Watch a filmed version of the play and write about the actor's portrayal of Shylock.

Information brochure: 1

p. 62: Make an information brochure about the importance of educating girls in Africa.

Story: 11

p. 34: Look at the painting on page 29 and answer the questions below. Then, inspired by the answers you get, write a very short

and dramatic story told by the spectator.

p. 44: (…) Write a continuation of the story [Brackley and the Bed].

p. 63: Rewrite the poem [One Man's Terrorist] into a narrative text (a story).

p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article

p. 140: Study the painting on page 139 for thirty seconds. (…) Write a little story where you focus on what you noticed.

p. 148: Rewrite the story from the point of view of (…) Mr Kelada, Mrs or Mr Ramsay.

p. 166: Write an absurd story. (…)

p. 188: Write a short story designed to create sympathy for a minority group.

p. 198: (…) Write a story about something you, or somebody you know, decided not to do, so that you/they could help somebody else. Alternative: Write a story inspired by the picture on page 195.

p. 238: (…) Write down what you think goes through the minds of the three main characters from that very moment till the shooting takes place.

p. 238: Write the full story from Leon's point of view.

Biography: 6

p. 46: Work in groups and find information about Nelson Mandela. (…) Present your findings in class.

p. 201: Use your favourite Internet search engine to find information about Bruce Springsteen: his life as well as his music. (…) Present your findings in class.

p. 208: Select one of the following American presidents and make a presentation to your classmates (…).

p. 218: Use a search engine and find enough information on Poe's life and work to make a Multimodal presentation. (…)

p. 255: (…) Write an epilogue for Glenyse's autobiography where you tell what later happened to her, her world today, and her thoughts about her children's future.

p. 279: Who was Charles Dickens? (…)

Poem: 5
p. 22: Write a poem about school.
p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article.
p. 140: Write a poem called "Innocence". (…)
p. 173: Write a poem or a rap about identity inspired by Emily Dickinson's poem "I'm Nobody".
p. 262: Write a poem called "Butterflies". Find a suitable photo or image to follow your poem.

Song lyrics: 2
p. 37: (…) Find other words than the ones used in the original version to write your own "Imagine" song.
p. 173: Write a poem or a rap about identity inspired by Emily Dickinson's poem "I'm Nobody".

Personal text: 8
p. 24: Write a personal text inspired by the recruiting poster on this page. Genre and title is entirely up to you.
p. 37: Write a personal text where you describe a perfect world.
p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article.
p. 151: Use words from the list and write a paragraph about (…) why you are interested in politics or not.
p. 183: Write a personal story about someone who made an impact on your life.
p. 255: Write a personal story about something that happened in your life.
p. 255: Use the Internet to find personal stories of the Stolen Generation and select one to present to class.
p. 260: What associations do you get when you hear the word butterfly? Write a short paragraph

and then compare with a classmate.

Diary entry: 5
p. 24: When Edward has left, his father has no one to turn to but his diary. Write his diary entry.
p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article.
p. 111: Write Cecil's diary entry where he writes about what really happened.
p. 127: (…) Write a diary entry for either Chanu or Nazneen after this conversation.
p. 148: Diary entry by Mrs Ramsay or Mr Kelada

Blog front page/blog entry: 1
p. 80: Have you ever been in a situation where you felt disillusioned or disappointed, where "yesterday's enthusiasm hung on a thread"? Write a text about this. You may choose among different genres: a short story, a poem, a diary entry, a blog post, a letter or an article.

Passage LK06 textbook

Factual text: 7
p. 20: Write a short presentation like the ones you have just listened to. Decide on a district, a city or a country that you know well.
p. 76: (…) Go to the *Passage* website and find out about one of these sports. (…) Prepare to present your findings to the class in an oral presentation.
p. 253: Choose an event on the "Timeline of Events in Obama's Speech" and find out more about it by using reference works or resources at passage.cappelendamm.no. Present your findings either as a short talk or as a written text.
p. 261: (…) Go to the *Passage* website and pick one African country and do research on that country. Present your findings to your class afterwards. (…)
p. 273: Go to the *Passage* website to find out more about one of the

subjects below. Prepare a short presentation for the class.
p. 289: Find out your own carbon footprint! (…) Prepare to present your findings to the class.
p. 321: (…) Prepare to make a short presentation of "your" newspaper.

Report : 2
p. 187: Imagine that Leon is arrested after the shooting of the policeman and has to write a statement giving his version (…). Write the statement.
p. 199: Imagine that you are the welfare officer who took the decision to remove Archie and his sisters. Write a short report explaining your decision and ordering the police to take action.

Summary: 2
p. 160: Write a keyword summary of what happens to Sonny and Jim.
p. 177: Write a summary of the text dealing with Native Americans.

Expository article: 1
p. 288: Some scientists predict that average global temperatures may rise by 4-5 degrees during this century. Write a text in which you suggest what impact such a change might have in Norway.

Expository talk/presentation: 3
p. 93: Find out more about the situation in Afghanistan today on the Passage website. Has anything changed since the 1970s, when the story takes place? Report back to the class.
p. 179: Individually or in pairs do research and present one of the Native American tribes/nations listed in the previous activities. (…) Alternatively (…) do in-depth research on one of the historical events mentioned in the article above. Present your findings to the class.
p. 209: See if you can find out more about the Maori of New Zealand and present your findings to the class.
p. 310: Comparison of *Lonely Planet*'s, *Rough Guide*'s and your own introductions to Norway.

News report: 2
p. 288: Write a short radio news bulletin featuring the three issues dealt with in the articles. (…)

p. 324: (…) Your task is to make an "exclusive", full-page news story out of the ballad of "Matty Groves".

Feature article: 2
p. 136: Imagine that you are a newspaper reporter who has heard about this hijack (…). You are eager to write a human interest story based on the horrific experience (…). Milly has unwillingly agreed to an interview. Write the article.
p. 209: Imagine that you have been sent from (…) the *New Zealander* to do a human interest story on the beaching of the whales in Whangara and Kahu's dramatic whale ride. Write the newspaper story.

Essay exploring a topic: 2
p. 297: (…) How important is it, in your opinion, to be like everyone else when you are growing up? Or: Growing up is harder today than it was in my parents' generation. Or: There is no such thing as a generation gap. Do you agree or disagree?
p. 317: Nothing new has happened in popular music in the last 10 years. Or: Tell me what music people listen to, and I'll tell you what sort of people they are.

Analysis of literature or film: 5
p. 38: Rewrite in your own words what the two poems are about.
p. 114: On the *Passage* website you will find links to collections of ballads. Here you will (…) also hear the melody. Choose a ballad and prepare to present it to the class. (…)
p. 260: Greed can make people insensitive and cold. Do you think this is true of the boy's grandfather in the story "A Handful of Dates"?
p. 280: Pick out relevant nouns and adjectives from the text and write a portrait/characterization of the main character. In what way does he change throughout the story?
p. 317: Prepare a short presentation (3 minutes) about your favourite piece of recorded music.

Personal letter: 2
p. 114 (…): Imagine that the girl writes a letter to Lord Randal's mother. Write the letter!
p. 288: Choose one of the three newspaper reports and write an e-mail to an English-speaking friend in which you tell him or her about what you have read. (…)

Dialogue/interview: 4
p. 93: (…) Without looking at the text, create a role play based on the dialogue between all of the boys as you remember it. (…)
p. 143: Imagine that you are a British journalist waiting on shore to greet Lynne Cox as she reaches France. (…) Write the interview.
p. 149: Write a dramatization of an interview at Ellis Island.
p. 199: (…) Write down six questions that you would ask [Archie Roach], using the song as your source of information. (…)

Instructional text: 2
p. 163: You are the writer of an "agony column" in a newspaper (…). Write a reply suggesting what he should do.
p. 317: Write step-by-step instructions for the following: How to download a song (legally!) from the Net onto a portable music-player or how to email a picture you have taken with a digital camera to a friend or how to record a TV program.

Argumentative article: 4
p. 52: "We put dogs out of their misery but let human beings suffer unbearable pain." How do you react to this statement? Write an essay on this subject.
p. 100: Below are four topic sentences dealing with the role of English in Norway. Use the sentences to write a four-paragraph article on the subject.
p. 209: Even in today's modern society, we still have different expectations for boys than for girls. Do you agree or disagree? Or: Traditions and customs are an integral part of our cultural heritage and we should do everything in our power to preserve them. Do you agree or disagree?
p. 317: The music industry today is more about money and marketing than talent.

Persuasive essay: 3
p. 27: (…) Write an essay in which you either support the view that children should be spared certain subjects such as death, divorce,

illness etc. or argue against this idea.
p. 42: Write a persuasive essay in which you debate the dilemma of wolves in Norway. Before beginning to write, however, it is important that you decide where you stand in this issue. (…)
p. 317: Listening to portable music-players all day long is bad for you.

Letter to the Editor: 1
p. 93: Write a letter to the editor of your local newspaper in which you express your concern about mobbing in Norwegian society. (…)

Review of literature or film: 1
p. 213: Choose a film you have recently seen and write a film review. (…)

Information brochure: 1
p. 310: Text for a tourist guide (Drughat or Norway)

Story: 5
p. 52: Continue the story from the time Marianne wakes up.
p. 136: Continue the story from the time the five crew members land (…) or: Write a short story about [the perfect crime]
p. 218: (…) Write a continuation of the story in which you reveal the secret of the Spanish ghost.
p. 220: Try your hand at writing a Gothic story.
p. 310: Tell the story of Neville Ewan's visit to Drughat as seen from the perspective of one of the villagers.

