

Genres in young learner L2 English writing: A genre typology for the TRAWL (Tracking Written Learner Language) corpus

Ingrid Kristine Hasund

University of Agder

kristine.hasund@uia.no

Abstract

In learner corpus research, it is well known that one should control for genre when collecting and analysing written L2 (second language) English data, as genre is one factor that has been shown to account for language variation. This article presents a genre typology for annotating learner texts from the lower secondary level in Norway (ages 13-15, school years 8-10). The data are drawn from TRAWL (Tracking Written Learner Language), a new learner corpus currently under compilation. As the TRAWL corpus will be openly available for research, it is important that the typology is clearly described, which is the primary aim of the present study.

Little research has been carried out on younger learners, and no detailed genre typology exists for classifying learner texts at the lower secondary level. Therefore, a genre typology developed by Ørevik (2019) for the upper secondary level was tested on data from TRAWL using a functional, social semiotic perspective and a mixed-methods (quantitative and qualitative) approach. The analysis showed that Ørevik's typology was largely suitable for annotating the selected TRAWL data and only had to be slightly modified.

By highlighting some of the theoretical and methodological challenges with the genre typology, the analysis may inform discussions about genre in L2 English teaching, which was a secondary aim of the present study. Not only do the results mirror the tensions in the international debate within genre research, they also mirror the everyday challenges of lower secondary school teachers/examiners, who seem to adopt an eclectic approach to genre.

Copyright © 2022 Author(s). This is an open-access article distributed under the terms of the Creative Commons CC BY-NC 4.0 License (<https://creativecommons.org/licenses/by-nc/4.0/>).

Nordic Journal of Language Teaching and Learning, Vol. 10, No. 2, 2022. ISSN: 2703-8629
<https://doi.org/10.46364/njltl.v10i2.939>

Keywords

Genre, genre typology, young learner corpora, young learner writing, L2 English writing in Norway.

1. Introduction

In learner corpus research (LCR), it is well known that one should control for genre when collecting and analysing written L2 (second language) English data, as genre is one factor that has been shown to account for language variation (Ädel, 2006, 2008; Aijmer, 2002; Gilquin & Paquot, 2008; Hasselgård, 2009; Hasselgård & Johansson, 2011; Melissourgou & Frantzi, 2017; Paquot, 2010; Paquot, Hasselgård & Ebeling, 2013; Petch-Tyson, 1998; Recski, 2004; Ørevik, 2019). The concept *genre*¹, however, is fuzzy and has been used differently by different researchers (see, e.g. Biber, 1988; Halliday & Matthiessen, 2014; Melissourgou & Frantzi, 2017; Paltridge, 2002; Swales, 1990; cf. also Section 2 below). It is, therefore, necessary that genre categories used in LCR are clearly defined and described so that it is possible to compare ‘like with like’ (Granger, 2012, p. 12). As learner texts usually consist of answers to tasks or writing prompts given by instructors (e.g. “Write a personal letter to a friend”), one way of identifying genre categories is to study these prompts to find out which – if any – genre expectations are provided. Melissourgou and Frantzi (2017, p. 388) recommend using writing prompts to define genre categories in learner corpora, and in a study of published L2 English material in Norway, Ørevik (2019) presents a genre typology for the upper secondary level which is based on writing prompts. Ørevik’s typology classifies the prompts in terms of *individual genres* and *main genres*. For example, a learner text answering the prompt “Write a story that takes place in a school” would be assigned to the individual genre category *story*, which is part of the main genre *narratives* (2019, p. 105, p. 316).

Most research on written learner language, including several of the studies mentioned above, explore L2 English corpora from older learners at university and upper secondary levels. However, few young learner corpora are openly available for research, and little research has been done on primary and lower secondary levels (cf. Dirdal, 2021; Dirdal et al., 2022; Hasselgreen & Sundet, 2017). The present study contributes to filling this gap by presenting a genre typology for L2 English writing at the lower secondary level in Norway (ages 13-15, school years 8-10)².

¹ See Section 2 for a terminological discussion of *genre* and related concepts such as *register* and *text type*.

² I wish to thank the anonymous reviewers and members of the TRAWL research group for helpful feedback on previous drafts of this manuscript.

The typology is based on writing prompts from the TRAWL (Tracking Written Learner Language) corpus, a new longitudinal learner corpus currently under compilation (cf. Dirdal et al., 2022). The author of the present study is part of the TRAWL research team and has worked on developing a genre typology for annotating one part of the TRAWL corpus, called the *genre subset*. The genre subset comprises all L2 English texts written by one class from Year 8 to 10, in total 327 texts (approximately 121,000 words) answering 56 writing prompts in many different genres. While the first version of the TRAWL corpus overall is annotated with information about learners (e.g. age, gender and language background) and texts (e.g. writing prompt, time constraint, test situation, access to aids/reference tools), only the genre subset has information about genre also. The reason is that most of the original, authentic TRAWL texts contain answers in more than one genre. For instance, one pupil's answer to a mock exam, which constitutes one text unit in the corpus, includes answers to three questions in up to three different genres. Thus, to create the genre subset, most of the original text units had to be split into smaller units, each annotated for genre separately.

As the TRAWL corpus is openly available for research, it is important that the typology forming the basis for the genre subset is made transparent and clearly described, which is what the present study primarily aims to do. A secondary aim is to inform discussions about genre in L2 English teaching more generally by making explicit the theoretical and methodological considerations made during the research process (cf. Section 5). That genre plays a role in L2 English teaching is evident from the English subject curriculum in Norway, which states that the basic skill of writing involves “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 and Research, 2013³, p. 5). Although the term *genre* is not used in the curriculum⁴, the notion of adjusting language to purpose, situation, and recipient is nevertheless present.

To the best of my knowledge, no detailed genre typology exists for classifying L2 English texts at the Norwegian lower secondary level. The English subject curriculum does state that pupils at the lower secondary level should be able to “write different types of texts with structure and coherence” (Ministry of Education and Research, 2013, p. 9), but provides no detailed map

³ The data for the present study were collected when the 2013 version of the Knowledge Promotion 2006 (LK06) curriculum was still in use.

⁴ The term *genre*, which was used in the 2006 version of the English subject curriculum (Norwegian Directorate for Education and Training, 2006), was replaced in the 2013 version by *text type* (and *kinds of (...) texts* as in the above quote).

of genres that the pupils should master at this level. Therefore, the above-mentioned typology for upper secondary school developed by Ørevik (2019) was considered an appropriate starting point (see Section 2 below for Ørevik's definition of genre and text type) and was tested on the 56 TRAWL prompts to find out if it could be used to annotate the genre subset.

Following Ørevik (2019), the present study is theoretically based on a functional and social semiotic perspective (Berge, Evensen & Thygesen, 2016; Martin, 2009; Pilegaard & Frandsen, 1996; Swales, 1990). A mixed-methods (quantitative and qualitative) approach was used to analyse the data, which comprised 56 writing prompts from the genre subset. The following research question was investigated:

Which individual genres and main genres are found in the TRAWL writing prompts?

The research question was investigated first through a qualitative analysis of all 56 writing prompts in the selected TRAWL data to assign one individual and one main genre category to each prompt and then by a quantitative analysis to map the overall distribution of individual and main genres in the data.

Section 2 presents the theoretical framework, primarily focusing on Ørevik's (2019) study of genre at the upper secondary level but with reference to international genre research as well. Section 3 describes the data and methods used in the present study. Section 4 answers the research question and presents the results from the analysis of the selected TRAWL writing prompts. Although the qualitative analysis preceded the quantitative in the research process, the quantitative findings will be presented first, in Section 4.1, as they provide an overview of the results, followed by a presentation of the more detailed qualitative findings in Section 4.2. Section 5 compares the findings from the study of the TRAWL data to those from Ørevik's study and discusses the extent to which Ørevik's typology could be used to annotate the genre subset; it also discusses the findings in light of international genre research. Section 6 concludes and outlines some suggestions for future research.

