

Fixed and fluid: Negotiating genre metastability in instructional practice

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Abstract

In this compilation licentiate thesis, two studies, concerned with genre and genre-based writing, are synthesized and discussed. Genres are often used as a pedagogical device for teaching the writing of educationally valued texts. The focus is on what is here termed genre metastability, a conceptual tool for understanding how these genres can appear both as fixed and as flexible, that is, offering both constraints and creativity for writing. The findings, based on a case study into genre-based history instruction, show how these, ostensibly opposing aspects, coexist in teaching and that they can be productively put to use by teachers as a means of differentiating instruction. Further, the thesis explores how the fixed/flexible dynamic can be used as a tool for understanding how similar types of history texts can offer diametrically opposed historical understanding of content. These findings have implications for teachers, teacher educators, and (history) textbook writers in terms of a deepened understanding of how, or rather when, genres constrain, and when they foster creativity.

Keywords: genres, genre-based writing, history, genre metastability, case study



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Likening your Ph.D. project to a journey is probably one of the most hackneyed of similes. Since this project has been at least tangentially concerned, at least in terms of the content of the genre-based instruction here examined, with historic voyages and explorations, I will nonetheless risk banality.

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List of Papers

- I Kindenberg, B. (2021a, published). Fixed and flexible, correct and wise: A case of genre-based content-area writing [Study 1]. *Linguistics & Education*, 64(August 2021, 100938), 1–12.
- II Kindenberg, B. (2021b, published). Narrative and analytical interplay in history texts: Recalibrating the historical recount genre [Study 2]. *Journal of Curriculum Studies* 53(3), 1–20.

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List of abbreviations

<i>Abbreviation</i>	<i>Explanation</i>
EAL	English as an additional language
ESL	English as a second language
GBWI	Genre-based writing instruction
NRS	New Rhetoric Studies
PCK	Pedagogical Content Knowledge
SFL	Systemic-functional linguistics
TLC	Teaching and learning cycle

1. Introduction

This thesis is concerned with the constraints and affordances of instruction based on *genre-based pedagogies*, pedagogies that can, in turn, be traced to changes in the global economy. Increasingly over the last five decades, many societies have transformed into knowledge societies, moving into what Bauman (2017) has referred to as a state of liquidity; a state where the means of production, human capital, and resources rapidly move and migrate across withering national borders, resulting in increasing economic equality, as well as cultural and linguistic diversity, across national – and educational – contexts (Hargreaves, 2003).

The pressure brought to bear on school systems, as a result of these changes, has led to an increase in the interest for language-focused, socially inclusive pedagogies (Stoller, 2004; Creese, 2005; Paulsrud et al., 2017). In linguistically and culturally diverse educational settings, there are incentives to improve pedagogies that can facilitate access to discourses dominant in knowledge societies (Rose & Martin, 2012). As a result, genre-based, language-focused pedagogies have become widespread in various national school systems (Ramos, 2015; Yang, 2016; Walldén, 2019b).

The idea behind genre-based pedagogies is that making students aware of a) genres, that is, various, socially expected, types of educationally valued texts, and b) how language functions in these genres, will further students' reading and writing proficiency (Rose, 2015). Thus, genre-based pedagogies aim at explication and demystification of society's privileged discourses (Hyland, 2003).

Genres demystify discourses by explicating their social purposes, characteristic linguistic features, and patterns and regularities; The socially expected 'rules' behind texts that may appear otherwise impenetrable to students. The assumption, in other words, is that mastering genres empowers and liberates students as writers (Cope & Kalantzis, 1993). However, this notion of, in a sense, conforming to presumed rules for writing, is a notion that has not remained unchallenged (Knapp & Watkins, 2005) neither in scholarly nor in public debate (Walldén, 2019a). As an example, children's author Michael Rosen has argued that genre-based pedagogies have, far from 'liberating' students, rather:

almost perfectly matched the kind of education I had in the 1950s: repeated exercises of filling in gaps in sentences, writing short, prescribed passages according to this or that rule or to illustrate this or that way of writing (2013, p. 6)

This line of critique is, in a manner, ironic, since the genre-based pedagogies Rosen objects to are themselves rooted in critique of traditional writing instruction (Cope & Kalantzis, 1993). Genre-based pedagogy proponents' answer to the criticism, is that writing must at all times be seen as a dynamic, social, and creative practice where genres provide tools, not rules (Sellgren, 2011).

This thesis centers on this dynamic between control and creativity and its implications for writing instruction across curriculum domains. Focused here is the tradition sometimes referred to as Sydney school genre pedagogy (Ramanathan & Kaplan, 2000), a pedagogy that has increasingly come to influence pedagogies in several countries outside that of its origin (Australia), such as, Sweden (Acevedo, 2010; Axelsson & Magnusson, 2012), South Africa (Kerfoot & Van Heerden, 2015; White et al., 2014), and South Korea (Bae, 2012; Han & Hiver, 2018), and China (Shin & Lim, 2011).

The traction gained by genre pedagogy is a trend that coincides with the effort from states and policy makers, noted, among others, by Hultén (2019), to govern by setting measurable goals and standards for education. In an age of accountability (Biesta, 2017) it is perhaps not surprising that 'visible pedagogies' (cf. Hattie, 2009) attract attention from policy makers. Interestingly, and somewhat ironically, genre labels have, as a result, sometimes been used to define national standards of writing against which students are to be assessed (Fisher, 2006); thus, genres have, in a sense, helped cement the very same privileged discourses they were intended to demystify.

For teachers, these macro-level changes impact classroom practices (Creese, 2005). The impact can come as the result of content- and language-integrated-learning initiatives, top-down professional development¹, or changes in teacher education (see Lyster & Ballinger, 2011, for a wider range such of impacting factors). Furthermore, classroom practices can be influenced by the debate around genre-based pedagogies.

A long-standing debate about genre pedagogy (see, e.g., Rosen, 1988, 2013; Christie, 2013) revolves around whether genre-based pedagogies encourage creativity, or rather promote conformity in students' writing. While genre critics contend that genres reify texts, potentially restrict disciplinary-specific understanding of content, and lead to formulaic approaches to both writing and teaching (Knapp & Watkins, 2005), proponents contend that genre critics confuse provisional linguistic descriptions, meant to demystify texts in context, with the rigid "prescriptions of the school grammarians" (Martin,

¹ In Sweden, the context of this thesis, 'Läslyftet' ['The Reading Uplift'] a literacy-oriented professional development initiative launched by the National Agency of Education, provides one such example (Carlbaum et al., 2015).