Biography: 2
p. 148: (…) Write an essay in which you tell [an] emigrant's story. (…)
p. 270: (…) Choose one of the [British monarchs] listed and find out more about him/her. (…) You and your teacher will decide how you want to present your findings.

Play/film script: 1
p. 297: Form groups of six or seven and rewrite the story as a play. (…)

Poem: 1
p. 111: Look at the notes you took for Points of departure and turn them into a winter poem.

Song lyrics: 1
p. 163: (…) Write a blues based on the poem. (…)

Personal text: 5
p. 93: Write an essay about a special friendship.
p. 163: Write a letter to an 'agony column' explaining your situation and asking for advice.
p. 195: Imagine that you are an Aborigine who was present at that first historic meeting with Captain Cook's men. Write an account of how you experienced that day.
p. 235: Sit on your own for five minutes and write down what success means to you in your life.
p. 260: (…) What memories do you have of your childhood? Or: Part of growing up is making painful discoveries.

Diary entry: 1
p. 27: Imagine that Schatz has spent part of his day writing in a diary. (…)

Stunt LK06 textbook

Factual text: 12
p. 64: Write down some facts about tartans and share them with your group or class.
p. 64: Choose one particular tartan and present its history to your group or class.
p. 85: Find information about the history of immigration in Norway.
p. 86: Find information about India. Why do Indians make up the largest group of immigrants in the UK today?
p. 86: Which other large ethnic groups do we find in the country?
p. 101: Find statistics for teenage pregnancies in another English-speaking country and in Norway.
p. 192: Make a presentation about one immigrant group. (…)
p. 210: Research [an] event on the timeline of African American history, then write about or present it.
p. 210: Find more information about the Black Panthers, Malcolm X or Martin Luther King.
p. 259: Find out about Jamaican history, music or art. Present what you have discovered or write about it.
p. 265: Choose one of the three topics below to present as a multimedia text (…).

p. 284: Find more information about one of the following, then either write about it or present it to your class (…).
p. 323: Make use of the information this poem gives about Aboriginal culture and write a coherent text about this people and their traditions.

Report: 1
p. 152: Write the police report the Alaskan policeman had to write upon finding the body.

Map/schematic outline/chart/table of statistics: 4
p. 86: Have a look at the numbers for the specified ethnic groups, sort them by continent and make a graph.
p. 109: Conduct a survey in your class. Use the following questions then make a chart or pie chart showing your findings.
p. 197: The table above gives you the total number of inhabitants in the listed states. It also gives you the percentage of inhabitants of Norwegian descent. (…) Make a chart where you present the information given in the table.
p. 255: Conduct a class survey where you make a pie chart or bar chart showing the languages your classmates speak. (…)

Expository article: 18
p. 44: Compare Britain's colonial history to that of the French or the Portuguese. Where, when, how and why did colonialism occur?
p. 71: (…) Compare [the four most famous queens in the nation's history] and their periods on the throne. (…)
p. 85: Compare Norwegian immigration to the British experience. (…)
p. 98: (…) Use sources on the Internet to compare the institution of marriage in selected countries around the world.
p. 106: Compare Diana and her work for charity with another famous person's involvement.
p. 113: (…) Which major changes were made during [Thatcher's and Blair's] years in office? Or: Blair introduced the term "New Labour". (…) How were [the traditional Labour values] challenged by Blair's "New Labour"? Or: There are three major parties in the UK. (…) Find

out which other parties are represented in the Commons. Do these parties focus on specific issues?
p. 132: Research your author or period and write a short paper.
p. 155: There are fifty states in the USA. Find information about two of them, preferably in two different parts of the country. (…) Write about or share your information in class.
p. 171: Write an article on one of the listed topics within American history. Or: Compare topics: how are they similar and different? Or: Explain how your chosen topic changed the United States or how other countries view the US.
p. 192: Make a comparison between the group you studied in task one and one other immigrant group. Are these people's stories similar or not?
p. 210: Compare Malcolm X and Martin Luther King. Or: Research another event on the timeline of African American history, then write about or present it.
p. 233: Go to the web pages of the Democratic Party and the Republican Party and find out about party policy on three important political issues. Are there big differences between the two parties? (…)
p. 265: Compare the Bollywood movie industry to Hollywood. (…)
p. 276: Make a comparison between Mahatma Gandhi and Nelson Mandela. What do they have in common? How are they different?
p. 284: Crime rates in South Africa are high. Research current rates and discuss why crime is such a great problem in this country.
p. 309: (…) Write a short text where you compare these advertisements.
p. 309: (…) Are there any similarities between the two countries [Australia and Norway] on their roads to independence? Discuss.
p. 317: Compare the history of Australian Aborigines and New Zealand Maoris.

Expository talk/presentation: 10
p. 77: The Irish have often been the subject of various stereotypes. (…) Use the Internet to find out more and present your findings in class.

p. 85: (…) Find out more about visible minorities in other countries (e.g. Canada) and make a Power Point presentation.

p. 107: Go to the webpages of one former broadsheet paper and one tabloid. Find two stories that are covered by both papers. Analyse the ways in which the two papers present them. (…)

p. 113: Compare the political systems in Norway and the UK. (…) Present your findings.

p. 132: Research your author or period and present your topic to the class.

p. 147: (…) Give an audiovisual presentation where you point to factors that made [the Manifest Destiny] possible. Or: Great amounts of territory that are now part of the continental USA used to belong to other nations. Pick one of these areas and give a presentation where you tell your classmates about what happened when the Americans acquired it.

p. 155: Compare the two states you have researched in task 1. Present your findings in a multimedia text.

p. 176: Did the extracts from The Things They Carried get you interested in the Vietnam War? Make a presentation where you present the conflict. (…)

p. 185: Research and give a short presentation about [the treatment of indigenous peoples in American or Norwegian history]. Or: Compare Native Americans in the US and the Sami in Norway. Are there any similarities or differences in their histories, cultures or lifestyles? (…)

p. 302: (…) Pay a visit to the future Rhodesia (…) and describe a day in the life of the adult Teddy. What happened to white farmers under Robert Mugabe? Present this to your class. (…)

Essay exploring a topic: 4

p. 15: Write a short text based on the painting and the title of this chapter: 'No Man is and Island'.

p. 98: Write a poem or text about something related to this chapter: e.g. growing up, feeling small, needing your parents, having to make difficult decisions.

p. 176: What is courage? Define the term and write an essay about it.

p. 185: Chief Seattle talks about the web of life. Write a short text

where you reflect upon this idea. (…)

Analysis of literature or film: 9

p. 17: Choose one of these texts (song lyrics) and compare it to the John Donne poem.

p. 23: Write a proper analysis of the short story "Empty Seat".

p. 54: Give a character description of [Michael's] sister.

p. 55: Create a multimedia text that illustrates Michael's feelings.

p. 118: Analysis of Shakespeare's sonnets.

p. 130: (…) Explain why *Macbeth* is a tragedy. Support your arguments with examples from the play. Or: Analyse the different presentations of the play and compare the three texts. How do they differ concerning language, form, style and structure?

p. 132: Read a book or poetry and write or talk about it.

p. 137: Write a paragraph or a full five-paragraph essay about a short story, extract from a novel, play, poem or even film that you enjoyed (or perhaps did not enjoy) from this chapter. (…)

p. 215: (…) Describe in a short paragraph what happens [in Coming of Age in Mississippi].

News report: 3

p. 130: Read or watch a different play by Shakespeare. Write your own tabloid article about this story. Include suitable pictures to illustrate the text.

p. 152: Be news reporters and "act out" your news piece. Ideas: interview McCandless on his quest to be free, report on the death, interview the family (…)

p. 171: Write a newspaper article on one of the listed topics within American history.

Formal letter: 4

p. 55: Write two [absence notes], one proper one and one crazy one.

p. 243: What do you have to do if you want to be an exchange student? (…) Write a letter to one of the organizations in which you present yourself and say why you would make a good exchange student.

p. 278: Go to amnesty.org and write a letter of protest to free a political prisoner.

p. 343: Write two letters – one to your best friend and one to the

executive officer of a company. (…)

Personal letter: 4

p. 91: Imagine that you are Hasina, Nazneen's sister. Write the letter Nazneen keeps in the shoebox at the bottom of her wardrobe.

p. 176: What if Tim really had fled to Canada? Write a letter from Tim to his family where he explains his reasons for doing so. Or: During his tour in Vietnam, Tim decides to write to Elroy. Compose the letter.

p. 221: Imagine that Desiree left a letter behind for Armand. Write that letter.

p. 343: Write two letters – one to your best friend and one to the executive officer of a company. (…)

Dialogue/interview: 8

p. 91: Imagine that Nazneen dares to visit the tattoo lady across from her building. Write out the dialogue between the two of them.

p. 182: Write the dialogue between Marlon Brando, Pochahontas and Neil Young.

p. 211: Imagine you were in this picture and had the possibility to talk to this man. (…) Make a small role-play with a neighbour using the questions as a starting point for a small conversation.

p. 215: Dialogue: Imagine that Anne meets her mother the day after the sit-in. How does she explain what she did and what does her mother say?

p. 259: Write a poem, dialogue or rap using as much Patwa as you can. (…)

p. 276: Mandela and Gandhi are online. Write questions you would like to ask them. Exchange questions with another student, and answer his or her questions.

p. 304: Imagine a person has bought a kidney on the Internet and this person gets the opportunity to meet the donor afterwards. Create the dialogue between the two of them. (…)

p. 342: Job interview

Instructional text: 2

p. 50: Changing a recipe

p. 57: (…) Think of another maths problem (…) and try to give a clear written explanation of how to work it out.