2. Theoretical framework and Ørevik's (2019) genre typology

Mapping the text culture of the subject of English is the main title of Ørevik's (2019) study of genres and text types in L2 English material⁵ published for the first year of upper secondary school in Norway (age 16, school year 11). Ørevik's overarching aim was "to unpack central

⁵ English as a common core subject only (not as a vocational subject).

aspects of the text culture of the subject and thereby provide data which may inform discussions concerning L2 English materials for teaching, learning and testing” (p. v). Through a mixed-methods approach, she studied textbooks, educational websites and national exam papers during the two curriculum periods *Reform 94* (R94)⁶ and the *Knowledge Promotion 2006* (LK06) (Ministry of Education, 2006), from 1995 to 2015. She investigated both *texts for reception* (texts given as reading material, such as introductory texts or short stories) and *texts for production* (the tasks/writing prompts). For the purpose of the present study, I will focus on her study of texts for production only, amounting to a total of 1,261 writing prompts from the two curriculum periods (Ørevik, 2019, p. 119).

Ørevik’s study draws on various and sometimes conflicting theories in international genre research (see *ibid.*, p. 62 ff.). It is well known that the term *genre*, and the related terms *register* and *text type*, have been used differently by different researchers (see, e.g. Bazerman, 1988; Biber, 1988; Cope & Kalantzis, 1993; Freedman & Medway, 1994; Halliday & Matthiessen 2014; Martin, 2009; Martin and Rose 2008; Melissourgou & Frantzi, 2017; Miller, 1984; Paltridge, 2002; Rose, 2009; Swales, 1990). Despite numerous attempts over the past decades to clear up terminology, the boundaries between the terms remain blurred and even confusing (see Melissourgou & Frantzi, 2017, for a discussion). Ørevik’s analysis of writing prompts is based primarily on a functional and social semiotic perspective, drawing on Hallidayan systemic functional linguistics (SFL) and the Sydney School of genre (Halliday & Matthiessen, 2014; Martin 2009). In addition, Ørevik draws upon insights from English for specific purposes (ESP, cf. Swales, 1990), Pilegaard and Frandsen’s (1996) typology of text types, and relevant research on writing in Norway, notably the Wheel of writing (Berge et al., 2016). Adopting such an eclectic approach to genre presents specific challenges, some of which will be discussed below.

Ørevik’s mixed-methods approach involved a quantitative and a qualitative part. First, a longitudinal, quantitative analysis investigated the distribution of genres in the writing prompts across the two curriculum periods. The genres that were found to occur most frequently were then subjected to an in-depth, qualitative analysis.

In the quantitative analysis, the writing prompts were first categorised according to *individual genres* and then grouped into *main genres*. The *individual genres* are determined from “external, context-based criteria” (Ørevik, 2019, p. 51) and refer to genre categories that are “recognisable within the EFL [English as a foreign language] subject” (*ibid.*, p. 63), such as summary, expository article, diary entry and letter to the editor. This categorisation is in line with

⁶ <https://www.udir.no/laring-og-trivsel/lareplanverket/utgatt/utgatt-lareplanverk-for-vgo-R94/>

ESP and Swales' (1990) notion of genres being recognised by a discourse community. It also draws upon SFL and the Sydney School of genre, which identifies genre based on “typical communicative goals, social processes and rhetorical stages” (Martin, 2009, p. 64). The Sydney School has developed a detailed map of Australian school genres; this was adapted by Ørevik to her Norwegian data. The *main genre* categories are determined from “typically predominant text type” according to “internal textual features, which are similar irrespective of genre” (Ørevik, 2019, p. 51, p. 63). This part of the analysis is based on the six text types outlined in the *Handbook of Pragmatics* (Pilegaard and Frandsen, 1996): descriptive, expository, dialogic, argumentative, narrative and reflective (for a detailed description of each text type, see Ørevik, 2019, p. 86 ff.). Each text type is linked to a corresponding *writing act* as outlined in the Wheel of writing (Berge et al., 2016), which is a model for writing and assessment across the subjects in Norwegian secondary schools. The Wheel of writing resembles the Sydney School in that it is based on a social semiotic and functional perspective on language and that it focuses on writing in a school context. It differs from the Sydney School, however, in that it does not present a detailed map of school genres; in fact, the term *genre* is not used in the Wheel of writing at all. Like the New Rhetoric School of genre⁷ (Bazerman, 1988; Cope & Kalantzis, 1993; Freedman & Medway, 1994; Miller, 1984), the research group behind the Wheel of writing is critical of the Sydney School and ESP, stating that the Wheel of writing is not anchored in any form of genre concept, but rather in acts and purposes of writing (Berge et al., 2016, pp. 184–185). The very idea of a wheel that can be turned emphasises the dynamic and flexible relation between writing acts and writing purposes, an understanding which resembles the New Rhetoric School's focus on the development and change of traditional genres in a pedagogical context.

Table 1 summarises Ørevik's typology with the genre categories and writing acts inferred from the 1,261 writing prompts across the two curriculum periods (R94 and LK06). Note the use of terminology: The term *main genre* is used about the six text type categories, i.e. the terms *main genre* and *text type* overlap. *Individual genre* is the term used for the context-based categories, of which there are 34 in Table 1.

⁷ Now referred to as “North American Rhetorical Genre Studies”, cf. Flowerdew, 2015, p 106.

Table 1: Genre categories in L2 English writing prompts (Ørevik, 2019)⁸

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

In the quantitative analysis of the writing prompts, Ørevik decided to use the *dominance model* for describing and classifying the texts. Following this model, texts are classified according to the most prominent text type, even though there may be traces of other text types as well. An alternative model is the *insertion model*, which refers to texts where different text types alternate in clear sequences, i.e. there is no single dominant text type (Adam, 1997; Pilegaard &

⁸ Adapted from Ørevik, 2019, pp. 63, 87, 102, 105, 107, 109.

Frandsen, 1996, quoted in Ørevik, 2019, p. 83). Regarding Ørevik's quantitative findings, I will focus on the material from the *Knowledge Promotion* (LK06) curriculum period only (compiled 2006-2015), as it is from the same curriculum period as the TRAWL material selected for the present study. Ørevik's LK06 material consists of 780 prompts; 66 from exams, 474 from textbooks and 240 from educational websites (ibid., p. 119). In the quantitative part of the study, Ørevik found that expository genres constituted the largest proportion of prompts overall, although a broad range of genres was represented. Expository genres were followed by argumentative genres in the exams, narrative genres in the textbooks and descriptive genres in the websites (ibid., p. 138, 148, 153).

In the qualitative part of the study, Ørevik analysed the writing acts and main genres in samples of the individual genres found to be most frequent in the quantitative part of the analysis. For this part of the study, I report her findings from both curriculum periods, R94 and LK06, in order to cover all the genres analysed: story (narrative), analysis of literature or film and expository article (expository), argumentative article (argumentative) and personal text (reflective) (ibid., p. 210). Samples of descriptive and dialogic text types were not analysed, as they were found to be less frequent in the material overall. In this part of the study, Ørevik discusses some theoretical and methodological challenges with her model, including the challenges linked to classifying prompts based on elicited writing acts, as some writing acts tended to occur across genres. For instance, the writing acts *describe*, primarily associated with the descriptive genre, and *reflect*, primarily associated with the reflective genre, were found to occur in other genres as well (ibid., p. 224). Also, the writing acts *discuss*, *interpret* and *explore* are associated with both expository and argumentative writing (cf. Table 1). Another challenge was determining the degree of complexity and elaboration required from the prompt. Ørevik describes narrative, reflective and descriptive genres as characterised by low complexity, i.e. as being less demanding (ibid., p. 213, pp. 222–223). Expository and argumentative genres, in contrast, are characterised by high complexity, i.e. requiring more advanced, analytic writing skills (ibid., p. 221). However, the borders between high and low-complexity prompts may be fuzzy; see, for instance, the discussion of expository versus descriptive writing in terms of complexity (ibid., p. 213). It should be noted that dialogic genres are not characterised by Ørevik in terms of complexity, possibly because they include both formal and informal letters, which cut across the high/low complexity distinction.