2015, p. 52). In essence, genre pedagogy proponents emphasize that genres are flexibly evolving resources for making meaning (Christie, 2012; Martin, 2015; Rose & Martin, 2012), and that while there is sometimes need for strategic simplification of writing, rigid pedagogical approaches should be considered “inappropriate pedagogy” (Christie, 2013, p. 20), rather than an unavoidable consequence of genre theory (Christie, 2013; Martin, 2015).

While this is a sensible conclusion, it scarcely provides guidance for genre educators tasked, either out of individual interest or as the result of policy decision, with engaging with genres that can seemingly either constrain or enhance writing. Outside of scholarly debate, there has, in fact, been scant interest in how to negotiate the “simultaneous stability and flexibility of genres” (Worden, 2018, p. 44), making this an area of genre-based teaching in need of expanded research knowledge (Devitt, 2015). Therefore, this thesis sets out to explore dilemmas associated with implementing genre-based instructional practices, practices that seem to hold creative potential, while also coming with the risk of formulaic teaching attached.

In the thesis, the exploration of these dilemmas is grounded in the notions of *fixed* and *flexible*. This conceptual dyad is intended to reflect the “Janus-like” (Devitt, 2004, p. 162) nature of genres. On the one hand, genres are potentially fixed, in the sense that they represent socially expected patterns for how certain texts are to be constructed. Assumptions about shortcomings in students’ written production often correlate with the impression that these students have failed to recognize and adequately represent expected genre patterns (Rose & Martin, 2012). This means that genres are taken for granted as a benchmark for assessing successful writing. In other words, the expected linguistic features of genres are seen as ‘fixed’ and can, thus, be described in linguistic terms, descriptions that can, in turn, inform pedagogy.

However, this *fixed aspect* does not mean that genres represent a sort of lockstep procedure for the construction of texts. Alongside the ‘fixed’ constraints, there are choices writers can make (Moore, 2019). As some of these choices can potentially make the text resonate with the patterns expected from other genres than the one targeted during writing, the matter of genre-based writing is more complex than merely following ‘fixed’ genre expectations. Rather, a text can take on a family resemblance (Wittgenstein, 1953/2010) with other texts. As a text can, thus, differ, in socially acceptable ways, from the genre targeted, but still being considered to bear family resemblance with that genre, genres can be seen as malleable. In the thesis, this malleability has been termed a *flexible aspect* of genres.

The fixed and flexible aspects combine to *genre duality*, a dualistic nature of genres that has, presumably, fueled the debate previously referred to. Apart from anecdotal evidence from this debate, we know, as noted, very little of how *teachers* handle the dualism in their instructional practices (Devitt, 2015; Worden, 2018), so as to avoid the “inappropriate pedagogy” Christie (2013, p. 20) has cautioned against. Neither has this duality, and its implications for genre-based writing instruction (for instructional design, for scaffolding

techniques, for selection of texts, etc.) been much explored or conceptualized, despite its direct impact on genre-based teaching (Worden, 2018; Moore, 2019).

Aim and research questions

By posing three research questions (RQs), this thesis explores instructional implications of genre duality, the dualistic nature of fixed/flexible genres, by interrogating a case of genre-based history instruction in a Swedish upper-secondary school. The thesis compiles and discusses two studies (referred to as Study 1 and Study 2; see List of Papers), each of which explores the duality from a separate angle. In Study 1, the angle is genre-based instruction where students write texts; in Study 2, the focus is on texts read by students, specifically the genres of history texts.

Study 1 and Study 2 are thus related to the RQs of the thesis: In Kindenberg (2021a), one teacher's approach to genre and scaffolding of genre-based writing was examined. In the thesis, questions posed in that study have been amalgamated into one RQ, with a specific focus on genre duality:

- RQ1: How was the fixed/flexible genre duality visible in the teacher's instructional practice?

The instructional practice examined in Study 1 was represented by the way this teacher talked about and described genres in communication with students, as well as how the scaffolding of genre-based writing was designed.

Study 2 examines genre duality in the history texts students used as resources for building knowledge when writing their texts, an examination documented in Kindenberg (2021b). Study 2 argues for a subcategorization of the historical recount genre, based on the interplay between *narrative* and *analytical* representations of the past. In the thesis, this argument has been recast as a research question that addresses genre duality:

- RQ2: How was the fixed/flexible genre duality visible in the history texts students encountered?

With these two RQs addressed, the thesis brings together the findings and argues the genre duality, when harnessed, can have productive implications for *differentiated instruction*. The examination takes the form of a re-analysis of Study 1 and Study 2, guided by the following question:

- RQ3: What implications does the fixed/flexible genre duality have for a differentiated genre-based history instruction?

RQ3 has been formulated specifically for this thesis and is not addressed in Kindenberg (2021a) or Kindenberg (2021b). Its focus on differentiated instruction reflects the fact that the classroom investigated was diverse in terms of genre, content, and language proficiency. The findings of RQ3 is meant to serve as a synthesis of the preceding questions.

Outline of the thesis

This thesis is divided into numbered chapters and sections. The previous section has stated the overall aim and the research questions of the thesis. The following section contextualizes genre pedagogy and the debate surrounding it, while also elaborating on the fixed/flexible contrast. Chapter 2 reviews and synthesizes previous studies of genre-based instruction in the primary to secondary school years, and studies concerned with genre descriptions of history texts.

In Chapter 3, theories and concepts guiding the investigation are presented. Chapter 4 presents the rationale for choosing case study as the overall methodological approach. Methodological issues and considerations are addressed in this chapter. In address to the research questions, Chapter 5 (Findings) summarizes the findings of Study 1 and Study 2, in address to the first and second research question of the thesis.

Lastly, Chapter 6 discusses the findings and their implications for theory and practice, and concludingly outlines some areas of potential future research. The thesis is summarized in Swedish in a final chapter. The thesis corresponds with APA7 guidelines (American Psychological Association, 2020), including reference list, table and figure headings, use of abbreviations, and use of inclusive ‘they’.