Argumentative article: 14
p. 44: "Britain won the world's colonisation battle." Discuss this statement.
p. 71: "Queen Elizabeth I, Queen Victoria and Queen Elizabeth II are the monarchs who have had the greatest influence on the development of the country." Discuss this statement.
p. 77: (…) Will there be a United Kingdom in the future? Discuss.
p. 77: (…) Discuss the future of Northern Ireland. Will it remain in the UK?
p. 106: "Many celebrities are involved in charity work only to gain media attention." Discuss this statement and give examples to support your point of view.
p. 107: Discuss this statement: "The power of the press is great, but not as great as the power of suppress." Lord Northcliffe (1865-1922)
p. 113: "The electoral system in Britain is undemocratic." Discuss this statement.
p. 130: In Paradise Lost (1667) John Milton claimed that it is: "Better to reign in hell, than serve in heaven." What do you think he meant by this? Do you think Macbeth would agree with Milton? Why/Why not? Support your point of view with examples.
p. 155: "There are huge differences between the fifty states. It would be more correct to say that the USA is a union of fifty separate nations rather than one nation." Using the information you found in tasks 1 and 2, discuss this statement.
p. 176: (…) Make a comparison between [the Iraqi war] and the Vietnam war more than thirty years earlier. In your opinion, will the Iraqi war be the new Vietnam? Or: Ian Hay (…) claimed: "War is hell, and all that, but it has a good deal to recommend it. It wipes out all the small nuances of peacetime." Discuss this statement.
p. 205: Christmas is for most people a time of family traditions. Do you think these kinds of repeated rituals are important and/or necessary for us? Are they crucial in the building of a character?
p. 210: Did Malcolm X, Martin Luther King or the Black Panthers change America?

p. 215: Find out about methods of non-violent protest and who practised them. Do you think these methods work? Why/why not?
p. 276: In his novel The Trial (1925) Franz Kafka states: "It's often better to be in chains than to be free." Do you agree? Discuss his statement.

Argumentative talk/presentation: 4
p. 152: Write an essay or speech encouraging young people to "live deliberately".
p. 224: (…) Write a speech to perform in class. Entitle your speech "I have a dream…".
p. 230: Give a speech on any subject – the idea is to convince your classmates. (…)
p. 278: Write (…) a persuasive speech about what should come first in a person's life. (…)

Persuasive essay: 4
p. 152: Write an essay or speech encouraging young people to "live deliberately".
p. 205: (…) Do you think [Amy Tan's mum] gives her daughter a good piece of advice? Write an article in which you argue your point of view.
p. 278: Write a letter of protest for a cause you are concerned about (…).
p. 294: Write an article about a teenage issue you are concerned about. Try to convince your readers to support your point of view.

Letter to the Editor: 2
p. 77: (…) Imagine you were an Irish worker in New York or Boston in 1871 and write a letter to the editor of Harper's Weekly. (…)
p. 329: Write a letter to the editor where you argue for or against these nuclear tests.

Advertisement: 1
p. 309: Imagine you are an Australian farmer. Write an ad in the personals where you present yourself and your farm as the perfect place for a new bride or groom. (…) Or: Write a personal ad where you present yourself. (…)

Information brochure: 1
p. 243: Which English-speaking country would you like to visit or study in? Research your country,

present it and try to persuade your class members to go to "your" country.

Story: 10
p. 15: Write a short text based on the painting and the title of this chapter – "No Man is and Island".
p. 20: Choose task one or two and write the story from great-grand-mother Esperanza's point of view.
p. 23: Start where the protagonist sits down on the empty seat and write a new ending to the story. Or: Write the story of the "Empty Seat" from the point of view of the crying woman or a different passenger.
p. 145: Write a more detailed story about the shoes. Or: Write your own six-word story.
p. 171: Write a short story on one of the listed topics within American history.
p. 221: Continue the story [Desirée's Baby].
p. 236: (…) Let your imagination inspire you to write a story in which you include an unexpected turn, a so-called twist. (…)
p. 302: Imagine that Gideon had shared his knowledge about the cure for the snake bite. Write a story where you describe what happened next. (…)
p. 315: Write a story about the drover. (…) Or: Continue writing the story. (…) Or: Write the story from the boy's point of view. (…)
p. 354: Write your own story, in which you explain one of these quotes.

Novel excerpt: 2
p. 98: Write a scene from this chapter from Alicia's point of view.
p. 200: Imagine that 10 years have passed for Mamacita and her family. What has happened? Write a text with the title "Home".

Biography: 9
p. 119: Using the Internet and other sources, research [Shakespeare's] life (…).
p. 132: Research your author or period and present your topic to the class.
p. 208: Rosa Parks was once asked why she refused to give up her seat to a white man. She replied: "I was simply too tired." Use her reply as the title for a text.

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p. 210: Find more information about the Black Panthers, Malcolm X or Martin Luther King.
p. 276: (…) Prepare a multimedia text about [Nelson Mandela] and his life, and present it in class.
p. 278: Can you think of other Nobel Laureates who sacrificed their lives or time with their families to make the world a better place? (…) Present your findings and your opinion in class.
p. 302: Go to our website and find out more about Doris Lessing and her authorship. Prepare a presentation to be made in class.
p. 317: Present a famous Aborigine, using a multimedia text. (…)
p. 332: Write a text about an imaginary person where you make use of as many capitalised words as possible. (…)

Play/film script: 11
p. 23: Write your own "Empty Seat" script. (…)
p. 55: Write a short screenplay where the reason for Michael's sadness is revealed. (…)
p. 98: Write and perform a one-act play depicting one of the following scenes in the novel. (…)
p. 120: Write a short play where you make use of the traditional pattern of a tragedy.
p. 120: Using John S. Sargent's painting of Lady Macbeth as a point of departure, write or act out the thoughts she has.
p. 122: Rewrite the scene using modern English and modern characters.
p. 130: Pretend you are a director of Macbeth. Write a text in which you give your stage directions for the play or the film. (…)
p. 133: Write your own play using a Pinteresque style. (…) Or, write this play using Shakespeare's language.
p. 133: Write a screenplay (…).
p. 171: Write a one-act play on one of the listed topics within American history
p. 265: Write and act out a Bollywood movie scene. (…) Or: Use the photo from the movie "Saawariya" as your point of departure. Write a script for the two of them.

Cartoon/comic strip: 4
p. 63: Make a comic strip inspired by this story.

p. 120: (…) draw a cartoon to illustrate [your play].
p. 130: Make your own cartoon based on a different play by Shakespeare.
p. 165: Draw your own history of (a place you choose). (…) Or: Are you good at cartoon animations? Film your "history of…" and show it to your class.

Poem: 11
p. 45: Write your own poem based on a fairy-tale.
p. 98: Write a poem or text about something related to this chapter: e.g. growing up, feeling small, needing your parents, having to make difficult decisions.
p. 119: Writing sonnets is not an easy task. Try writing one (…).
p. 135: Go online and visit one of the world's famous galleries. Then pick a painting and write your own poem about it (…).
p. 158: With a group, share your favourite lines and words. Then put them together into a poem of your own to be performed for the rest of the class. Or: Write your own poem with the title "Dreams" or "America".
p. 180: Compare the poem to the pictures on this page from Arlington cemetery. Write down all of your thoughts. Put them together with your neighbour's thoughts and write your own poem or text.
p. 215: Write a poem about the sit-in.
p. 259: Write a poem, dialogue or rap using as much Patwa as you can. (…)
p. 278: Write a poem entitled "My Country".
p. 290: Choose one of the Viewpoints sentences as an inspiration for your own text. It could be a poem, a rap or a personal reflection.
p. 325: Choose your favourite line or word and write a new poem. (…). Or: (…) Write a poem describing your forest.

Song lyrics: 2
p. 259: Write a poem, dialogue or rap using as much Patwa as you can. (…)
p. 290: Choose one of the Viewpoints sentences as an inspiration for your own text. It could be a poem, a rap or a personal reflection.

Joke/humorous text: 1
p. 55: Write two excuses: one proper one and one crazy one.

Personal text: 15
p. 20: Who are you? Pick three items and take a picture of them. Write a text about why you have chosen these items and what they say about you.
p. 20: Inspired by the text "My Name", write a short text about your name.
p. 30: Use this quote as an inspiration for a personal text.
p. 34: Use the notes from your walk to write a short text, where the road is the theme.
p. 55: Write a personal text from Michael's point of view, where he describes what is troubling him.
p. 47: Think about your own language learning. (…) Are there situations that make you feel you want to learn more? Have you ever made a mistake like the one the narrator made? Write or talk about it.
p. 50: Write a text about your English where you reflect upon the following questions: What do I know already (…).
p. 152: Imagine you are Chris's best friend/mother/sister/girlfriend. Write your thoughts after you learn of his disappearance. What do you think could have happened to him? Why do you think he left?
p. 176: Imagine you are Tim on the Rainy River. Write down the many thoughts that go through you mind as you contemplate what to do.
p. 180: Compare the poem to the pictures on this page from Arlington cemetery. Write down all of your thoughts. Put them together with your neighbour's thoughts and write your own poem or text.
p. 264: Imagine you lived behind one of these doors. Describe your life. (…)
p. 272: Write your own autobiography.
p. 290: Choose one of the Viewpoints sentences as an inspiration for your own text. It could be a poem, a rap or a personal reflection.
p. 336: Write a paragraph about what you did last weekend. (…)
p. 354: (A selection of options for personal text.)