3. Data and methods

As mentioned, the data for the present study are drawn from the TRAWL corpus, and consist of all writing prompts given to one L2 English class from the beginning to the end of lower secondary school. Of the 56 prompts, 36 are from previous exams; these will be referred to as *mock exam prompts*. The remaining 20 prompts are homework or in-school assignments and will be referred to as the *school prompts*. The origin of the school prompts is uncertain; they may be taken from previous national exams, in which case they are created by examiners at a national level, or they may be made by the teacher. Evidently, using data from just one class is a weakness of the data in terms of validity. However, the fact that the majority of the prompts are mock exam prompts which have been given nationwide strengthens the validity, as does the fact that the teacher is an experienced L2 English teacher at the lower secondary level.

Regarding methodology, the present study resembles Ørevik's in that it is based on a functional and social semiotic perspective and uses a mixed-methods (quantitative and qualitative) approach (cf. Section 2). It differs primarily in that only texts for production (writing prompts) are studied systematically, whereas Ørevik investigated texts for reception as well as production. Another difference is that the present study does not exploit the longitudinal nature of the TRAWL data to track the distribution of genres over time, an aspect that Ørevik addressed in her study.

The findings are presented in Section 4. As mentioned, although the qualitative analysis preceded the quantitative in the research process, the quantitative findings will be presented first, in Section 4.1, as they provide an overview of the results. Then follows a presentation of the more detailed qualitative findings in Section 4.2. While Ørevik, who had a larger dataset, only carried out a qualitative analysis of a selected sample of prompts, in the present study, all 56 prompts were subjected to a qualitative analysis.

The quantitative part of the study (Section 4.1) answers the research question by mapping all genres found in the selected TRAWL data. The results are presented in a table showing the overall distribution of main and individual genres (cf. Table 2 below). This is in contrast to Ørevik, who mapped the distribution across two curriculum periods and different types of learning materials. As the main aim of the present study was to develop a genre typology for annotating learner texts in the TRAWL genre subset, I only mapped the overall distribution of the genres found at the lower secondary level, not the distribution over time from Year 8 to 10 or across the types of learning material (mock exam prompts versus school prompts).

The qualitative analysis (Section 4.2) consisted of a close reading of all the writing prompts from a social semiotic perspective. Using the genre categories and writing acts listed in Table 1, I searched the prompts for explicit and implicit expressions of genre requirements and then inferred one individual and one main genre for each prompt. Some prompts were straightforward and could relatively easily be assigned to specific genre categories using the dominance model. For other prompts, the process was more difficult as the genre instructions were unclear. To strengthen the reliability of the analysis, I discussed these unclear cases with a research colleague and then suggested one individual and main genre per prompt where possible. Next, two teacher students, who worked as assistants on the TRAWL corpus project, checked the suggested classification. The assistants had studied Ørevik's typology, the classification criteria, and the writing prompts. They were asked to check the classification independently of each other and without being informed about which cases had been considered unclear. They reported back individually any cases where they disagreed with my suggested classification or cases they found to be unclear. Finally, I discussed the classification with the student assistants and my colleague, and we agreed on one option. To ensure a maximum degree of transparency, all writing prompts, as well as the final genre classification, are listed in Appendix 1.

4. Analysis

4.1 Findings from the quantitative analysis

The aim of the quantitative analysis was to map the overall distribution of individual and main genres in the data. Of the 56 prompts, 42 were considered straightforward, while 14 prompts were unclear and had to be discussed in the research group, as described in Section 3. For eight of the unclear prompts, we reached an agreement on one main and one individual genre category. The remaining six unclear prompts either did not specify genre at all or gave more than one genre option, and the present study differs from that of Ørevik in how these prompts were registered and counted. In Ørevik's study, each option was counted separately, resulting in a higher number of inferred genres than actual prompts. For instance, a prompt asking pupils to write "an essay, a poem or an article on the basis of one of the pictures from the text" was registered and counted within three individual genre categories: an essay exploring a topic, a poem, and an expository article (Ørevik, 2019, p. 113). In the present study, however, a new category called Open was created for these prompts, whereby each prompt was only counted once so that the number of inferred genres and prompts remained the same. Two reasons for creating the Open category emerged from the analysis. One was that the six TRAWL prompts

were less specific than Ørevik’s prompts regarding the genre options, so there was a need for a more general category. For instance, the TRAWL prompt “write a factual or fictional text” (Y10_CIRI_D_Long_answer⁹; cf. Appendix 1) could not be assigned to any specific genre, so the Open category seemed to be a good solution. The other reason for creating the Open category was that the primary aim of this study was to develop a genre typology for annotating pupil texts in the TRAWL genre subset so that each text could be assigned to a single category. The Open category, which was used for both main and individual genres, signals that the answers to a prompt may be especially varied/heterogeneous, and should be checked manually to see which genre each pupil chose. Table 2 shows the distribution of the genres plus the Open category in the TRAWL data:

Table 2: Distribution of genres in the TRAWL genre subset

Main genre	Individual genre	Number of prompts n (%)	
Descriptive			5 (9%)
	Factual text	3	
	Summary	2	
Expository			18 (32 %)
	Expository article	11	
	Essay exploring a topic	2	
	Analysis of literature or film	5	
Dialogic			4 (7%)
	Personal letter	4	
Argumentative			13 (23%)
	Argumentative article	3	
	Short opinion statement	6	
	Persuasive essay	2	
	Letter to head of school ¹⁰	1	
	Information brochure	1	
Narrative/poetic			8 (14%)
	Story	8	
Reflective			2 (4%)
	Personal text	2	
Open			6 (11%)
	Open	6	
Total			56 (100%)

⁹ Y10: school year. CIRI_D: prompt code. Long_answer: required length (long or short).

¹⁰ This was regarded as a variant of Ørevik’s “letter to the editor” (Ørevik, 2019, p. 109).

Table 2 shows that all the six main genres were represented: Expository genres (18) were most frequently elicited, followed by argumentative (13), narrative (8), descriptive (5), dialogic (4) and reflective (2) genres. Regarding individual genres, only 13 of the 34 genres found in Ørevik's writing prompts were found in the TRAWL data. The highest number of individual genres was found in the argumentative category (5), followed by expository (3); two individual genres were found in the descriptive category, and only one in each of the categories dialogic, narrative and reflective. As the total number of prompts was highest in the argumentative and expository categories, the basis for analysing and interpreting the data was more solid in these two main genres.

4.2 Findings from the qualitative analysis

4.2.1 Introduction

The results from the qualitative analysis will be presented in two main subsections: Section 4.2.2 presents a close reading of a selection of prompts that were considered straightforward. I chose one example from each of the six main genre categories, representing the most frequent individual genre found in each main genre. Section 4.2.3 investigates a selection of the 14 prompts that were considered unclear. It is structured according to the types of challenges posed by the different prompts and explains the choices made in classifying them.

4.2.2 Straightforward prompts

Main genre: Descriptive

Five prompts were identified as predominantly descriptive, of which three were classified as factual texts and two as summaries. Example 1 below shows a prompt requesting a factual text:

[1] Describe a typical day of a person of your age in any English speaking country. You should include references to how their day is effected [sic.] by the lifestyle and traditions of the country in which they live. (Y10_ATWE_2C_Long_answer)

The prompt is taken from a mock exam and is accompanied by a booklet with various factual and fictional texts. It explicitly elicits *describe* as the main writing act. According to Ørevik, the communicative goal of factual texts is to “give a brief overview of a topic” and “aid the acquisition of factual knowledge”, and the rhetorical organisation is characterised by a “presentation of numerous encyclopedic facts” with “limited elaboration” (Ørevik, 2019, p. 106). Although the dominant main genre was seen as descriptive, the request to describe “a typical day”

requires a chronological structure, so some narrative elements could also be expected. However, as the pupil is asked to describe a generic “person of your age” in any English-speaking country and to “include references to (...) lifestyle and traditions”, the prompt seems to primarily request a factual text rather than a fully developed story. Also, even though the prompt requests a long answer, content-wise it seems to require limited elaboration.

Main genre: Expository

Expository texts were by far the most frequently elicited, with 18 prompts. The most frequent individual genre found was expository article (11), followed by analysis of literature or film (5) and an essay exploring a topic (2). Example 2 illustrates a prompt classified as expository article:

[2] The booklet describes places that are Here, There and Everywhere. Compare a place from the booklet with a place you have read about or visited. Include in your comparison the differences and similarities between the two places.