Background: genre pedagogy and the debate

While there are at least three major traditions of genre pedagogies and related venues of research,² this thesis is concerned with the tradition informed by systemic-functional linguistics (Halliday & Matthiessen, 2014), or SFL, since it represents the tradition most often applied in primary and secondary school settings (Johns, 2002).

This section gives a general background to SFL-informed genre-based writing instruction, popularly referred to as ‘Sydney school’ genre pedagogy

² Following Hyons (1996), genre research and associated pedagogical implications are customarily divided into three ‘major traditions’; the English for Specific Purposes (ESP), New Rhetoric Studies (NRS), and Systemic Functional Linguistics (SFL) tradition (see also Bawarshi & Reiff, 2010).

(Artemeva & Freedman, 2015b). As indicated by its name, the pedagogy originated in Australia, as the result of an action research project, the *Writing Project*, launched in the economically disadvantaged inner-city school districts of Sydney.

The project was implemented in 1980, following a conference at the University of Sydney that had introduced Michael Halliday's systemic-functional linguistics to a group of researchers and educators involved with the Disadvantaged Schools Program.³ Halliday's SFL theory provided the framework for an extensive effort to classify different kinds of writing done by students in schools (Martin & Rose, 2008). In the mid-80s, the Writing Project was integrated with the state-sponsored literacy development program the *Disadvantaged Schools Program* (Rose, 2015; Rose & Martin, 2012) which helped disseminate the results of the Writing Project.

The main result of the Writing Project was the SFL-informed identification of genres; regularities and linguistic patterns found across the written texts in school. The text classification was based on the premises that a) texts represent an educationally valued form of discourse when it comes to demonstrate knowledge in schools, b) that some forms of discourse (notably, written argumentation) are more valued than others, and c) that writing texts presents a particular challenge to students from socioeconomically disadvantaged homes (Rose & Martin, 2012).

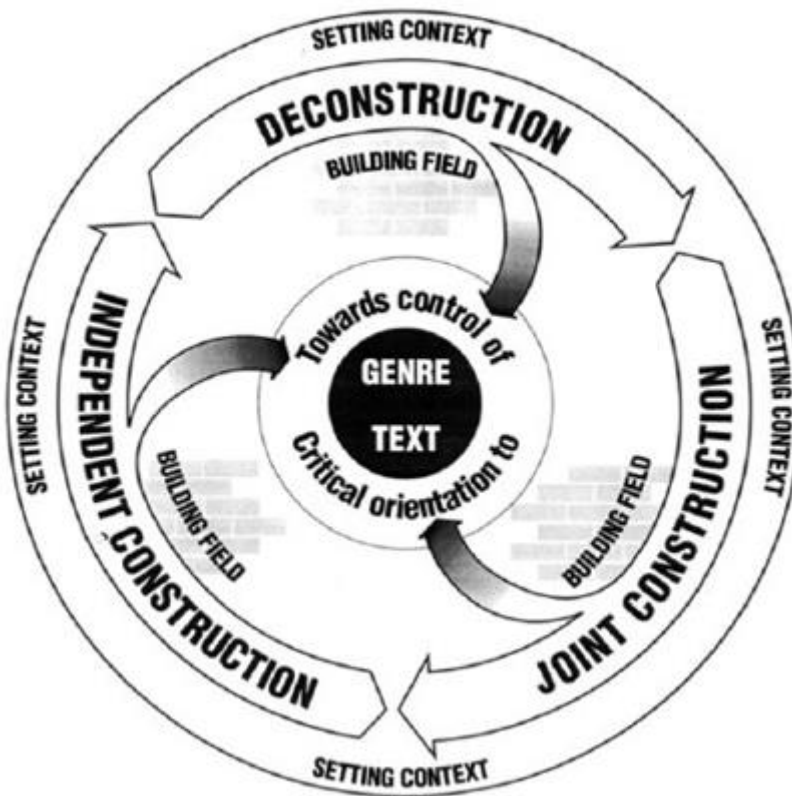
Closely linked to this genre-based text classification effort was the formulation of principles for teaching these genres in the classroom. These principles were summarized and further developed by the Writing Project (and ensuing related genre-based literacy projects) in the form of a cyclical 'wheel' model: the teaching and learning cycle (the TLC), depicted in Figure 1 (based on Rothery, 1994).

Figure 1

*The Teaching and Learning Cycle (Rothery, 1994)*⁴

³ Involved in this early stage of formation were researchers such as J.R. Martin, Frances Christie, Joan Rothery, Günther Kress, Bill Cope, and Mary Kalantzis; many of whom (especially Martin) have written extensively on genre theory and genre pedagogy over the years (Bawarshi & Reiff, 2010).

⁴ Note: The image is made available via license CC BY 4.0 <https://creativecommons.org/licenses/by/4.0/>, as stated in Young (2016). The image is attributed to Rothery (1994), no changes have been made.



The TLC is divided into phases. It builds on Vygotsky's (1964) notion of the *zone of proximal development*, that is, the zone of students' potential development, when guided by and collaborating with adults and/or more capable peers: In the TLC phases, the principle of guided collaboration is translated first into a teacher-monitored *Deconstruction*⁵ of genre texts, explicating genre patterns and the linguistic resources these texts recruit to efficiently achieve their social purposes (e.g., what type of words and grammar is used for explaining historical processes). Second, the teacher and the students in the *Joint Construction* phase, co-construct an example of how these resources can be put to use for an intended purpose (e.g., for explaining the events leading up to the French revolution). This sets students up for the final phase, *Independent Construction*, where they individually construct texts, guided by their understanding of the genre patterns explored in the previous phases (Rose & Martin, 2012).

The TLC, and the genre classification of texts, were gradually developed in action research programs succeeding the Writing Project, such as the

⁵ Following Rose and Martin (2012), among others, the names of the TLC phases are written with a capital initial letter.

Language and Social Power Program, and most recently the Reading 2 Learn project (Rose & Martin, 2012). One central concern for these developmental phases of the Sydney School project has been to extend the range of genre descriptions and adapt them to various school subjects (Veel & Coffin, 1996), including social studies (Wignell, 1994), mathematics (O'Halloran, 2007), and history (Coffin, 2006a).