Diary: 5
p. 83: Imagine that the Giant kept a diary. Imagine that he is sitting in his castle and winter is at its worst. Write a diary entry from one of these days. Then write another entry from that day that he heard the bird chirp again. (2)
p. 152: Chris kept a diary. Write his last entry.
p. 171: Write a diary entry on one of the listed topics within American history.
p. 205: Imagine you are Robert. Write a diary entry about this dinner party from his point of view. (…)

Blog front page/blog entry: 1
p. 107: Write a blog of your own about a topic of your choice. Or: Answer or write a comment on someone else's blog. (…)

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Factual text: 10
p. 50: Give a short oral presentation of an English speaking country (…).
p. 147: [C]hoose a sport and describe how it is played.
p. 185: Find out about one of the following and make notes. Present your findings to the rest of the class (The IRA, the Ulster Republican Army …).
p. 189: On the Internet, search for information about ONE of the following Asian religions (…). Write down ten facts about this religion and present them in class.
p. 208: Write a textbook page, include text, illustrations and tasks.
p. 220: (…) Find out more about a big American company and present your findings to the rest of the class. (…)
p. 227: Find out more about the organisation UNAIDS (…). Use more than one source and write a short summary of your findings.
p. 230: Go to the *Experience* website where you will find links to international organizations working for world peace. Choose one of them and present it to your class.
p. 270: Study the text from USA today and write down the types of damages caused by hurricanes.
p. 332: Use the painting as a starting point for a text. You could

write a poem, a short story or a factual text.

Report: 4
p. 27: Write a progress report about yourself.
p. 140: Write the report the school Supervisor wrote after having inspected Mr Obi's school. (…)
p. 200: [Write] a short text on Norwegian results in the PISA programme.
p. 258: Write a report on your use of media.

Summary: 4
p. 82: Interview your parents and/or grandparents about the music they listened to when they were your age. Make a summary in English.
p. 160: Write a summary of 8-10 sentences of the main events of the story.
p. 260: Find an amusing story on the Internet and summarize it.
p. 280: Take notes (…) and sum up the story in a paragraph (…).
p. 322: Sum up the conversation between Happy and Biff.

Map/schematic outline/chart/ table of statistics: 1
p. 152: Based on the following information, make a pie chart which reflects the importance of the different ethnic groups in the US.

Expository article: 3
p. 160: Comparison of Sojourner Truth's and Martin Luther King's speeches.
p. 162: Write 2-3 paragraphs explaining how attitudes towards African-Americans in the USA have changed since the 1950s.
p. 258: Select one mass medium. Start with information that you find in the text, but find out more on your own and write an article about it.

Expository talk/presentation: 5
p. 147: [G]ive a mini talk in which you compare the Olympic Games of ancient Greece with those of modern times.
p. 162: [M]ake a power point presentation of the most important events in Black American history.
p. 208: Choose a topic from [your favourite] subject and present it in English (…). Make a power point

presentation; include main points, illustrations and/or sound.
p. 270: Cross-curricular work (on environmental problems). (…) Finally, give a short oral presentation for the other group members where you present causes, consequences and possible solutions to the problem.
p. 270: Visit Greenpeace's webpage. Try to find out more about the organization (…). Do you know other environmental organizations? Try to find information about them too. Present your information in groups.

Analysis of literature or film: 12
p. 121: Analysis of "A Great Day"
p. 123: Write an essay about this short story in which you briefly introduce the story and its setting. Then sum up the plot, describe the two main characters, and introduce the main theme(s) of the story. In your conclusion, state whether you liked the story or not, explaining your views.
p. 152: Watch the film *Crash* (…). Analyse the film in groups. (…)
p. 189: Study the painting on page 186. Write a short text in which you describe it (…).
p. 280: Comparing multi-media versions of the legend of King Arthur.
p. 300: Choose three or four names from the list [of Dickens characters] and write descriptions that you think fit the name.
p. 301: Look at the drawing of Uriah Heep from David Copperfield and write a character description of him.
p. 310: Who is the main character [of "Her First Ball"]? Write down what we learn about her.
p. 311: Write an essay in which you analyse "Her First Ball". (…)
p. 322: Make a description of the two characters in the excerpt. (…)
p. 331: Describing a picture: Mona Lisa by Leonardo da Vinci
p. 332: Choose one of the paintings on the next page or find another one on the *Experience* website. Describe the painting using the strategy points on describing paintings in the toolbox.

News report: 2
p. 146: Imagine you were present when either Jesse Owens, Cathy Freeman or Usain Bolt won their

gold medals. Write a newspaper article about the occasion.
p. 258: The nine o'clock news: In groups of four or more, make a news broadcast (TV or radio). (…)

Formal letter: 3
p. 110: Formal letter to the city council about teen curfews.
p. 199: Imagine that your family is moving abroad for a year. Write a formal letter to one of the schools you have visited on the Internet (…).
p. 212: Imagine yourself ten years from now, and write an application with a CV for the job.

Personal letter: 5
p. 17: (…) you write a postcard to a friend or a relative about what the place was like and what you have done there.
p. 27: (…) Write a letter from Yolanda to her friend Maria back in the Dominican Republic, describing how she gets on in New York now.
p. 78: Christine writes a letter to her (ex-)boyfriend (…)
p. 123: Fred (…) writes a letter to Mary (…).
p. 185: Write a letter from Sinead in which she introduces herself in the same way as Mark does.

Dialogue/interview: 4
p. 76: Make a role play where a daughter or son tells his/her parents something which is difficult to say and difficult for the others to accept.
p. 162: Search the Internet for interviews with Alice Walker. Put together questions and answers from two or more interviews and act out your interview in class.
p. 252: You are a newspaper journalist and have been granted an interview with a member of the British royal family (…).
p. 316: Find information about a famous actor or film director and make a fictitious interview with him or her. (…)

Instructional text: 4
p. 27: How can students [of EFL] improve their language skills? Make an illustrated poster with a list of suggestions to hang on your classroom wall.
p. 67: Answer from an advice column.
p. 212: Advice for job interview.

p. 310: List and explain five things to do and five things NOT to do at your first ball.

Argumentative talk/present.: 1
p. 111: You have been asked to give a talk at an international youth conference about the degree of youth violence in your country. Draft a talk (…). End your talk by saying what you think is necessary to create a peaceful youth culture.

Letter to the Editor: 3
p. 252: Write a letter to the editor of an international youth magazine, expressing your views on monarchies.
p. 258: Write a letter to the editor where you comment on the use of various media among today's youth.
p. 284: (…) There is a debate in Britain about whether pupils should read modern literature, factual texts, or classical literature in their English classes. Write a text to be sent to the Guardian about this issue. (…)

Short opinion statement: 2
p. 82: Write a paragraph on one of the following topics (…)
p. 175: Write a paragraph on one of the following topic sentences (…).

Persuasive essay: 1
p. 111: In your opinion, what is the best way to curb teen violence? Write a paragraph where you present what you think is a good measure and give reasons why you think it will have an effect.

Review of literature or film: 2
p. 151: You have been asked to review a Norwegian film for an international film magazine. Write the review.
p. 300: Watch a film adaptation of a Dickens novel and write a review.

Advertisement: 2
p. 212: Make an advertisement for a job you would like to have in the future.
p. 214: Job description for seasonal work.

Information brochure: 1
p. 228: What makes South Africa such an attractive tourist country? Use the Internet or other sources to

make a poster, travel brochure, or power point presentation in which you try to convince tourists that this is a country worth visiting.

Story: 7
p. 27: Write a short text (e.g. a short story, a poem or a rap) about learning a foreign language. (…)
p. 97: Write a story with one of these titles (…).
p. 123: Reread the scene in the story where Ken climbs out of the boat and Fred climbs back in. Then write a new ending to the story.
p. 236: Check the toolbox (…) on how to write a short story. Then write a short story starting with one of the following sentences (…).
p. 260: (…) Invent a hoax (…).
p. 300: Invent characters yourself! Names and descriptions, please.
p. 332: Use the painting as a starting point for a text. You could write a poem, a short story or a factual text.

Biography: 10
p. 83: Give a mini-talk about your favourite artist.
p. 98: Do you know of any other famous detectives from the world of crime fiction or film? Give a short presentation of him/her/them.
p. 147: Give a mini-talk about the sportsman/woman you admire the most (…).
p. 152: Choose a famous Hispanic American (…). Find information about the person of your choice, and then give an oral presentation of him/her to the rest of the class. Try to "spice up" your presentation with photos or music.
p. 162: Find out more about Sojourner Truth or Martin Luther King Jr and present your findings in class (…)
p. 251: Choose one [king or queen] and write a caption to go with the picture like the ones on the next page.
p. 300: Find out more about Charles Dickens and write a portrait of him.
p. 301: Study the picture of Charles Dickens. Describe his appearance and try to imagine what kind of person he was.
p. 249: Search British online newspapers for news about the Royal Family. Present the news story to the rest of the class.

p. 332: Who was Leonardo da Vinci? Give an introduction to this artist's life and works.