(Y9_HERE_3D_Long_answer)

According to Ørevik (2019, p. 107), the social process of the expository article is to “explain and elaborate on a topic in terms of cause-effect relations, comparisons, etc.” and “shed light on a topic from several angles”, while the communicative goal is to “aid development and expansion of knowledge and reflection” and “promote in-depth learning”. In Example 2, the writing act *compare* is explicitly stated in the prompt. In the comparison, the pupil is asked to refer to at least two different sources (the booklet and “a place you have read about or visited”) and present differences and similarities, so the writing acts *explore*, *analyse* and *investigate* can be seen as implied. Note that the pupil is asked to compare the two places in terms of differences and similarities, not to present an opinion or take a stand (as in argumentative writing). Furthermore, this is a long answer prompt, so the genre expository article seemed appropriate.

Main genre: Dialogic

Four prompts were classified as dialogic, all of which were assigned to the individual genre personal letter (one asked for an e-mail to a pen pal)¹¹. This means that all the dialogic prompts were found to invite personal and low-complexity writing, as illustrated in Example 3:

¹¹ Ørevik (2019, p. 108) does not mention email in her description of the category personal letter, but her analysis includes a personal email as well (p. 318) and so it has been included in the present study.

[3] Imagine that you are out travelling to places you have never been before. Write a personal letter to a friend telling him or her about the places you visit, the places [sic] you meet and things that happen. (Y8_EVPP_1_Long_answer)

The four dialogic prompts were easy to classify in terms of genre. Not only do they all use the term *letter*, they also specify the type of letter, as in Example 3, which asks for a *personal letter to a friend*. Ørevik describes the social process of personal letters as that of “spontaneous language production”, where the communicative goal is to “exchange information about everyday topics”, “maintain relationship”, and, for the L2 English classroom, to “facilitate language production” (ibid., p. 108). The prompt in Example 3 requests a personal letter, which implies the writing act *interact*, and the target reader is specified as a friend, which implies the writing act *maintain contact* and which means the pupil can use everyday, spontaneous language. The letter should be about a place the pupil has never been before, so the writing act *imagine* is also called for, and the pupil may very well include narrative elements. From the wording “tell about”, we can infer the writing act *inform*; probably also *describe* and *reflect*. Using the dominance model, however, there was no doubt that the main genre is dialogic, and the individual genre is the personal letter.

Main genre: Argumentative

Thirteen prompts were classified as argumentative, and the individual genres represented were short opinion statement (6), argumentative article (3), persuasive essay (2), letter to head of school (1) and information brochure (1). Example 4 shows one of the six prompts classified as short opinion statement:

[4] In the booklet you have read many quotes about “What is history?” Which is your favourite quote? Explain why. (Y8_STEP_1_Short_answer)

According to Ørevik, the social process of the short opinion statement is to “utter a comment or opinion on a matter” in a text that is “short, condensed and pointed” (ibid., p. 109). It presents only one side of the argument, with no discussion of opposing views, and can thus be seen as the start of argumentative writing. In Example 4, the pupils are asked to choose “your favourite”, which could be seen as requiring a reflective, personal text (cf. Section 4.2.2), but the request to use a given source means they must relate to a curricular topic, i.e. more than just their own personal thoughts or experiences. Furthermore, the prompt asks the pupils to *explain* their choice of quote. *Explain* is not on Ørevik’s list of writing acts (cf. Table 1), but it occurs

across genres in her prompts, including argumentative genres (ibid., p. 275 ff.) In Example 4, *explain why* can be seen as implying the writing acts *reason*, *argue* and *express opinion*. It is a short answer prompt, so the category short opinion statement seemed appropriate.

Main genre: Narrative/poetic

Eight prompts were classified as narrative/poetic, all of which request stories, as illustrated in Example 5:

[5] Write a fairy tale (about an animal). Remember in fairy tales animals can talk. You can begin like this: Once upon a time there was a rabbit (or any other animal...) named Fluffy (the animal's name). Make your own title. (Y8_SKES_1_Long_answer)

According to Ørevik, the social process of stories is to “Discuss, interact with and create fictional texts”; the communicative goal is to “foreground sensory and emotional perspectives on a topic” and to “evoke interest and empathy” (ibid., p. 110). The genre instruction in Example 5 is quite specific (“Write a fairy tale”), and all writing acts associated with narrative writing (*construct text worlds*, *imagine*, *narrate*) are clearly implied. The prompt even provides some details about content (animals that can talk), structure and language (the fairy tale opening), so the identification of main and individual genre was easy for this prompt.

Main genre: Reflective

Two prompts were classified as reflective, both representing the individual genre personal text, as shown in Example 6:

[6] You have just visited a really interesting place when you went on holiday with your family. Describe why the place was so interesting. (Y9_HERE_1_Short_answer)

According to Ørevik, the social process of the personal text is to “take part in or share personal thoughts or experiences” (ibid., p. 111). It is a medium to long text characterised by a narrative and/or referential style. It is written in a first-person point of view, but may contain “clarifications or explanations for the benefit of an audience” (p. 111); the wording *Describe why the place was so interesting* was interpreted as eliciting such explanations. Ørevik explains that the personal text has “no constraints in terms of topical knowledge and textual structure” (ibid., p. 219), and in Example 6, the pupils are not asked to use examples from the booklet or other learning material. In short, they need not refer to anything beyond their own thoughts,

experiences and feelings, and so the prompt was seen as a request for personal, low-complexity writing, eliciting the writing act *reflect* in addition to *describe* (cf. *ibid.*, p. 165, 223). To the extent the pupils did not have any real place to report from, the writing act *imagine* can also be inferred, and certain narrative elements could be expected.

4.2.3 Unclear prompts

The dominance model or the insertion model?

Of the 14 cases that were unclear and discussed in the research group, three prompts consist of two apparently equal parts, one descriptive and one argumentative. The discussion revolved around whether the dominance model could be applied at all or whether the insertion model would be better, where different genres alternate in ‘separate but equal’ sequences (cf. Section 2). Example 7 shows one of these prompts:

[7] In the booklet you read about Campbell Remess, who has a hobby that helps people. Express your opinion about having this type of hobby. Describe any other hobby that you have read about or learnt about in your English class that helps people in their life. (Y9_HOBB_3C_Long_answer)

The second sentence in Example 7 requests the writing act *express opinion*, which is clearly argumentative. The third sentence asks the pupils to *describe* a hobby, and the main point of discussion revolved around the high versus low complexity issue: Can the *describe* part be regarded as a separate, descriptive part or as an integrated part of the argumentation? If separate, the pupil would first express their opinion about Remess’ hobby (argumentative), and then move on to simply describe another hobby (descriptive). Although this hobby would be similar to Remess’ hobby, it was not clear that the description was building up the argument, being placed after the *express opinion* part. We nevertheless ended up agreeing that it could be seen as integrated, i.e. more complex, so argumentative was chosen as the main genre and short opinion statement as the individual genre.

Unclear main genre

For two prompts, there was agreement that the dominance model was applicable, but a discussion regarding which main genre was elicited. One of these prompts is Example 8, which is a Year 10 mock exam question about connecting online and offline:

[8] In the preparation material you have seen examples of how people connect online and offline. Use two examples from the preparation material and explain how they are relevant to the way **you** connect and socialise in **your** daily life.

(Y10_ONOF_1A_Short_answer, bold in original)

The first point of discussion was whether the prompt requested a low-complexity or a high-complexity answer. The fact that it is a short answer question asking the pupils to write about their own experiences (note the use of the second person *you/your*) seems to point in the direction of a low-complexity, reflective text. On the other hand, the pupils are asked to relate their own experiences to a curricular topic, using *two* examples from the preparation material, which contains statistics, pictures, factual (including academic), and fictional texts. This points in the direction of a more demanding and complex answer, and we agreed to classify the prompt as requesting a high-complexity genre. Of the high-complexity genres, we considered both expository and argumentative writing due to the verb *explain*, but ended up interpreting *explain how* as meaning ‘give reasons’, perhaps even ‘express opinion’, i.e. argumentative writing. Acknowledging the sometimes fuzzy borders between expository and argumentative writing, we classified Example 8 as argumentative (main genre) and short opinion statement (individual genre).