These adaptations to curriculum domains can be seen partly as a response to criticism directed at the notion of genre in the Sydney School tradition. SFL-informed genre descriptions, critics such as Freedman (1993) and Knapp (Knapp & Watkins, 2005) claim, risk becoming fossilized notions of how ideal texts work, thereby stifling the creativity needed for successfully producing texts. Similar concerns have been raised in relation to the TLC, with critics arguing that the ostensibly cyclical and dynamic model works merely as camouflage for a linear transmission model of pedagogy (Cope & Kalantzis, 1993).

This debate has been long standing (Walldén, 2019a) and is not simply a matter of 'for or against genre pedagogy', since Sydney School proponents and critics alike object to traditional language and grammar instruction (Cope & Kalantzis, 1993). The Sydney School, however, is equally suspicious of 'progressivist' writing pedagogies, the influence of which Rose and Martin (2012) ascribe to educational ideals "gestating in liberal Anglo-American education circles since the time of Rousseau" (2012, p. 3); theoretical ideals that came to supplant the tried wisdom of classroom practice in the decades preceding the start of the Sydney School project.

These progressivist pedagogies, Sydney School associated critics contend, are grounded in the literacy practices of middle-class families, rather than those of socioeconomically disadvantaged communities (Cope & Kalantzis, 1993). As middle-class children are already initiated into the discourse practices valued in schools, progressivist 'laissez-faire' pedagogies serve primarily to confirm these students, leaving children from less privileged backgrounds struggling (and often failing) to crack the hidden code, so to speak, of the literacy expectations of the school system (Martin & Rose, 2008). The Sydney School notion of genres should, thus, be understood as an effort to make explicit, linguistically and pedagogically, these hidden codes.

Obviously, the organization of a school system is perhaps not reducible to a single 'traditionalist-versus-progressivist' struggle (Hultén, 2019). It is clear, however, that an element of social justice is pivotal to the Sydney School movement. Rose and Martin frame genre pedagogy as a pedagogy "designed to give teachers the tools they need to overcome the inequality of access, participation and outcomes [for] less-advantaged groups, including immigrant and working-class children" (2012, p. 6). Bernstein's sociological theories (1971, 1975) and theory of knowledge (1999) have been crucial to the Sydney School tradition when it comes to formulating how the pedagogy can provide underprivileged students with epistemic access to privileged discourses of power (Cope & Kalantzis, 1993).

As can be inferred from the above background, genre pedagogy can be seen as a theoretically principled and language-focused instructional model, but also as a movement for social justice⁶. In this thesis, it is the ‘pedagogy’ element of genre pedagogy that is in focus, that is, how genres manifest in an educational sense, in pedagogical practices and in history texts. The subsequent section reviews previous research, relevant to these two manifestations.

⁶ In addition, SFL-informed genre theory, in a sense, extends to a knowledge theory in its own right, with its close association between genre and knowledge forms (Halliday & Martin, 1993). In the Discussion chapter of this thesis, the epistemology of genres, and history genres in particular, is considered.

2. Previous research

The thesis investigates the dual, fixed and flexible, aspects of genres and its implication for instruction, more precisely history instruction, and for the history texts that mediates historical knowledge. Correspondingly, this chapter reviews previous research, along a ‘practice-strand’ and a ‘history-text strand’.

Criteria for selection of literature

To identify studies relevant for Study 1 and Study 2, I surveyed research databases ERIC and Google Scholar, and additionally the search engines provided by major publishers of scholarly articles (Taylor & Francis, SAGE, and Elsevier). To track down articles, I used various combinations of the following key words: genre/s, genre-based, writing instruction, teaching and learning cycle, genre pedagogy, history education, history genres, history texts, and history textbooks.

The number of initially yielded search results varied considerably between databases, from circa one hundred results per search term in ERIC and journal publisher databases, to several thousand when using Google Scholar. I therefore restricted the search, selecting areas and fields I considered most suitable for the studies. The selection criteria that guided this selection was as follows:

- studies that reported on empirical findings of teachers working with SFL-informed genre approaches (excluding, e.g., articles aiming for a broader conceptual discussion about genre)
- studies that were written in English or Swedish
- studies into primary and secondary (lower and upper) school settings, but not post-secondary or higher-education settings
- articles published in peer-reviewed journals
- studies cited in the articles, provided they met the above inclusion criteria
- studies that cited the articles found (identified by using the Google Scholar “Cited by” metrics tool), provided they met the above inclusion criteria

A total of 35 articles were thus identified for the review of genre pedagogy practices (Study 1). Regarding Study 2, far fewer *articles* were found, a total of five met all the above inclusion criteria. Research of most relevance for Study 2, (i.e., research associated with genre classification of history texts) has in large parts been documented and put forth in books (Christie & Derewianka, 2008; Coffin, 1997, 2006a; Martin & Rose, 2008; Rose & Martin, 2012). These titles have, therefore, been included in the literature review.

Genre pedagogy practices

In their often-cited book *The Power of Literacy*, authors Cope and Kalantzis (1993) reviewed the debate around genre pedagogy and, for the sake of clarity, organized this review along two axes: a language axis and a pedagogy axis. Here, I have used this organizational principle to categorize the studies reviewed.

In Cope and Kalantzis (1993), the *language axis* of the debate captures discussions about how texts function and the extent to which genre patterns adequately represent actual texts. The authors identified participants in the debate as having either a rigid or a more flexible view. Whereas a rigid view was associated with beliefs that took genres to be more or less exact formulas for writing, the flexible view advocated that genres should be seen rather as general patterns for how texts can be structured and realized.

The other axis proposed by Cope and Kalantzis, the *pedagogical axis*, concerned issues of how strictly the principles of genre pedagogy were to be applied in instruction. A strict pedagogical view, to Cope and Kalantzis, implied close adherence to TLC protocol, while a less strict view was that the teacher should be inspired by, rather than clinging to, the model.

Cope and Kalantzis used this distinction primarily to overview a debate that, in their opinion, sometimes confused views on language with views on pedagogy. Similarly, the review in this section does not represent a fine-grained analysis of studies; rather, the hope is that Cope and Kalantzis' language/pedagogy distinction can help illuminate some patterns related to language view, pedagogies, outcomes, and research contexts.