Play/film script: 3
p. 140: Film script: Choose a scene from the short story and explain how you would film it. (…)
p. 300: In pairs, write the script for a conversation between Miss Havisham and Scrooge (…).
p. 316: Film script: Plan a trailer to promote a film you have seen recently. (…)

Poem: 5
p. 27: Write a short text (e.g. a short story, a poem or a rap) about learning a foreign language. (…)
p. 140: Write a poem on the theme modern/traditional (…).
p. 244: Study Time by Ronald Reagan. Can you write a similar poem that involves your life?
p. 332: Use the painting as a starting point for a text. You could write a poem, a short story or a factual text.
p. 336: Write a personal text or a poem entitled "The Road Taken".

Song lyrics: 1
p. 27: Write a short text (e.g. a short story, a poem or a rap) about learning a foreign language. (…)

Personal text: 4
p. 22: Write a short text where you state which version you prefer – and why.
p. 214: Imagine the type of work you will be doing ten years from now, and write a personal text about a day at work.
p. 300: Present yourself in a rich and colourful language. Exaggerations are acceptable.
p. 336: Write a personal text or a poem entitled "The Road Taken".

Diary: 2
p. 244: Study the poem and use the text to describe the workday of a President, for instance as a diary entry.
p. 258: Write a log this week – how much do you use the various media?

Targets website – surface level

Factual text: 4

Descriptions of places in Australia and India.
Read the 10 important periods in Australian history. Then rewrite the bullet points into a continuous text.
Choose cricket (or another sport, if you must), study the topic, and make a Multimodal presentation.
Make a Multimodal presentation of your favourite music.
Find information about Canada and make a Multimodal presentation to use in class or in a group.

Report: 3
Write a paragraph about [an] imagined situation.
Study the model report below. Then write your own report to the student council.
Try to find out and write a report on what the two major political parties', The Labour Party's and the Conservative Party's, views were on three of the above mentioned issues in the election campaign of 2005.

Summary: 4
Listen to the interview of Roald Dahl and write a brief summary.
Sum up the arguments for and against stricter dress code at schools in Barbados.
Write a short summary of the news you found.
Read "Gandhi - a film review" in the textbook twice. Make sure you understand the main points. Then write a summary of the text.

Map/schematic outline/chart/table of statistics: 1
Create a chart showing distribution of world religions.

Expository article: 3
Write a short article for your school paper about how the yellow ribbon became a national folk symbol.
Take 15 minutes to find information about Ghana. Then write a short article.
Use the two articles to write a text explaining who The Guildford Four were, and why Tony Blair made an apology to them.

Expository talk/presentation: 5
Prepare an oral presentation based on your findings.

Caribbean London: Sum up the points in a mini talk in pairs.
Use the Internet and find statistics concerning drowning. Then make a presentation showing your findings and your comments.
Find important persons and current issues in Canada. Study them, and present them in class.
Use these notes to present and compare the two newspapers of your choice for the rest of the class.

Analysis of literature or film: 3
Write a paragraph in which you compare and contrast the two pictures and discuss how they portray women in Islamic countries.
Literary analysis of Good Advice is Rarer than Rubies.
Description of William Blake's painting.

News report: 5
Search for information about Monkey Biz and Bigger than Barbie on the Internet and write a news article about the projects.
Apply your knowledge by writing a news report based on a picture
Use film clips in Creaza or shoot your own and upload them to "My media files". Plan a manuscript for the news report first and rehearse a few times before recording it.
Prepare a short news summary and record it on Creaza. Present your news reports in class.

Formal letter: 2
Study the model letter. Then write your own formal letter to your local newspaper.
Based on the model application on the left, write your own job application for a job you would like to get.

Dialogue/interview: 1
Write down five questions that you would ask your favourite music artist, and the answers you think she/he would have given.

Argumentative article: 2
After watching the British Army's recruitment video: Write a summary of what you think it promises, and try to explain why such promises are particularly attractive to young people.
Write two or three paragraphs about the topic "The Modern

Pirates - a Romantic Gang of Adventurers?"

Argumentative talk/presentation: 1
Use Creaza or another digital tool to create an audio-visual presentation that contains non-violent protest or persuasion.

Short opinion statement: 2
Write an insert to a discussion forum on the topic of football hooliganism.
Compare the websites of the two Premier League football teams Manchester United and Liverpool. Which website do you like the best? Compare the class results.

Persuasive essay: 1
Violence on the Screen: Many people argue that there is too much violence in movies. Young people may pick up dangerous ideas when they watch such films. What do you think? Sum up your view in a short text.

Letter to the editor: 1
Write a letter to the editor of a local newspaper in which you discuss the pros and cons of becoming a professional footballer at such an early age.

Review of literature or film: 1
My Favourite Movie: What is the best movie you've ever seen? Write a description of it. Try to convince your readers that this is really a film worth seeing.

Story: 5
Write a story: Use the picture (left) and write a suitable story with a suitable title.
Here are some pictures that give a glimpse of everyday life under the apartheid regime. Let these inspire you to write a story about "A Day in the Life of ..."
Use your imagination and as many irregular verbs (at least twenty!) as you can in the past tense and continue this story.
Gerard Sekoto's paintings are said to depict the life of black South Africans. Write a story based on any of the paintings by Sekoto.
Use one of the following pictures as an inspiration to write your own science fiction story, either alone or with a classmate.

Biography: 1

U2: Make a presentation with sound and images for your class.

Poem: 1
Have a go at writing your own rhymed poems.

Passage website – surface level

Factual text: 4
Have you ever played for a sports club? Write a short text about that club or another club you know well. (…)
Factual text about Boston and Los Angeles.
Find key facts about an American state.
In gathering information about Boston and Los Angeles you came across several topics which you are interested in finding more information about. Find out as much as you can about one of the following topics and present your findings to the class or to your group. (…)

Report: 1
Re-write the story of the Billy Goats Gruff as a report to be given at the annual meeting of The International Brotherhood of Trolls.

Summary: 3
Write a summary of Oprah Winfrey's interview with Michael Jackson.
Paraphrase the fable "The Little Red Hen".
Read the article [English in Norway]. Then write a brief summary (…).

Map/schematic outline/chart/table of statistics: 1
Everyone in class writes down their favourite car on a piece of paper. Try to be as precise as possible (brand, model, colour). Collect the pieces of paper and sum up the answers on the board. Then make a chart presenting the results.

Expository article: 3
Go to the United Nations site. Select (…) up to six individual countries that you would like to compare. The next step is to choose a category (population, economy, health, technology or

environment), and when you have done that, you will get a list of statistics to choose from. Make a note of any information you find interesting or surprising.
(…) Create an oral or written presentation of your chosen school.
Use some of the links given on the BBC site to find out more about one of the following topics [in US history]. Make a short written or oral report.

Expository talk/presentation: 2
Use some of the links given on the BBC site to find out more about one of the following topics [in US history]. Make a short written or oral report.
Group work: find information on a chosen topic from Ireland/Northern Ireland. Make a wall poster or give a talk to the rest of the class.

Analysis of literature or film: 4
Analysing love poems: A Red, Red Rose by Robert Burns; Men by Dorothy Parker, and To Women As Far As I'm Concerned by D. H. Lawrence.
After you have seen the whole film [Billy Elliot]: Work in small groups and discuss these points. Then choose one or two of the points and put down your personal reflections in writing.
Analysis of a chosen film.
Pick out relevant nouns and adjectives from the text [the Sniper] and write a portrait/characterization of the main character. In what way does he change throughout the story?

Personal letter: 1
Letter to a Northern Irish pen pal

Dialogue/interview: 3
Write a dialogue between three people: Alison, Pete and Melanie. Alison and Pete have seen the film and are trying to persuade Melanie to see it or not to see it (…).
Using the words and expressions given in the list, try to make your own short dialogue in Creole.
Write an interview with Tommy Sands.

Instructional text: 1
(…) Transform the messages in activity 1 into written formal messages.

Argumentative article: 2
Some people think an obsession with an activity you love (such as dancing, mountaineering, playing the violin, singing etc.) is dangerous. "Moderation in all things!" they say. What do you think? Write an essay about this. Write an essay on positive and negative aspects of American society today. (…)

Letter to the editor: 1
Choose one of the statements in task 3 and write a letter to an English-language magazine stating and explaining your views.

Information brochure: 1
(…) Create an oral or written presentation of your chosen school.

Review of literature or film: 3
Write a newspaper review of Billy Elliot.
Write a review of a chosen film.
Work in groups of 4. Choose different extracts from his books found on the site below and write a short review of the extract. Present your review to another group.

Story: 4
Write your own story about someone who is determined to go on doing what they love in spite of opposition from their family. Find your own title.
(…) [T]hink out a possible mystery story in your head but write only the first two or three paragraphs. Exchange your paragraphs with three or four others. What conclusions can you draw?
(…) Imagine that you are or know one of these people. Write a short story about what happened to one of them when they came to the USA. (…)
Re-write the story of the Billy Goats Gruff (…)

Biography: 1
Write a short biography of Liam O'Flaherty.