Unclear individual genre

For four¹² prompts, there was a challenge identifying the individual genre. One example is 9, which was classified as argumentative for the main genre:

[9] The booklet highlights many different ways of being creative. Look at the texts about the 3 young creators; Jack Andraka, Simon Sivertsen and Anne Marie Almdal. Compare one of them with another well-known creator that you may know about or have read about. Explain why you have chosen the 2 creators to compare and how you think they have been creative. What advice would you give to people in general about being creative and how to use their creative talent. Write at least three paragraphs.

(Y8_BECE_3D_Long_answer)

Example 9 is a long answer prompt with three parts. Although the first part can be regarded as expository (*compare* requires some elaboration), it was seen as building up to the *explain* and

¹² One of these was also discussed above under unclear main genre; see Example 7.

give advice parts. The *give advice* part is clearly argumentative; for the *explain* part, we interpreted *explain why* and *explain how* to imply the writing acts *reason*, *argue*, and *express opinion*, so there was agreement that the main genre was argumentative. For the individual genre, we discussed short opinion statement and persuasive essay, which both ask for the pupils' opinions without a discussion of different views. In contrast to the short opinion statement, however, the persuasive essay aims to build an elaborate argument by stating a claim and procuring support with the purpose of convincing (Ørevik, 2019, p. 109). We regarded the *compare/explain* parts as asking for the pupils' opinions without requiring persuasion, which made the short opinion statement seem appropriate. The prompt as a whole, however, is too complex for the short opinion statement, and it is also a long answer prompt. What made us decide on the persuasive essay was the last, *give advice*, part of the prompt, which explicitly states the writing act *give advice* and also implies the writing acts *influence* and *persuade*. With some doubt, we decided to regard the *compare/explain* parts as integrated with and building up to the *give advice* part. Thus, the communicative goal of the prompt as a whole seemed to match that of the persuasive essay.

Open prompts

There were no prompts that clearly gave a choice between two or more specific individual genres, e.g. "write a poem or a personal letter". However, six prompts allowed for more than one main genre option; these were classified as Open. Example 10 is a prompt that has a poem as model text:

[10] In Appendix 1, you will find the poem *Whatif* by Shel Silverstein. The poem explores many whatifs. Read the poem and answer the following: What are the whatifs in your own life so far? (Y8_BECCR_2_Short_answer)

The poem expresses many fears children may have, and most lines are formulated as *what-if* questions, e.g. *What if I start to cry?* / *What if I get sick and die?* / *What if I flunk that test?* / *What if green hair grows on my chest?* There is no explicitly stated writing act in the prompt; the pupils are simply asked to *answer* the question about what their own what-ifs are. Having discussed all options, we did not reach an agreement on any one dominant genre (main or individual) but found that at least three individual genres could possibly be inferred: a poem similar to the model text, a personal text or short opinion statement. As these individual genres

represent three different main genres (narrative/poetic, reflective and argumentative, respectively), we concluded that the best choice was to classify the prompt as Open.

Four prompts are similar in that they ask the pupils to study a number of images (pictures, photographs, works of art), choose one of them, write a text inspired by it and give the text a suitable title. Example 11 is one of these prompts:

[11] Look at the artworks in the booklet. They have been made by artists inspired by a country they have visited or read about. Pick one of the artworks and write a text inspired by it. Choose your own style of writing and give your text a suitable title.

(Y9_HERE_3C_Long_answer)

The prompt asks the pupil to “write a text inspired” by a work of art and adds the instruction “choose your own style of writing”. Although we agreed that the images, together with the wording *inspired by*, perhaps would lead the pupils to primarily narrative/poetic genres, we discussed other possible options as well. For instance, one of the images in the HERE booklet is a painting of the Capitol Building, which could very well be the starting point for a diary entry about a journey to Washington D.C. or an expository article about the US political system. Therefore, we agreed that all six main genres could be inferred from these prompts and that it was difficult to decide on a set of specific individual genres.

5. Discussion: A genre typology for lower secondary level

This section compares the findings from the TRAWL data to those from Ørevik and discusses the extent to which her typology could be used to annotate the TRAWL genre subset; it also discusses the results in relation to international genre research.

The research question, *Which individual genres and main genres are found in the TRAWL writing prompts?*, was answered through a quantitative and a qualitative analysis. The results from the quantitative part of the study showed that all the six main genres, determined from “typically predominant text type” (Ørevik, 2019, p. 63), were represented in the selected TRAWL data, as in Ørevik’s data from the LK06 curriculum period. The distribution of main genres was also similar. Expository genres dominated in TRAWL, followed by argumentative, narrative and descriptive genres in decreasing order. Ørevik, too, found that expository genres dominated the LK06 material overall, followed by argumentative genres in the exams, narrative genres in the textbooks and descriptive genres in the websites (cf. Section 2). Dialogic and reflective genres were less frequent in both TRAWL and Ørevik’s data.

Of the individual genres, determined from “external, context-based criteria” (ibid., p. 51), only 13 of Ørevik’s 34 categories were found in the selected TRAWL data. One reason for this difference could be that pupils at the lower secondary level are expected to master fewer genres than at the upper secondary level and so are given fewer genre options. It is, however, more likely that the difference is due to the fact that the dataset from the TRAWL corpus selected for the genre subset is much more limited than Ørevik’s dataset. In the descriptive genres, only factual text and summary were represented in the genre subset, and the narrative, dialogic and reflective genres were represented by just one individual genre each: story, personal letter and personal text. The analytic, high-complexity categories had more individual genres represented. In the expository category, expository article was the most frequent, followed by analysis of literature or film; in the argumentative category, the short opinion statement was the most frequent, followed by argumentative article. The individual genres represented are all typical ‘school genres’ in Norway, and most of them were also among the most frequent individual genres in Ørevik’s data.

The qualitative part of the study, which analysed the TRAWL prompts in terms of explicit and implicit expressions of genre requirements, showed that 42 out of the 56 prompts could relatively easily be assigned to one main and one individual genre. It was easiest to classify prompts in the narrative and dialogic categories, where most of the prompts specify recognisable genre names such as *story* and *letter*. For instance, one of the TRAWL story prompts requests a “fairy tale (about an animal)” and suggests the opening “Once upon a time there was a rabbit (...)”, providing the pupils with some quite specific genre instructions (Example 5, Section 4.2.2). Fourteen prompts were not easily categorised; I discussed these with a colleague and two student assistants, as described above. Three main issues emerged from these discussions. The first was the challenge of applying the dominance model for three prompts that seemed to have two ‘separate but equal’ parts, i.e. as requesting two main genres; see, e.g. the analysis of Example 7 (Section 4.2.3), which asks the pupils to *describe* (descriptive genre) and *express opinion* (argumentative genre). Having discussed whether the insertion model would be more fitting for these prompts, we agreed to settle for one dominant main genre, acknowledging that the dominance model does not always capture the complexity of the prompts.

The second issue was the challenge of placing the prompts along the low versus high complexity distinction, particularly in the expository, argumentative, descriptive and reflective genres, which were sometimes difficult to distinguish between. In Ørevik’s typology, descriptive and reflective prompts are characterised as requesting low-complexity texts with limited elaboration, while expository and argumentative prompts request high-complexity and more

elaborate texts (cf. Section 2). Ørevik does, however, acknowledge that the borders between these genres may be fuzzy (ibid., p. 213), and this was the case for some of the selected TRAWL prompts as well. In Example 8 (Section 4.2.3), for instance, the pupils are asked to write about their own “daily life” experiences (low-complexity) but are also asked to relate their experiences to a curricular topic using sources (high-complexity).

The third issue to be discussed had to do with the six unclear prompts that either did not specify genre at all (e.g. Example 11 “Choose your own style of writing”, cf. Section 4.2.3) or gave more than one genre option (e.g. “Write a factual or fictional text”, cf. Appendix 1). For these, the Open category was created, which represents an adaptation to Ørevik’s typology. As explained in Section 4.1, one reason for creating this more general category was that some of the genre options in the TRAWL data were less specific than in Ørevik’s material. Another reason was that the primary aim of this study has been to develop a genre typology for assigning each text in the TRAWL genre subset to one genre category. For researchers using the genre subset, the Open category signals that a text must be checked manually to see which genre option the pupil has chosen. Ørevik, in contrast, aimed at tracking the distribution of genres across two curriculum periods and wanted to present in as much detail as possible which genre options the pupils were presented with. Therefore, she counted each option separately, which means she ended up with a higher number of genres than actual prompts.