Based on how the examined instruction was described in the studies reviewed, I categorized the genre view as either *strict* or *less strict* (see Table 1). A strict view was identified when the instruction was organized so that students wrote in a specific target genre, using model texts, and when the target genre was described as having mandatory linguistic features. For instance, in Bae (2012), students were taught to write diary entries (which was considered writing the recount genre) and “the teacher delivered a lecture on the purpose, the generic structure, and the linguistic features” (Bae, 2012, p. 158) of this genre. I have categorized this as an example of a strict view on

genres, as the apparent aim of instruction is to teach students a specific set of linguistic features tied to a genre.

In contrast, in Fenwick (2010), the project investigated “did not aim to teach to students a set range of genres” but rather “to use the text structures and language relevant to specific subject areas” (2010, p. 70). Such ‘non-set’ genre descriptions have been categorized as a less strict genre view.

Along the *pedagogy axis*, studies have been categorized as either strict or less strict, according to whether the pedagogical practice seemed (based on the description provided by the researchers) to be closely modeled on the teaching and learning cycle or not. I have considered the pedagogy as less strict when the instruction described did not move through all the phases of the TLC (e.g., skipping teacher-student joint text construction), or when these studies did not mention the TLC.

Table 1

Categorization of studies reviewed (adapted from Cope & Kalantzis, 1993)

	Pedagogy: strict	Pedagogy: less strict
Genre view: strict	<p>Category 1 <i>All strict</i></p> <p>Watkins, 1999; Bae, 2012; Pavlak, 2013; De Oliveira & Chan, 2014; Lee & Wong, 2014; Kerfoot & van Heerden, 2015; White et al, 2015; Lo & Jeong, 2018; Shum et al, 2018; Hermansson et al, 2019</p>	<p>Category 2 <i>Genre strict/ Pedagogy less strict</i></p> <p>Walldén, 2019</p>
Genre view: less strict	<p>Category 3 <i>Pedagogy strict/ Genre view less strict</i></p> <p>Coffin, 2006; Gebhard et al, 2007; Schleppegrell et al, 2008; Brisk et al, 2011; Schulze, 2011; Ahn, 2012; Brisk, 2012; Harman, 2013; Schleppegrell, 2013; Gebhard et al, 2014; O’Hallaron, 2014; Ramos, 2015; Horverak, 2016; Humphrey & Feez, 2016; Humphrey & Macnaught, 2016; Tang, 2016; Choi & Wong, 2018; Han & Hiver, 2018; Moore, 2019</p>	<p>Category 4 <i>All loose</i></p> <p>Fisher, 2006; Hammond, 2006; Zwiers, 2006; Firkins et al, 2007; Fenwick, 2010; Gebhard et al, 2013</p>

In Table 1, the studies reviewed have been assigned to categories 1–4. As shown, the majority of studies report on instructional practices as ‘strict’ (i.e., categories 1 and 3). This is perhaps not too surprising since the majority of

these studies are intervention studies, and the TLC entails a principled instructional design that potentially facilitates the implementation of the intervention. Interestingly, the genre *view* represented in these instructional interventions seemed more often to be less strict (categories 3 and 4). This may suggest that when teachers apply genres to their teaching, they tend to modify the genres selected.

In Table 2, research contexts and some salient outcomes of the interventions are summarized. From this summary alone it is hard to distinguish a clear pattern; however, breaking down each category reveals more consistent relationships. Beginning with category 1, there is a difference in outcomes for students who are considered low-proficient (Bae, 2012; Kerfoot & Van Heerden, 2015; Lee & Wong, 2014; Pavlak, 2013; Shum et al., 2018; Watkins, 1999; White et al., 2014) versus those studies where students can be considered as relatively more proficient (Hermansson et al., 2019; Lo & Jeong, 2018).

Table 2

Overview of salient features of study categories

Category	Research context	Salient outcomes	Comments
Category 1 'All strict'	Low-proficiency EAL students	Text-structure improvements Sentence-level elaboration	Unlike in other categories, some studies in this category report non- or negative effects
Category 2 Genre view strict/ Pedagogy less strict	Medium to high proficiency EAL students	Increased overall writing proficiency	Only one study
Category 3 Genre view less strict Pedagogy strict	Low-proficiency EAL students	Raised genre awareness	
	Medium to high proficiency EAL students	Text-structure improvements	
Category 4 'All loose'	Low-proficiency EAL students	Increased overall writing proficiency	

Note. EAL = English as an additional language, i.e., these students are non-native speakers of the language used for instruction.

Low-proficiency students, in these studies, are noted either for improvements on sentence level (Lee & Wong, 2014; Shum et al., 2018), or for general improvements at various levels: genre staging, text structure, clauses,

vocabulary, and so on (Bae, 2012; Kerfoot & Van Heerden, 2015; Pavlak, 2013; White et al., 2014). As a rule of thumb, struggling students, who represent a wide range of national and age-level contexts, seem to be gaining from the principled and explicit pedagogical approach of the teaching and learning cycle, paired with a view of genres as relatively stable, and reproducible, textual entities.

This view is, however, contested by Watkins (1999) and Hermansson et al. (2019). Watkins, in fact, found a negative impact of the category 1 approach. Drawing on classroom observations of work on narrative genre (grade 3-4) she reported on how adherence to genre formula inhibited discussion of subtle plot twists. Hermansson et al. focused their attention on the Joint Construction phase of the TLC (also in a case of narrative genre writing) and found zero effect, in terms of text improvements on middle-school students' writing.

These findings may be less surprising than they appear. In Watkins (1999) and Hermansson et al. (2019), only a minority of students were EAL students which sets these studies apart from other studies in the 'all strict' category 1. It seems reasonable to assume that students in those other studies had less previous experience with writing. For these students, explicit teaching, combined with a strategically simplified view on texts, may have facilitated the initial stages of genre-based writing. In the case of Watkins (1999) and Hermansson et al. (2019), for these more proficient students participating in genre-based instruction, there may have been diminishing returns from 'sticking to genre protocol' (since these students had, presumably, already passed the beginner's level of genre acquaintance).