Cartoon/comic strip: 1
Make a cartoon of "The Little Red Hen". (…)

Poem: 1

Write your own poem. Use Whitman's poem as a model (…)

Personal text: 1
In 1913 Baden-Powell visited Scandinavia and other areas. Read about his experiences, and write three paragraphs explaining what impressed him about scouts in Norway, Sweden and Denmark respectively. Again, try not to copy from the original text.

Stunt website – surface level

Factual text: 10
(Behind the Name) Search the website and note down three more facts that are new to you.
In BBC's history section you find a timeline of British imperialism between 1715 and 1835. Choose one event you would like to study closer. (…) Make a short presentation about the event to perform in class.
You have now worked with the Peace Symbol. Do you know any other symbols of peace and unity? Use Google Pics or this collection at Planetpals. Pick one of them and make a multimedia text about it.
Find a topic about everyday life in Britain that you would like to learn about here at Woodlands Junior School's website. Write a short fact-file based on what you have read and share it with your class.
Follow the link to the Official Channel of the Royal Family. Watch one of the videos available there and write a paragraph or two about it.
In the Norton Anthology you can find more information about all literary periods and a number of British authors. Choose a literary period. Take down five facts.
Find out more about the Native Americans. Choose a topic e.g. The Battle of Wounded Knee, The Trail of Tears, an Indian Reservation etc. Give a short oral presentation in class using a power point presentation.
Write a short text using some of the historical facts you are given in the videos about the Oregon trail or life in the West.
Take down 3 facts from this review [of the film Into the Wild].
Listen to a radio program on the National Public Radio called

'Income Growth Seen on Native American Reservations' about increased wealth among Native Americans in the reservations. Take down 5-10 facts. Write an e-mail to your teacher where you give a brief account of this podcast.

Summary: 3
Find an article of interest, read it and write a summary
Go to BBC Northern Ireland website and read one of today's news reports. Write a short summary and tell your partner what the article says.
Read one of the historical articles about frontier life and give a short summary of it to your fellow students, or write about it.

Report: 2
When you have watched your episode, present what you have learned to other students or to your teacher in a very brief report.
Research an author and his/her work: Present your findings to your class or in a short report to your teacher.

Map/schematic outline/chart/table of statistics: 1
(Inspired by Graphjam) Make similar charts called "What Kids Learn about the Sámi in Norwegian Elementary School" (…).

Expository article: 5
Read a text [in The New Yorker] and write a short text where you tell what it is about. Who wrote the text? Which genre is it? Is it for example a persuasive text, an informative one or a descriptive one? What can you say about the language? Is it for instance formal or informal?
Make a comparison between the ads on your profile and those on one of your classmates' profiles. Are there any similarities or are they very different? Write a short text where you discuss possible reasons for these similarities or differences. Include at least five examples.
Go to BBC Educational website and find information about where the different groups of immigrants live. Are specific groups found in specific areas? Describe your findings.

What is the government's Teenage Pregnancy Strategy? (…) Comment on your findings.
(…) Compare the stances of Barack Obama with Newt Gingrich and Mitt Romney. List at least three different political views between Obama and the Republican candidates.

Expository talk/presentation: 15
On April 15 1989 the greatest tragedy in Liverpool F.C.'s history occurred. 95 supporters died at Hillsborough Stadium in what was supposed to be a joyous occasion. Use the Internet to find out more about what happened during this dark chapter in British football history. Make a Powerpoint presentation and give a talk in class.
Go to the United Nations website and find the "In-Focus" column. Choose the one issue you want to know more about and give a short presentation to your class.
How will the UK population develop in the future? Use Internet and make a presentation in the class.
Please choose one of the periods that influenced the Welsh language on BBC Wales History and give a short presentation in your class.
Who is the prime minister of the UK today? Make a web search and find out what party he or she represents. What is on his or her agenda right now, and what are his or her actions? Share your findings with your class.
Did you pay attention to the UK Parliamentary Expenses Scandal in 2009? Prepare an oral presentation about the expenses after you have done thorough research.
In the Norton Anthology you can find more information about all literary periods and a number of British authors. Choose a literary period. Take down five facts. Give a one minute talk to your class.
(…) [C]hoose a historic period that you would like to learn more about. Prepare a short PowerPoint presentation for your class.
When you have completed your research [of the Commonwealth], make a Multimodal presentation to show your class.
Below is a chart displaying the population of the UK in 2001. Use the Internet to find an updated population count and compare the

two charts. Present your findings in class.
Search the Internet for information about the Irish Potato Famine. Why did the potato crops fail year after year? What were the consequences of this disaster and how did it change Ireland? Present your findings in class.
Below is a chart displaying labour market status for different ethnic groups in the UK. The figures are from March 2012 for young people aged 16-24. Study the chart. Give a presentation where you talk about your findings.
Go to the websites below and then prepare an in-depth study of the Heysel Stadium [or Hillsborough] Disaster. You could for example take your class through the events minute by minute, or give a more general overview
Make a PowerPoint presentation [of one of the following topics from Irish/Northern Irish history] in which you also provide illustrations, photos and charts.
Why do you think that there has been a civil war in Northern Ireland for more than 40 years? Why are the beliefs of the Irish Catholics and Protestants so incompatible? Use the Internet or other sources to take a closer look at the Troubles. Make a PowerPoint presentation in which you give an overview.
Have you heard about the prestigious Eton College just west of London? Follow this link to the article 'A New Kind of Elite' in Time magazine and make a Multimodal presentation to show your class.

Analysis of literature or film: 14
Take a picture with the title «No Man is an Island». Present it to your class and explain the motive.
Analyse the story using the terms you find in the section "Short Story Analysis" on page 23 in *Stunt.*
Write a movie analysis of Dead Poets Society.
Analyse the picture ['Gather ye rosebuds while ye may' by John William Waterhouse (1908)] (…).
Find some information about one of Roald Dahl's books that you have not heard of before. Find out who and what it is about. Write a short text about the book and tell

whether you would like to read it or not. (…)
On The Quotations Page you can read many of Oscar Wilde's quotes. Choose your favourite one and write down your interpretation of it.
Write a description of [Lady Macbeth's] dress. Or: Write a description of her crown.
Pinter also wrote a selection of poetry. Choose the poem you like the most and make an analysis.
«The Story behind My Picture». Pretend that you are the photographer who immortalised this moment on film. Give a talk at a photography conference in which you describe the components of your picture.
Read the Hemingway quotes. Find the one you like the best and write a short text about why you think this is a good quote.
Analyse the picture [9/11 motive].
Analyse the picture on page 181 in your textbook (…).
Analyse the picture [of the segregated drinking fountains].
Choose one picture and analyse it in as much detail as possible.

News report: 5
How would you present a traditional Norwegian? Do one or more of the exercises below. Make your own video clip, cartoon, skit or play, or news report.
Write an article for the newspaper's sport section about this picture [photo of a football team scoring a goal]. Or: Write the script for the radio broadcast of this match and perform it in front of your classmates.
Have a look at the photographs in the photo carousel. Choose one of them, work with it and then present the picture to your classmates. You can present it any way you like (some suggestions could be: as a story, a news report, or as if you were a photojournalist).
This picture [of 9/11] may be seen as a story or a text. Write the text of the picture – it could be any kind of text: poem, newspaper article, short story, narrative, song lyrics, movie script etc.
Read through the information about several of the events on the [Civil Rights Movement's] timeline. Choose one – or more –

and (…) make a «radio broadcast» [or] a newspaper article.

Dialogue/interview: 7
Write a dialogue between yourself and the young lady in the picture [Gather ye rosebuds while ye may]
If you could have interviewed Mark Haddon, what would you have asked him?
Interview one of your classmates.
Listen to the interview and think of 5 questions you would have asked Monica Ali if you were interviewing her.
Watch the video about teenage dads on Teachfind. If you were to meet these three young men, what are three questions you would ask them?
Write down a dialogue between yourself and Lady Macbeth.
Write the inner dialogue between the soldier and one of the names on the [Vietnam Memorial] nameplate. Or: Write the dialogue between the soldier and the person holding a hand on his shoulder.

Argumentative article: 3
Choose three of the search results you were given, and write a short text about each, in which you discuss to what extent you consider the source reliable or not.
When sub-culture becomes mainstream culture, you could either claim that it has lost its roots or that its influence has increased. What do you think? (…) Write a paper on this theme or discuss in class.
(…) Is it easier to get accepted by the main culture if you are white? And is it right to, like Eminem and Elvis, spread another people's culture? Should each ethnicity/culture stick to its own culture or is it a good thing to exchange? Write an essay/paper on the subject. (…)

Argumentative talk/presentation: 6
Are you familiar with the No Child Left Behind policy in American schools? Find out more on Wikipedia. At YouTube you can watch a video with people critizicing the project. What are the arguments of those who dislike the policy? Can it be compared to the Norwegian policy of "Nasjonale prøver"? Then give a presentation in class.

Form groups of four or five. Imagine that you are on a panel show focusing on the conflict between Catholics and Protestants. Your assignment is to highlight the different aspects of the conflict in Ulster. One tip could be to view the conflict from a historical, religious, financial and cultural angle. The main objective of the contestants should be to successfully persuade their opponents.
You probably have a favorite movie. Present this movie and reasons why you like it in a film review or as an oral presentation.
Write a text from this Native American's grandson's perspective. It could be any kind of text, really – but one suggestion is to pretend this is a presentation or speech given by the grandson.
Do some research about your own heritage. Write a presentation or speech dedicated to one of your grandparents or great grandparents.
Write and give a speech for a group that is discriminated against.