Summing up, this section has shown that the findings from the TRAWL data broadly corresponded to those from Ørevik’s (2019) study in terms of the distribution of genres and elicited writing acts and that the typology was largely suitable for annotating learner texts in the TRAWL genre subset. However, one adaptation had to be made by adding the Open category for prompts that could be completed in alternative ways.

The analysis has highlighted some of the theoretical and methodological challenges with Ørevik’s eclectic approach to genre. The results may inform discussions about genre in L2 English teaching, as they mirror the tensions in the international debate within genre research. On the one hand, most of the narrative and dialogic prompts in the selected TRAWL data request recognisable individual genres, such as *story* and *letter*, in line with the stricter and more detailed understanding of genre from the Sydney School (Martin, 2009; Martin and Rose 2008; Rose, 2009) and ESP (Swales, 1990). On the other hand, the expository, argumentative, descriptive and reflective prompts rarely provide detailed instructions about individual genre, and the borders between these main genres may be fuzzy. Together with the Open prompts, which ask the pupils to choose the genre themselves, these prompts are more in line with the dynamic understanding of text outlined in the Wheel of writing (Berge et al., 2016). The idea of a wheel

that can be turned to indicate a flexible relation between writing acts and writing purposes (Berge et al., 2016, pp. 184–185) resembles the New Rhetoric School’s approach to genres in a pedagogical context (Bazerman, 1988; Cope & Kalantzis, 1993; Freedman & Medway, 1994; Miller, 1984). Cope and Kalantzis (1993), for instance, believe that genre pedagogy should not have students reproduce a standard, mainstream form, but encourage them to be more open and creative (Cope & Kalantzis, 1993, p. 245). In sum, the findings from the present study indicate that the instructors who created the selected TRAWL prompts seem to share Ørevik’s eclectic approach, adopting a combination of a strict and a more dynamic understanding of genre.

6. Conclusion and suggestions for future research

The primary aim of the present study was to present a genre-based typology for annotating learner texts in the TRAWL genre subset. The typology is a slightly modified version of Ørevik’s (2019) model for the upper secondary level. It is based on a classification of writing prompts, and all writing prompts in the TRAWL genre subset ($n = 56$) were analysed. A total of 13 individual genres were found (e.g. story, personal letter, short opinion statement); these were grouped into six main genre categories (argumentative, descriptive, dialogic, expository, narrative and reflective). An additional category labelled Open was created for prompts that invite different genres (as in “write a fictional or factual text”). As the genre subset is openly accessible for learner corpus research, it is important that the typology is clearly described so that researchers are aware of its strengths and weaknesses. Together with Ørevik’s (2019) study, the present study paves the way for more genre-based studies of L2 English writing across lower and upper secondary school.

A limitation of the study is that the selected material is small, as the actual TRAWL genre subset comprises L2 English texts from one class only. However, the fact that the majority of the prompts are based on exam questions, which have been given nationwide, strengthens the validity. The validity is furthermore strengthened by the fact that all six main genres were represented in the data and that no individual genres were found that were not listed in Ørevik’s model. Still, more research is needed to give a broader picture of which genre categories are used in lower versus upper secondary school. Furthermore, in a future version of the TRAWL corpus, the genre subset could be expanded with L2 English material from more schools and classes in the corpus.

The present study has not exploited the longitudinal nature of the TRAWL data, as the main aim was to explore the genre categories themselves rather than tracking how the distribution of

genres develops as the pupils progress through secondary school. A longitudinal perspective is adopted in Hasund and Hasselgård (2022) and Hasselgård (2022), two studies which are both based on the genre subset, but more longitudinal studies are needed. Furthermore, as the TRAWL corpus includes teachers' written feedback on learner texts, another area of research could be to explore the extent to which teachers focus on genre in their feedback, as part of their L2 English writing instruction.

By highlighting some of the theoretical and methodological challenges with Ørevik's eclectic approach to genre, the analysis may inform discussions about genre in L2 English teaching, which was a secondary aim of the present study. Not only do the results mirror the tensions in the international debate within genre research (cf. Section 5), they also reflect the situation of teachers and examiners in lower secondary school, who seem to live by an eclectic approach themselves: While some of the selected TRAWL prompts give precise genre instructions, other prompts are much vaguer, especially in terms of the distinction between high and low-complexity writing. This may undoubtedly be positive in terms of motivation for the pupils, in that they are given much freedom in terms of stylistic choices. However, it does have the consequence that the distinction between high and low-complexity writing becomes blurred (cf. Hasund & Hasselgård, 2022). This could have some negative effects, one of which being that pupils become less well prepared for academic, high-complexity writing at upper secondary and tertiary levels of education.

References

- Adam, J.-M. (1997). *Les textes: types et prototypes: récit, description, argumentation, explication et dialogue* (3rd ed.). Nathan.
- Ädel, A. (2006). *Metadiscourse in L1 and L2 English*. John Benjamins.
<https://doi.org/10.1075/scl.24>
- Ädel, A. (2008). Involvement features in writing: do time and interaction trump register awareness? In G. Gilquin, S. Papp & M.B. Díez-Bedmar (Eds.), *Linking up Contrastive and Learner Corpus Research* (pp. 35–53). Rodopi.
https://doi.org/10.1163/9789401206204_003
- Aijmer, K. (2002). Modality in advanced learners' written interlanguage. In S. Granger, J. Hung & S. Petch-Tyson (Eds.), *Computer Learner Corpora, Second Language Acquisition and Foreign Language Teaching* (pp. 55–76). John Benjamins.
<https://doi.org/10.1075/llt.6.07aij>
- Bazerman, C. (1988). *Shaping written knowledge: The genre and activity of the experimental article in science*. University of Wisconsin Press.

- Berge, K. L., Evensen, L. S., & Thygesen, R. (2016). The Wheel of writing: A model of the writing domain for the teaching and assessing of writing as a key competency. *The Curriculum Journal*, 27(2), 172–189. <https://doi.org/10.1080/09585176.2015.1129980>
- Biber, D. (1988). *Variation across speech and writing*. Cambridge University Press.
- Cope, B., & Kalantzis, M. (1993). *The Powers of Literacy. A Genre Approach to Teaching Writing* (1st ed.). Routledge. <https://doi.org/10.4324/9780203149812>
- Dirdal, H. (2021). L2 development of *-ing* clauses: A longitudinal study of Norwegian learners. In P. Pérez-Paredes & G. Mark (Eds.), *Beyond Concordance Lines: Corpora in Language Education* (pp. 76–96). John Benjamins. <https://doi.org/10.1075/scl.102.04dir>
- Dirdal, H., Hasund, I. K., Drange, E.-M., Vold, E., & Berg, E.-M. (2022). Design and construction of the Tracking Written Learner Language (TRAWL) corpus: A longitudinal and multilingual young learner corpus. *Nordic Journal of Language Teaching and Learning*, 10(2), 115–135.
- Flowerdew, J. (2015). John Swales's approach to pedagogy in Genre Analysis: A perspective from 25 years on. *Journal of English for Academic Purposes*, 19, 102–112. <https://doi.org/10.1016/j.jeap.2015.02.003>
- Freedman, A. & Medway, P. (1994). Locating Genre Studies: Antecedents and Prospects. In A. Freedman & P. Medway (Eds.), *Genre and the New Rhetoric* (pp. 1–20). Taylor and Francis.
- Gilquin, G., & Paquot, M. (2008). Too chatty: Learner academic writing and register variation. *English Text Construction*, 1(1), 41–61. <https://doi.org/10.1075/etc.1.1.05gil>
- Granger, S. (2012). How to use foreign and second language learner corpora. In A. Mackey, & S.M. Gass (Eds.), *Research Methods in Second Language Acquisition: A Practical Guide* (pp. 7–29). Blackwell Publishing Ltd.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Routledge.
- Hasselgreen, A., & Sundet, K.T. (2017). Introducing the CORYL Corpus: What it is and how we can use it to shed light on learner language. *Bergen Language and Linguistics Studies*, 7. <https://doi.org/10.15845/bells.v7i0.1107>
- Hasselgård, H. (2009). Thematic choice and expressions of stance in English argumentative texts by Norwegian learners. In K. Aijmer (Ed.), *Corpora and Language Teaching* (pp. 121–140). John Benjamins. <https://doi.org/10.1075/scl.33.12has>
- Hasselgård, H. (2022). Adverb-adjective combinations in young writers' English (EL1 and EL2). *Nordic Journal of Language Teaching and Learning*, 10(2), 383–403.
- Hasselgård, H., & Johansson, K.A.S. (2011). Learner corpora and contrastive interlanguage analysis. In F. Meunier, S. De Cock, G. Gilquin & M. Paquot (Eds.), *A Taste for Corpora: In Honour of Sylviane Granger* (pp. 33–62). John Benjamins.
- Hasund, I. K., & Hasselgård, H. (2022). Writer/reader visibility in young learner writing: A study of the TRAWL corpus of lower secondary school texts. *Journal of Writing Research*, 13(3), 417–472. <https://doi.org/10.17239/jowr-2022.13.03.04>