It is therefore interesting to compare these studies to the one by Shum, Tai, and Shi (2018) who reported that low-achieving students seemed to improve mainly at sentence level, while more high-achieving students made gains on the level of structure. This indicates that the same type of pedagogical and language approach may result in different learning outcomes depending on the level of previous language proficiency, and the argument could be made that these differences are contingent on how instructors adjust their view on pedagogy and genre.

There is only one study (Walldén, 2019b) represented in category 2. In this observational study, set in a relatively high-achieving student context, the researcher found that while the teacher followed the teaching and learning cycle, students' writing in the discussion genre (in geography instruction) resulted in non-efficient genre texts (due to the low level of technicality in these texts), which is the rationale for placing Walldén (2019) in this category. It seems possible, however, that the teacher participating in this study may have held a different view on the efficiency of the texts produced.

In any case, gains seemed to have been made mostly at the level of text structure, which, in turn, can be seen as confirming the conclusion drawn from category 1 studies, namely that for more proficient students, genre-based pedagogies may often need to be 'less strict'.

Breaking down the studies in category 3 according to research contexts seems to further underline the pattern emerging from the preceding categories. In these studies, instruction is reported as based on what de Oliveira and Lan (2014) described as a “modified teaching and learning cycle” (2014, p. 29). Modifications could include re-ordering the stages of the TLC (as in the case of de Oliveira & Lan, 2014, introducing the complete target genre *after* having modelled and jointly constructed parts of it).

Further, in category 3, main outcomes of interventions vary with learners’ level of proficiency. De Oliveira and Lan (2014) reported on sentence-level elaborations as a noticeable improvement in low-proficiency students’ writing of science reports (again confirming the observations made from the category 1 studies). Text-structure improvements seemed to be the most salient outcome for medium- to high-proficiency learners, as reported in the majority of studies in category 3 (see Table 1).

Except for Brisk et al., and Schleppegrell et al., the studies reporting text-structure improvements as a salient outcome were conducted in contexts where students were considered to have medium to high levels of writing proficiency. For low-proficiency students (Ahn, 2012; Gebhard et al., 2014; Han & Hiver, 2018; Schleppegrell, 2013; Schulze, 2011), the effects of the genre view, coupled with a less strict application of the TLC seem to have been in terms of raised genre awareness (Gebhard et al., 2014; Schleppegrell, 2013; Schulze, 2011) and increased writing confidence (Ahn, 2012; Han & Hiver, 2018).

One study (Brisk, 2012) in this category reported no gains from the genre-based approach. In this study, grade 3-5, EAL students were instructed in a variety of genres across different subjects. Brisk concluded that while successful attempts at writing were made, students generally seemed to mix and confuse genres, and that texts were produced with insufficient attention to purpose and audience.

In category 4, salient outcomes seem to be most varied, with Fisher (2006), and Jones et al. (2013) reporting on general writing development (including, e.g., organization of text, spelling, and punctuation) and Gebhard (2011), and Hammond (2006) reporting on sentence-level improvements. Raised genre awareness was noted by Firkins et al. (2007), text structure improvements by Zwiers (2006), and increased writing confidence by Fenwick (2010).

Possibly, the difference between the strict and the less strict pedagogy approach (category 1 and category 3) may be explained by the fact that the less strict category reflects more process-oriented approaches. The absence of increased writing confidence as a salient outcome in the ‘all strict’ category 1 is perhaps somewhat discouraging, since this can be seen as one of the main aims of genre pedagogy (Martin & Rose, 2008). One explanation for this could be that studies in this category have been conducted predominantly in contexts where students have low level of writing proficiency, with correspondingly low levels of confidence. It should be noted, however, that not all studies

included measurements of attitudes to writing, hence, it is difficult to make a consistent comparison across studies about motivational aspects of writing.

While this review represents, as previously stated, a broad overview rather than a finely tuned analysis, some patterns of genre-based teaching have been highlighted here. These patterns, in turn, have implications for the aim of the investigation reported in this thesis. Importantly, genres seem to be adjusted in the hand of teachers, presumably corresponding to needs arising from the instructional context at hand. The effects of genre-based writing instruction seem, further, to be manifold. However, the details of the association between pedagogical design, genre view, students' proficiency levels, and desired outcomes, remain to be illuminated. Furthermore, the way teachers negotiate the 'strict' and 'less strict' aspects of genre and pedagogy, the focus of the thesis, is far from being resolved in these studies.

Research on history genres

History texts - encountered by students typically in the form of history textbooks - are a form of culturally conventionalized ways of representing the past; as such, they can be subjected to genre analysis (Klerides, 2010; Nichol, 2003). This section reviews how history genres have been conceptualized in SFL-informed genre theory, with a specific focus on the historical recount genre. The focus of this review is history genre research as such, rather than studies where SFL and history genre descriptions have been used as analytical tools for examining history texts (as in, e.g., Olvegård, 2014).

Over the years, SFL-informed genre research has explored how language functions in school history texts (see e.g., Christie & Martin, 2005; Martin & Rose, 2008; Unsworth, 1999). The principle aim of this exploration has been to facilitate literacy education across the curriculum (Rothery, 1994) by providing detailed linguistic descriptions of the type of texts students are expected to read and write (Martin, 2015, p. 201). While early genre work arrived at rather generic genre descriptions, ensuing work has addressed the possibilities for more domain-specific genre classifications, such as various history genres (Veel & Coffin, 1996).

Eggs et al. (1993) represent an early attempt to classify history genres. These researchers used SFL in their analysis of Australian upper secondary school history textbooks, based on which they identified nominalizations of verbs and adjectives as a crucial linguistic resource employed to express interpretations of past events. By ascribing an agentive role to nominalizations (e.g., letting the nominalized 'fundamental changes' function as an agent that 'marks' a new era), textbooks can shift attention from temporally sequenced events and individual actions, toward causative organization of events. The shift toward increasingly abstract interpretations of the past could be understood, Eggs et al. claimed, as a form of genre progression; a

progression from what they termed “story-like” (1993, p. 82), to genres for reporting and arguing (Egkins et al., 1993, p. 82).