Short opinion statement: 1
On The Quotations Page you can read many of Oscar Wilde's quotes. Write a short text where the idea of this quote is captured.

Persuasive essay: 1
How would you feel if your native language were in danger of being extinct and what should people do to save their languages?

Review of literature or film: 2
Make a search on the web and find another picture painted by John Collier. Use this picture as an inspiration for your own text. You can choose any genre for your text, like book review, poem, short short story, rap, narrative etc.
You probably have a favorite movie. Present this movie and reasons why you like it in a film review or as an oral presentation.

Story: 7
Write down the thoughts of the person in the picture [Gather ye rosebuds while ye may].
Write a text of your own choice (poem, short story, song etc.).
Make your own text inspired by this poem! Use the bold words in the text below as an inspiration. The text can be a short story, a

personal reflection, a tale, a poem or another genre.
Make a search on the web and find another picture painted by John Collier. Use this picture as an inspiration for your own text. You can choose any genre for your text, like book review, poem, short short story, rap, narrative etc.
[Write] a text of your own choice (poem, short story, song etc.)
Have a look at the photographs in the photo carousel. Choose one of them, work with it and then present the picture to your classmates. You can present it any way you like (some suggestions could be: as a story, a news report, or as if you were a photojournalist).
This picture [of 9/11] may be seen as a story or a text. Write the text of the picture – it could be any kind of text: poem, newspaper article, short story, narrative, song lyrics, movie script etc.

Play/film script: 5
How would you present a traditional Norwegian? Do one or more of the exercises below. Make your own video clip, cartoon, skit or play, or news report.
[In connection with anti-bullying video "This is Me"] Make a similar video about yourself and present it to your class.
Much of Shakespeare's life is a mystery. Use the Internet and other sources to research his life. Present your findings as a written text, a multimedia text, an oral presentation in class, a film or a role play.
This picture may be seen as a story or a text. Write the text of the picture – it could be any kind of text: poem, newspaper article, short story, narrative, song lyrics, movie script etc.
Read through the information about several of the events on the [Civil Rights Movement's] timeline. Choose one – or more – and (…) make a short video.

Biography: 7
Find some information about Roald Dahl's background. Write a little text about him.
Find out more about one of the following authors. Then present your findings in class.
Research an author and his/her work: Present your findings to

your class or in a short report to your teacher.
Make a Facebook profile of one of your classmates (based on the interview).
Use the information in the celebration section to give a brief talk about Bjørge Lillelien and comment on why he is still being quoted and paraphrased.
Much of Shakespeare's life is a mystery. Use the Internet and other sources to research his life. Present your findings as a written text, a multimedia text, an oral presentation in class, a film or a role play.
(…) Choose an incident in Hemingway's life you would like to find out more about. Give a two minute talk in class.

Cartoon/comic strip: 1
How would you present a traditional Norwegian? Do one or more of the exercises below. Make your own video clip, cartoon, skit or play, or news report.

Poem: 7
First, watch 'Def Poetry: Sarah Kay' at You Tube and listen to the girl performing her poem. Then write your own poem about a topic of your choice. (…)
Write a text of your own choice (poem, short story, song etc.).
Make your own text inspired by this poem! Use the bold words in the text below as an inspiration. The text can be a short story, a personal reflection, a tale, a poem or another genre.
Make a search on the web and find another picture painted by John Collier. Use this picture as an inspiration for your own text. You can choose any genre for your text, like book review, poem, short short story, rap, narrative etc.
 [Write] a text of your own choice (poem, short story, song etc.).
Write your own poem about the painting [the Fall of Icarus by Brueghel].
This picture [of 9/11] may be seen as a story or a text. Write the text of the picture – it could be any kind of text: poem, newspaper article, short story, narrative, song lyrics, movie script etc.

Song lyrics: 4
Write a text of your own choice (poem, short story, song etc.)

Make a search on the web and find another picture painted by John Collier. Use this picture as an inspiration for your own text. You can choose any genre for your text, like book review, poem, short short story, rap, narrative etc. [Write] a text of your own choice (poem, short story, song etc.)
Now try and exchange these words with your own and write your own rap text.

Personal text: 5
Make your own text inspired by this poem! Use the bold words in the text below as an inspiration. The text can be a short story, a personal reflection, a tale, a poem or another genre.
What are your goals in life? (…)
You could (…) write down your ideas in a Word document that you save in a safe folder.
What would you include in the summary of a year? Write a brief "chronicle" of your life last year.
Read through the information about several of the events on the [Civil Rights Movement's] timeline. Choose one – or more – and (…) write an eye-witness account.
Write the thoughts of the soldier [depicted in front of the Vietnam Memorial].

New Experience website – surface level

Factual text: 5
Text describing one of Commonwealth's projects.
Make an encyclopaedia article where you write down your definition of friendship. (…)
Choose one of the regions [in New Zealand] and write down five facts that you find interesting. (…)
Use the Maori info link to make a presentation about the Maoris.
What do you know about the situation in Northern Ireland today?

Summary: 4
So what's your fashion religion? Give a summary of its content and explain it to one of your classmates.
Give a short summary of the legend of Robin Hood and the adventures of his Merry Men (…)

If you have seen the movie "Brokeback Mountain", write a short synopsis of the storyline. Give a brief synopsis of the play [of your dream role].

Timeline: 1
The History of Rock and Pop Music.

Expository article: 5
about the Cuban Missile Crisis. Comparing statistics of obesity between the USA and the rest of the world.
Which similarities do you find between the Sami people and Native Americans?
Describe Te Puni Maori Chief. Then compare him to the Sioux Chief Red Bird. What is similar and what is different?
Why do you think it took so long after the promises made in The Declaration of Independence before everybody really received equal treatment under the law?

Expository talk/presentation: 1
Comparison of Bollywood and Hollywood.

Analysis of literature or film: 13
Have you seen or heard about the film Super Size Me? If so, what are your comments on this motion picture?
Several of the Native American legends have a certain function. Choose a couple of legends and see if you can find the reason why this story was told. Is it mainly entertainment, cultural education or has the legend got a specific message to tell? Note down your thoughts below.
Give a description of the different symbols in the Sioux flag in your own words (…).
Close your eyes while listening to the didgeridoo music. What does it make you think of? Describe the images you got from listening to the music and the atmosphere it created. Note down and describe at least four things.
Analyse three paintings from the Arthurian myths.
Explain this excerpt [from *All's Well that Ends Well*] in modern English, making sure you understand the meaning.
Analysis of Bollywood movie.
Bollywood films – traditional or new wave?

Make a close study of a play by one of [the] dramatists and write a suggestion about how to stage it.

Give a description of a work of contemporary art that you like. Include why you like it.

Give a description of a contemporary work of art that you don't like. Include why you dislike it.

Choose one of Hopper's paintings where you believe there is an element of loneliness. Find a photo online or in your book. Describe how the loneliness is represented. Look through Hopper's scrapbook and find his early painting Eleven AM, 1926 and his late New York Office, 1962. Describe the two paintings. (…) Compare the two paintings. (…)

News report: 1
Write a newspaper article.

Personal letter: 2
 (…) Click the postcard icon to write a postcard from your selected country.

Imagine that residents from another planet contact us. Write a letter to a friend what you experienced the day creatures from another planet visited your town!

Dialogue/interview: 2
Celebrity interview
Describe a meeting between Cathy Freeman and the elders of her culture.

Argumentative article: 1
Do you think there are any problems with "shopping" religions in this way?

Argumentative talk/presentation: 1
What do you think about Valentine's Day? Do you think it is a nice tradition or just a commercial construction? Put down as many arguments for and against the tradition as you can come up with. Then discuss them with a neighbour.

Information brochure: 1
Describe in at least five sentences one of the activities the company [Fishing in New Zealand] offers.

Story: 1

Write a fantasy story (…)

Novel excerpt: 1
You are an author who has just started writing a novel about immigration. (…) Write a passage about the journey to the US or what the first few days or weeks there are like for this person.

Biography: 1
Choose one of the guides and write down at least three facts about this person. (…)

Personal text: 5
Would you like to spend your holiday fishing in New Zealand? Give reasons for your answer.
(…) Describe your dream holiday.
Have you experienced any of these problems [between lovers of different faiths or philosophies of life] yourself, or do you know anyone who has? How did you/they handle them?
My dream role.
(…) Write a few lines on how you experience loneliness.

Appendix III: Description of textbooks and websites

Textbooks, Reform 94

Targets, R94

Aschehoug's material for EFL in the first year of upper secondary school, general area of study, consists of a textbook, a workbook, student's and teacher's CDs, teacher's resource file, and web resources. Only the printed material aimed at the students, however, was included in my corpus material, i.e. the textbook and the workbook. The textbook is 285 pages long, with four main chapters: *Contact and Conflict; There and Then; Values and Beliefs,* and *Work and Leisure.* Each chapter is introduced by key words referring to topics treated in the chapter and how they relate to learning targets stated in the EFL subject curriculum. The tasks in the textbook concern for the most part topical content and skills related to text competence. The *Targets* workbook, which consists of 179 pages divided into the same chapters and sub-sections, contains a broad range of tasks within usage, vocabulary, grammar, and text construction.