- Martin, J. R. (2009). Genre and language learning: A social semiotic perspective. *Linguistics and Education: An International Research Journal*, 20(1), 10–21.
<https://doi.org/10.1016/j.linged.2009.01.003>
- Martin, J. R., & Rose, D. (2008). *Genre relations: Mapping culture*. Equinox.
- Melissourgou, M. N., & Frantzi, K. T. (2017). Genre identification based on SFL principles: The representation of text types and genres in English language teaching material. *Corpus Pragmatics*, 1(4), 373–392. <https://doi.org/10.1007/s41701-017-0013-z>
- Miller, C. (1984). Genre as social action. *Quarterly Journal of Speech*, 70, 151–167.
- Ministry of Education and Research. (2013). *English subject curriculum for Knowledge promotion (ENG1-03)*. <https://www.udir.no/kl06/ENG1-03?lplang=http://data.udir.no/kl06/eng>
- Ministry of Education. (2006). *National curriculum for knowledge promotion in primary and secondary education and training*. Norwegian Directorate for Education and Training.
- Norwegian Directorate for Education and Training. (2006). *English subject curriculum for Knowledge promotion (ENG1-01)*. <https://www.udir.no/kl06/ENG1-01?lplang=http://data.udir.no/kl06/eng#>
- Paltridge, B. (2002). Genre, text type and the English for Academic Purposes (EAP) classroom. In A. M. Johns (Ed.), *Genre in the Classroom: Multiple Perspectives* (pp. 73–90). Routledge.
- Paquot, M. (2010). *Academic Vocabulary in Learner Writing: From Extraction to Analysis*. Continuum. <http://hdl.handle.net/2078.1/70068>
- Paquot, M., Hasselgård, H., & Ebeling, S.O. (2013). Writer/reader visibility in learner writing across genres: A comparison of the French and Norwegian components of the ICLE and VESPA learner corpora. In S. Granger, G. Gilquin & F. Meunier (Eds.), *Twenty Years of Learner Corpus Research: Looking back, Moving ahead* (pp. 377–387). Presses universitaires de Louvain.
- Petch-Tyson, S. (1998). Reader/writer visibility in EFL persuasive writing. In S. Granger (Ed.), *Learner English on Computer* (pp. 107–118). Longman.
<https://doi.org/10.4324/9781315841342-8>
- Pilegaard, M., & Frandsen, F. (1996). Text type. In J. Verschueren (Ed.), *Handbook of Pragmatics, Vol. 2* (pp. 1–13). John Benjamins.
- Recski, L. J. (2004). Expressing standpoints in EFL written discourse. *Revista Virtual de Estudos da Linguagem – ReVEL*, 2(3), 16 pp.
<https://biblat.unam.mx/hevila/Revistavirtualdeestudodalinguagem/2004/vol2/no3/3.pdf>
- Rose, D. (2009). Writing as linguistic mastery: The development of genre-based literacy pedagogy. In R. Beard, D. Myhill, J. Riley & M. Nystrand (Eds.), *The SAGE handbook of writing development* (1st ed., pp. 151–166). SAGE Publications Ltd.
- Swales, J. (1990). *Genre Analysis: English in Academic and Research Settings*. Cambridge University Press.
- Ørevik, S. (2019). *Mapping the text culture of the subject of English: Genres and text types in national exams and published learning materials*. PhD thesis, University of Bergen.
<http://bora.uib.no/handle/1956/19266>.

Appendix 1

The appendix lists all 56 writing prompts in the TRAWL genre subcorpus, sorted firstly by main genre, then by individual genre and lastly by school year.

Main genre	Individual genre	Prompt
Descriptive	Factual text	Y8 BECR 3B Long answer ¹³ . Ann Mitchell Lovell has her very own Banana Museum for her collection of banana things. You may know someone who is a collector or you may collect a specific thing yourself. Write about either someone’s collection or your own collection. Include details of how the collection began, why that thing was important to collect and the long term plan for such a collection. Write at least three paragraphs. Give your answer a suitable title!
		Y8 STEP 3B Long answer . Ann Mitchell Lovell has her very own Banana Museum for her collection of banana things. You may know someone who is a collector or you may collect a specific thing yourself. Write about either someone’s collection or your own collection. Include details of how the collection began, why that thing was important to collect and the long term plan for such a collection. Write at least three paragraphs. Give your answer a suitable title!
		Y10 ATWE 2C Long answer . Describe a typical day of a person of your age in any English speaking country. You should include references to how their day is effected by the lifestyle and traditions of the country in which they live.
	Summary	Y9 HERE 2 Short answer . In Appendix 1, you will find a travel poster on Costa Rica. Write a short summary in your own words of the main points in the poster.
		Y9 HOBB 2 Short answer . In appendix 1, you will find information on being interviewed about your hobbies. In your own words, write a short summary of what you think are the most important points in the text.
Expository	Analysis of literature or film	Y8 BECR 1 Short answer . In the booklet there are three folktales. Choose ONE of the folktales. Write a short text about what you think is the moral of the folktale you have chosen.
		Y8 STEP 2 Short answer . In Appendix 1, you will find the words to the song “We are the world”. Read the words and answer the following: In your opinion what message is in the words of the song?
		Y10 ATWE 1B Short answer . Read appendix 1 on page 6 - 7 and write a short text explaining what you feel the writer thinks about helping others. Use specific words from the text to support your reasons.
		Y10 ATWE 2A Long answer . In the preparation material in <i>A Fine Balance</i> you have read about Dina who lives with her brother Nusswan. Create a text in which you reflect on Dina's situation and her relationship with her brother Nusswan with regard to Dina getting married.

¹³ Y8: school year (8, 9 or 10). BECR 3B: prompt code. Long answer: required length (long or short).

		Y10 ONOF 1B Short answer. Read appendix 1 “Epiphany” on page 7 and describe what happens in the text. Then explain what you think the change in the relationship between the girls says about the relationship between blacks and whites in the USA today.
Essay exploring a topic		Y8 SKES 3 Long answer. What is a friend? When you were younger you made friends with other children you played with. Later in life friends become more important in other ways. What is a friend to you?
		Y9 EEFO 3 Long answer. People around the world are starving. In the US, one in six people struggles with hunger. How can future foods solve this problem? Discuss. Remember title.
Expository article		Y8 STEP 3D Long answer. The booklet highlights some animals that helped change history. Compare one of them with another animal that you may know about or have read about. Explain why you have chosen the two animals to compare. What are some differences and similarities between the two.
		Y9 EEFO 1 Long answer. Discuss the way people live and what they eat. Remember title.
		Y9 EEFO 2 Long answer. Write a text and talk about table manners in your family and your culture. Remember title.
		Y9 HERE 3D Long answer. The booklet describes places that are Here, There and Everywhere. Compare a place from the booklet with a place you have read about or visited. Include in your comparison the differences and similarities between the two places.
		Y9 HOBB 3D Long answer. Compare a hobby from the booklet with any other hobby you have read or heard about. Include in your comparison the differences and similarities between the two hobbies.
		Y9 WRST 3 Long answer. Discuss the relationship between teenagers and parents today. Choose your own title.
		Y10 ARES 3 Long answer. Write a text about people’s desire for fame and popularity. Use examples from the various contests and reality programs on TV. Remember title.
		Y10 ATWE 2B Long answer. In your preparation material there is an article on Jamaican culture. Write about how the lifestyle of this country is similar and different to another English speaking country either described in the preparation material or an English speaking country you have studied in your English class.
		Y10 CIRI A Long answer. Essay. Write a text about (...) the following: “What have you learned about the US from the texts in this chapter.” Remember to give your text a suitable title.
		Y10 CIRI B Long answer. Essay. Write a text about (...) the following: “How African Americans and Native Americans have been treated in the US.” Remember to give your text a suitable title.