Other genre researchers have expanded on the type of concrete-to-abstract continuum exemplified by Egkins et al. Wignell (1994) used what he referred to as “a standard average [Australian, secondary level] history textbook” (1994, p. 364) to illustrate three (non-named) groups of genres: the personal recounts and narratives group, the historical recounts and reports group, and the explanations and arguments group, a partition that represented a scale “from action to interpretation” (p. 369). Wignell further suggested that students often meet the narrative-end genres as a textual form for explaining historical content, whereas the interpretation-end genres are more typically expected when assessment of historical knowledge is at stake.

Coffin (1997, 2006b, 2006a) has made a seminal contribution to the work on history genres, with some of her work (Coffin, 2006a) cited as “the best single source for the results of work on history” (Martin et al., 2010, p. 440). Coffin’s contribution consists in a detailed history genre taxonomy, that not only pointed out lexical and grammatical features within and between clauses, but also looked at the whole text organization.

By conducting SFL-derived analysis on a representative sample of some 1,000 texts written by secondary-school history students in an Australian educational context, Coffin made a broad *genre family* classification, relating texts to various social purposes: the recording, explaining, and arguing genre families. Within these families a distinction was made between what Coffin identified as *key history genres*: autobiographical/biographical recount, historical recount/account, factorial/consequential explanation, and arguing by way of either exposition, discussion, or challenge (Coffin, 2006b).

The historical recount genre, in this taxonomy, was located within the recording family, while the adjacent historical account genre straddled the recording and explaining genre families. A distinct addition made by Coffin to preceding history genre work was the description of how most history genres can be thought of as sequenced or staged. This staging reflects how various history texts are typically being organized to fulfill the purpose of the genres they represent. The historical recount genre, Coffin (1997) saw as moving through three stages relating to retelling a historical event: Background [to the events], Record of Events, and Deduction [of the significance of the events]. Although not discussed in detail by Coffin, she saw the Deduction stage as offering some type of explanation as to why the event in question is considered important (Coffin, 1997) and it might be this explanatory function that made the historical recount difficult to neatly locate in either the recording or the explaining genre family.

Coffin, like Egkins et al. (1993), and Wignell (1994), saw the history genres as representing points along a recording-explaining-arguing continuum. This continuum, Coffin (1997; Veel & Coffin, 1996) has argued, coincides with the progression in writing demands occurring over the years of schooling, making the continuum function as a type of learning pathway

where “at the one end of the pathway lie the genres that comprise the domain of narrative and at the other end the genres that comprise the domain of argument” (Coffin, 1997, p. 196).

Christie and Derewianka (2008) have built on the work of Coffin to further detail this narrative-to-analytical-movement. Drawing on empirical data in the form of some 2,000 Australian primary and secondary students’ texts, they extended on the genre trajectory proposed by Coffin, detailing the linguistic features, stages, sequencing of information, and attitudinal positioning posed by different genres. They gave, however, less consideration to the historical recount genre, and did not include a description of it, as they argued that their linguistic description of more narrative-type genres (biography, and empathetic biography) covered the characteristics of the historical recount genre (Christie & Derewianka, 2008).

Schall-Leckrone (2017) represents a broader classification of history genres. In an observational study, Schall-Leckrone examined how two novice teachers, teaching European medieval history in a post-secondary-level history course, integrated knowledge of the role of language into their instruction. Somewhat discouragingly, she found that while both teachers used various techniques acquired in pre-service training to facilitate learning in their respective multilingual classrooms, neither of them “consistently and proactively identified and taught language demands of history texts” (2017, p. 369).

Based on these observations, Schall-Leckrone concluded that teachers instinctively seek to give students linguistic guidance in constructing different types of historical knowledge, but that they may lack a coherent and accessible genre framework. Schall-Leckrone, therefore, proposed a basic history genre framework consisting of three broad ‘key history genres’ informed by Coffin’s (1997) genre families: story, explanations, and arguing genres (Schall-Leckrone, 2017, p. 370). As with previous classifications reviewed, these genres were hierarchically organized, with the historical recount genre, positioned among the story genres.

The notion of a trajectory is present also in a study by Bharath and Bertram (2015) who used an adjusted version of Coffin’s (2006c) history genre description to examine South African history textbooks from primary to secondary grade levels. Bharath and Bertram found, in these textbooks, a transition from recording to explaining to arguing genres over the school years, a progression they associated with deeper levels of historical understanding in terms of second-order concepts (Bharath & Bertram, 2015).

This progression, Bharath and Bertram (2015) argued was somewhat ruptured, as the recording-genre-focused instruction in the early school years, dealing mainly with personal histories (autobiographies, family history, and historical recounts), did not sufficiently prepare students for the shift in later years to factorial and consequential explanations of complex phenomena.

Based on the findings of Bharath and Bertram, notion of a history genre trajectory (Coffin, 1997) seems, at the general level, plausible. However,

research indicates that when dealing with specific texts, history genre classification is a rather complex task. Schleppegrell and de Oliveira (2006) based an in-service training initiative for history teachers on the genre work by Coffin (1997) and Veel and Coffin (1996). Over the course of two school years, a group of post-secondary teachers in US schools were introduced to SFL genre theory which was used in a teacher-researcher collaborative analysis of the language demands posed by history texts, insights these teachers then used in their teaching (Schleppegrell & de Oliveira, 2006).

The participating teachers reported that focus on language, especially linguistic resources that realizes causation, participants, and relations between the two in history texts, had helped them explain historical processes to students (Schleppegrell & de Oliveira, 2006; and see also Achugar et al., 2007). However, the history text analysis, though grounded in genre theory, did not have a strong focus on history genres and genre. Instead, it seems to have been mainly concerned with linguistic resources for expressing causation, abstraction, relations between generalized participants and individuals, and other non-genre-specific linguistic features (as indicated in reports on the project: Achugar et al., 2007; Schleppegrell et al., 2004; Schleppegrell & de Oliveira, 2006).

The absence of genre classification might perhaps stem from the fact that history texts, as expressed by the researchers:

have a mix of text types, presented in a series of short sections, each with its own sub-head that itself often has functional variation within it, as the historians move from recounting events to accounting for events and on to explaining them; interspersed with description and other genres (Schleppegrell & de Oliveira, 2006, p. 257)

In other words, while not objecting to the general idea of a genre progression over the school years, these researchers seemed to have at least some trouble in mapping the proposed history genres directly on to history textbooks, at least those used in this research context.