Passage, R94

Unlike the other three R94 textbooks, which are divided into a textbook and a workbook, *Passage* has all texts and tasks integrated in a hardback volume of 356 pages. It has 10 chapters: *Starting a Journey; Teen Matters – Teens Matter!; School Days – School Daze?; Off to Work; Passage in Time; The Age of Communication; Passage to the USA; Passage to the United Kingdom; On the Ball; Passage to the English-speaking World.* Within the chapters, each text or group of texts is followed by a page with the headline *Activities*. The subcategories of these activities vary among, for instance, *Understanding the story*, *Improve your language, Pen to paper* and *Act it out*.

Gaining Ground, R94

The textbook set consists of a 272-page hardback textbook and a paperback workbook of 247 pages. Glossaries, tasks and explanations of grammar and usage are placed in the workbook, which also contains maps, schematic outlines, samples of formal letters, and facsimiles of advertisements. The textbook has ten chapters: *My Love Is Like; I Hear America Singing; The First Americans; The Woods Are Lovely; Dark and Deep; Oh, to Be in England; Be the Best of Whatever You Are!; Can We Talk about It?; Different Faces and Different Names; Two Roads Diverged* and *Individual Reading.* The *Gaining Ground* workbook is organised according to the same chapters and lists various 'before reading' and 'after reading' tasks related to the texts provided by the textbook.

Flying Colours, R94

The textbook is 257 pages long; the workbook has 260 pages. Both books are divided into the following chapters: *Challenge; Discover America; American Ways of Life; American Dreams and Realities; Introducing Britain; Living in Britain; British Options and Realities* and *Fact and Fiction.* The majority of texts for reception are found in the textbook, where factual or

literary texts are introduced by a short biography or introductory text, and often supplemented by a short fact file with the headline 'Did you know?' The workbook contains a smaller proportion of the texts for reception, as well as all texts for production. Tasks are generally organised according to such categories as 'Think it over', 'Check your understanding', 'Talk about it', 'Find it out' and 'Write it down'.

Textbooks, Knowledge Promotion 2006

Targets, LK06

The *Targets* teaching material as of 2009 consists of a textbook, teacher's CD (not included in the corpus material), and the *Targets* website in the Lokus portal. The 320-page book is divided into seven chapters: *Transitions; Around the World; British Culture and Society; American Culture and Society; First Nations; The English Language* and *Reference Section.* Each chapter starts with a presentation page consisting of an image illustrating the overarching topic and curricular competence aims related to the chapter. At the end of each chapter there are revision tasks, followed by a self-assessment grid. Literary texts are typically introduced by a short biography of the author and, in many cases, a pre-reading activity.

Passage, LK06

The 336-page textbook is structured into six chapters, a glossary of grammatical terms, and a so-called 'toolbox' containing advice on usage, genres, literary terms, etc. The chapters have the following headlines: *Starting out; Global English; On the move; We were here first; The power and the glory* and *Global village.* Most texts are preceded by a pre-reading question to consider, and followed up by activities related to understanding and discussing the topical content, exercises training linguistic and numerical skills and written tasks related to text competence.

Stunt, LK06

The *Stunt* textbook consists of 360 pages divided into five main chapters: *No Man is an Island; The Queen's English; The Dream of a Brave, New World; East is East and West is West* and *Words, words, words* (the last chapter deals with grammar and usage). Texts for reception are typically preceded by a question or an introductory text and followed up by tasks categorised as 'checkpoints', 'viewpoints' or 'creative stunts'.

New Experience, LK06

The 352 pages of the *New Experience* textbook are divided into the following chapters: *English Experience; Personal Experience; Intercultural Experience; Social Experience* and *Experience Art and Literature.*The texts are followed up by tasks divided into activity areas labelled *writing, reading* and *language*. In some of the chapters there are tasks under the heading *choice*, where the student can choose among several genre options for carrying out the writing task. As for linguistic topics, the textbook provides a 'Toolbox' at the end of the last chapter, providing advice on reading and writing, for example, instructions on how to write particular genres.

EFL websites

Targets website

Aschehoug's digital platform is licensed, meaning that schools pay for a teachers' and students' access to the resources. Consequently, the learning resources require a log-in procedure by password, unlike the other educational websites included in the present corpus. The homepage of *Targets* website displays an overview of the different sections; the link anchors of the chapters are placed in a broad, centred column, whereas the ancillary resources are lined up horizontally immediately beneath the title logo. The web resources also include separate sections for project work, additional texts, special texts and tasks relevant to the current month, and *Photo Story* presentations depicting various geographical areas.

The first three chapters, which were included in the corpus material along with the texts directly accessible from the homepage, have the following titles: *Transitions; Around the World* and *British Culture and Society.* Every chapter outlines learning objectives and lists the main texts for reception. Each hyperlink indicated by the name of a text opens to a page providing an audio file of the text and a text file providing a summary or 'short version' of the text, in addition to interactive exercises related to vocabulary, linguistic usage, and content.

Passage website

The *Passage* website is divided into six main chapters. Whereas the *Targets* and *Stunt* websites have literary texts integrated in each chapter and sub-section, the *Passage* and *Experience* websites have sorted literary texts and tasks into separate sections which were included in the corpus material along with the first three chapters. Thus, in addition to the section *Literary Interludes* and the texts which are directly accessible from the homepage, the following chapter sections from the Passage website were included in the corpus material: *Starting Out; Global English* and *On the Move.*
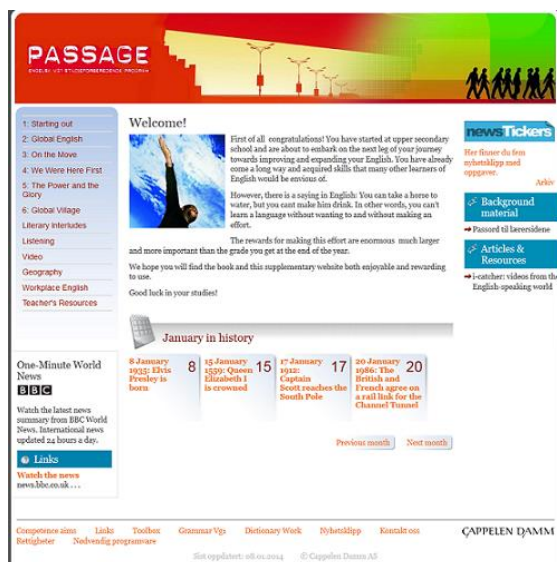
The main chapters contain sub-sections represented in one 'spread' roughly the size of a screenshot. This spread is further divided into sub-sections, where an image at the top illustrates the topic, followed by hyperlinks grouped and arranged according to the following categories: *Activities* (tasks related to the topical content), *Articles and Resources* (miscellaneous documents and linguistic aids), *Background Material* (links to reference material), *Listening* (audio clips), *Attachments* (simple texts related to the topic), and *Links* (in-depth material, news articles, etc.). Each sub-section contains a video clip related to the topic, placed to the bottom left of the page.

Stunt website

Stunt's web resources are divided into main chapters corresponding to those of the textbook: four chapters treating topical content related to the English-speaking world and one chapter reserved for linguistic themes. The website also provides files containing written text, sound and video supplementing the texts in the course book, along with collections of links to, for example, Google-based resources, major online newspapers and journals, and encyclopaedias.

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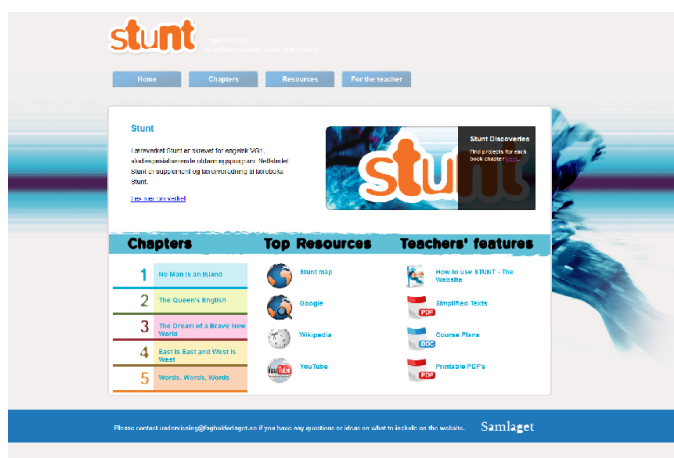
The first three chapters, constituting the empirical material extracted from the *Stunt* website, are entitled as follows: *No Man Is an Island; The Queen's English* and *The Dream of a Brave, New World.* Each chapter consists of sub-sections which are in turn divided into topics, each covered by a 'screenshot spread'. The main chapters are listed horizontally at the top of the home page, while the subsections and pertinent topics are listed vertically in a column to the left. Hyperlinks are for the most part embedded in introductory texts and tasks.

New Experience website
The topical chapter structure corresponding to the printed EFL course book is also found in *New Experience*'s website. The part of the website included in the present corpus material consists of the following chapters: *English (Experience); Personal (Experience)* and *Intercultural (Experience).*

Similarly to the *Passage* website, a separate section is set aside for literature. Thus, chapter 5, *Art and Literature (Experience)* was also included in the data material.
Each chapter icon leads on to a page where the topic headlines of the chapter form a circle. Most of these headlines are links leading to separate sections, whereas a few lead to interactive animations of, e.g. a quiz or a poem.