		Y10 CIRI C Long answer. Essay. Write a text about (...) the following: "A person who has been important for American history." Remember to give your text a suitable title.
Dialogic	Personal letter	Y8 EVPP 1 Long answer. Imagine that you are out travelling to places you have never been before. Write a personal letter to a friend telling him or her about the places you visit, the places [sic] you meet and things that happen.
		Y8 EVPP 3 Long answer. Imagine that you have a pen pal in another country. Write him or her an e-mail about your school.
		Y8 STEP 3C Long answer. Who is your favourite character in history? In the booklet you read about some characters and you probably also know about others. Write a letter to your favourite historical character explaining why this character is your favourite and how he or she has influenced you.
		Y9 HERE 3B Long answer. In the letters Ask Alvin you read about some different places. Imagine you are going to spend your summer vacation at home. Write a letter to a friend explaining what you could do to make sure you have a holiday that includes doing things indoors as well as outdoors.
Argumentative	Argumentative article	Y10 ARES 1 Long answer. You are going to explain/talk about the British colonization of the world to a friend of yours. Include two advantages and two disadvantages due to the British colonization. Remember title.
		Y10 ARES 2 Long answer. Choose <u>one</u> of the tasks below and discuss arguments for and against. Remember title. (A It is wrong to kill animals for food; B It is ok to keep animals in zoos; C Lower secondary school should be a grade-free zone; D It is ok to put nine-year olds in prison if they break the law; E 16-year-olds should be allowed to drive cars; F Schools ought to buy a laptop for all students).
		Y10 ONOF 2D Long answer. Create a text in which you describe and reflect on the advantages and disadvantages of online and offline connections. Use one or more examples from the preparation material. Give your text a suitable title.
	Information brochure	Y9 HERE 3A Long answer. In the booklet you read about Dublin's top five for teens. Decide on a place of your choice and suggest your top five for teenagers. Give each of your paragraphs a suitable title.
	Letter to head of school	Y8 BECR 3C Long answer. Inspiring interior. Imagine that you have been put in-charge of a group of students at your school who are focusing on improving your school building and/or your classroom so that it better inspires creativity. You have met a few times to talk about how you would like your school to look. Write a letter to your head of school asking him or her to consider 4 points your group thinks are important when rebuilding your school. Write at least 3 paragraphs. Write your letter in the 3 rd person point of view.
Persuasive essay	Y8 BECR 3D Long answer. The booklet highlights many different ways of being creative. Look at the texts about the 3 young creators; Jack Andraka, Simon Sivertsen and Anne Marie Almdal. Compare one of them with another well-	

		<p>know creator that you may know about or have read about. Explain why you have chosen the 2 creators to compare and how you think they have been creative. What advice would you give to people in general about being creative and how to use their creative talent. Write at least three paragraphs.</p>
		<p>Y9 HOBB 3A Long answer. In the booklet you read about several different hobbies. Explain what you think would be the top 3 hobbies for people of your age. Give at least 2 reasons why you think each hobby is in your top 3 list.</p>
	Short opinion statement	<p>Y8 STEP 1 Short answer. In the booklet you have read many quotes about “What is history?” Which is your favourite quote? Explain why.</p>
		<p>Y9 HOBB 1 Short answer. You have just read about different hobbies. Describe a hobby you have or would like to have. Give two reasons for your choice.</p>
		<p>Y9 HOBB 3C Long answer. In the booklet you read about Campbell Remess, who has a hobby that helps people. Express your opinion about having this type of hobby. Describe any other hobby that you have read about or learnt about in your English class that helps people in their life.</p>
		<p>Y10 ATWE 1A Short answer. Choose any English speaking country either from the preparation material or from materials you have used in your English class. Describe ONE tradition your country of choice celebrates AND explain why this particular tradition interests you.</p>
		<p>Y10 ATWE 2D Long answer. Of the traditions and lifestyles described in the reference material or that you have studied in your English class, explain which country you would like to live in if you could choose. Give specific reasons as to what traditions in the country you would like to experience and why.</p>
		<p>Y10 ONOF 1A Short answer. In the preparation material you have seen examples of how people connect online and offline. Use two examples from the preparation material and explain how they are relevant to the way you connect and socialise in your daily life.</p>
Narrative/ poetic		Story
	<p>Y8 SKES 1 Long answer. Write a fairy tale (about an animal). Remember in fairy tales animals can talk. You can begin like this: Once upon a time there was a rabbit (or any other animal...) named Fluffy (the animal’s name. Make your own title.</p>	
	<p>Y9 EEFO 4 Long answer. Write your own fantasy story involving: animals and future foods. Remember title.</p>	
	<p>Y9 HOBB 3B Long answer. Write a creative text about a person who has a hobby that has played an important part in their life, either in a positive or negative way.</p>	
	<p>Y9 WRST 1 Long answer. Expand the moment in <u>one</u> of these excerpts (remember title) [1a-1c: tree short excerpts from novels/stories]</p>	
	<p>Y9 WRST 2 Long answer. Write a story with the following title: “Sorry”</p>	

		<p>Y10 ONOF 2B Long answer. You have read about the two American teenagers Simon and Wade in the preparation material. They both have online relationships with people they have never met in real life. Create a text in which you imagine how one of these relationships will develop. Give your text a suitable title.</p>
		<p>Y10 ONOF 2C Long answer. Choose one of the characters from the preparation material and a character or real-life person you have read about in your English class. Create a text in which the two connect online or offline. Give your text a suitable title.</p>
Reflective	Personal text	<p>Y9 HERE 1 Short answer. You have just visited a really interesting place when you went on holiday with your family. Describe why the place was so interesting.</p>
		<p>Y10 ONOF 2A Long answer. The English language connects people in today's globalised world. Create a text in which you reflect on your own experience of using and learning English when connecting online and offline. Use one or more examples from the preparation material. Give your text a suitable title.</p>
Open	Open	<p>Y8 BECR 2 Short answer. In Appendix 1, you will find the poem <i>Whatif</i> by Shel Silverstein. The poem explores many whatifs. Read the poem and answer the following: What are the whatifs in your own life so far?</p>
		<p>Y8 BECR 3A Long answer. Pictures speak louder than words. Look at the photographs on the page "Pictures speak louder than words". Choose one of the photographs and write a text inspired by it. Write at least three paragraphs. Give your text a suitable title.</p>
		<p>Y8 SKES 2. Long answer. Write a story about the fears that people have. How do you think these fears can be cured? Find your own title for this essay. Are you afraid of going to the dentist? Are you afraid of the dark? Are you afraid of spiders? What are you afraid of? People are afraid of the dark, exams etcetera. Find your own title for this essay.</p>
		<p>Y8 STEP 3A Long answer. Pictures speak louder than words. Look at the photographs on the page "Pictures speak louder than words". Choose one of the photographs and write a text inspired by it. Write at least three paragraphs. Give your text a suitable title.</p>
		<p>Y9 HERE 3C Long answer. Look at the artworks in the booklet. They have been made by artists inspired by a country they have visited or read about. Pick one of the artworks and write a text inspired by it. Choose your own style of writing and give your text a suitable title.</p>
		<p>Y10 CIRI D Long answer. Essay. Choose one of the pictures from this chapter and write a text about the US inspired by this picture. You can choose whether to write a factual or fictional text. Remember to give your text a suitable title.</p>