Considering the endeavor of this thesis, to explore the dualistic aspects of genres in history texts, the observations made in this review have some important implications. One is that genre descriptions seem, in a sense, to reflect the fixed/flexible duality proposed in the thesis. In the literature reviewed, genre trajectories represent an arrangement, even a hierarchy, of distinct genres, reflecting fixed aspects.

At the same time, a reasonable conclusion that can be drawn from the review, is that history genres are not easily identifiable constructs in history texts. The location of the historical recount genre, the focus of Study 2, seems to range from stories (e.g., Schall-Leckrone, 2017) to somewhere between stories and explanations (e.g., Coffin, 1997), resonating with the idea that genres are flexible and malleable.

History texts, in the form of history textbooks, seem also to be far too complex as to be neatly labeled. Textbook complexity has been noted in SFL-informed genre research (Martin, 2002, 2015) and concepts such as *embedded genres* and *macrogenres* have been proposed as a way to reflect this complexity (Martin & Rose, 2008).

Another observation from the reviewed studies is that the relation between, on the one hand, narrative, and analytical representations of the past (Coffin, 1997), and, on the otherhand, the recording, explaining, and arguing genres, is less explored. Most genre classifications, as shown in this review, agree on a linear progression, where the degree of complexity ‘automatically’ increases when a text shifts from recording to explaining events, or from accounting for a sequence of events to drawing out the historical consequences of that event. However, as indicated by Schleppegrell and Oliveira (2006), identifying this progression in actual history text(book)s can present somewhat of a challenge.

The challenge may, in part, arise from the fact that most history genre descriptions are modeled on students’ written texts, rather than the texts these students read (Myskow, 2017). In this thesis, Study 2 sets out to redress that balance, examining the history texts that were used in this specific case of genre-based instruction. This examination is concerned with qualitative differences between, but also *within*, history genres, differences that can potentially illuminate both fixed and flexible aspects of history genres.

3. Theoretical framework

This chapter lays out the theoretical framework of the thesis. The first section, Genre theory, starts with a general outline of SFL-informed genre theory, followed by a discussion of *genre metastability*, a central theoretical premise of the thesis. The Genre theory section has bearings for the subsequent section (Scaffolding, in turn, relevant to RQ1) and for the following two sections on genres and history (History genres and Historical stances, both relevant to RQ2). All sections introduce concepts that form a part of the analysis of data, which will be described in the Methods and materials chapter.

Genre theory

Central to the investigation reported in this thesis is the concept of *genre metastability* (Martin, 2015), that is, how ‘stable’ genres appear. I will return to this notion, after an overview of SFL-informed genre theory, and of the relationship between language, context, and genre.

At a general level, genres denote any type of pattern, regularity, or expectation that can be drawn upon to interpret or construct a certain type of text (Bax, 2010). Genre theory informed by SFL has a functional view on language (Halliday & Martin, 1993; Halliday & Matthiessen, 2014), seeing it as “a system for making meaning, rather than as a conduit through which thoughts and feelings are poured” (Halliday & Martin, 1993, p. 23). The SFL-informed notion of genre emerged from empirical investigations of educationally valued texts, an investigation in which “recurrent global patterns [in these texts] were recognised as genres, and given names” (Martin & Rose 2008, p. 4; see also Chapter 1, Background section).

These SFL-informed genres are organized into genre families, corresponding to social purposes. Typical social purposes of language users include to engage others with recounts of events, to inform about something, or to evaluate information or events. Hence, the *engaging* genre family includes genres such as narratives and recounts; the *informing* family encompasses explanation and report genres, while reviews, discussions, and arguments belong to the *evaluating* genre family (Martin & Rose, 2008).

In addition to representing tools for classifying texts, a genre can be understood as a form of socially recognizable process:

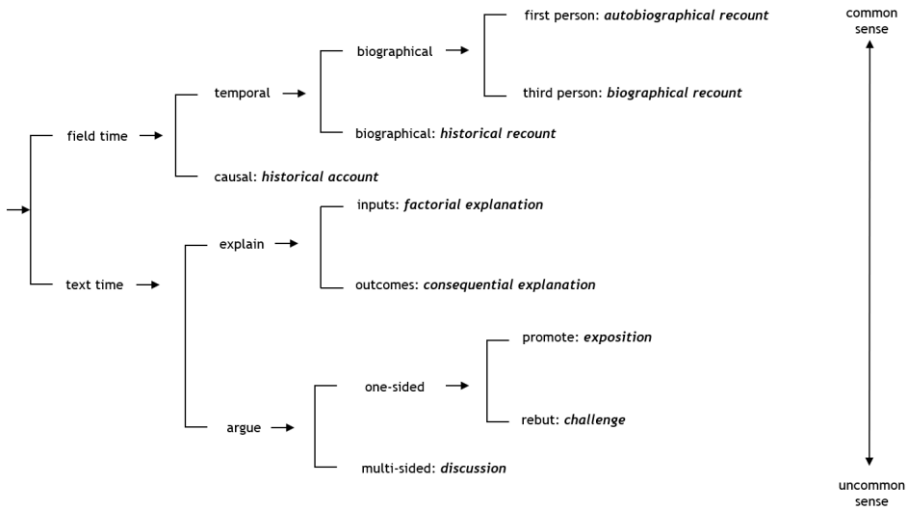
[genres are] staged, goal oriented social processes. Staged, because it usually takes us more than one step to reach our goals; goal oriented because we feel frustrated if we don't accomplish the final steps (Martin & Rose, 2008, p. 5)

As social processes, genres represent recurrent configurations of meaning; a socially expected series of activities unfolding over time as “unfolding phases of meaningful discourse” (Martin, 2015, p. 34).

Christie and Derewianka notes that: “the notion of genre is concerned with how a text is organized to achieve its social purpose” (Martin & Rose, 2008, pp. 6–7). There is, thus, a close association between genres as processes and the product (often a written text) that instantiates this process. This process-product association becomes especially apparent when genres are represented in the form of *typologies* as the one shown in Figure 2 (taken from Rose & Martin, 2012, p. 128).

Figure 2

Typology of history genres



In Figure 2, highlighted (italicized) words indicate genres (e.g., factorial explanations). In the context of schooling, these genres are associated with various types of texts, for instance when students are called upon to write argumentations.

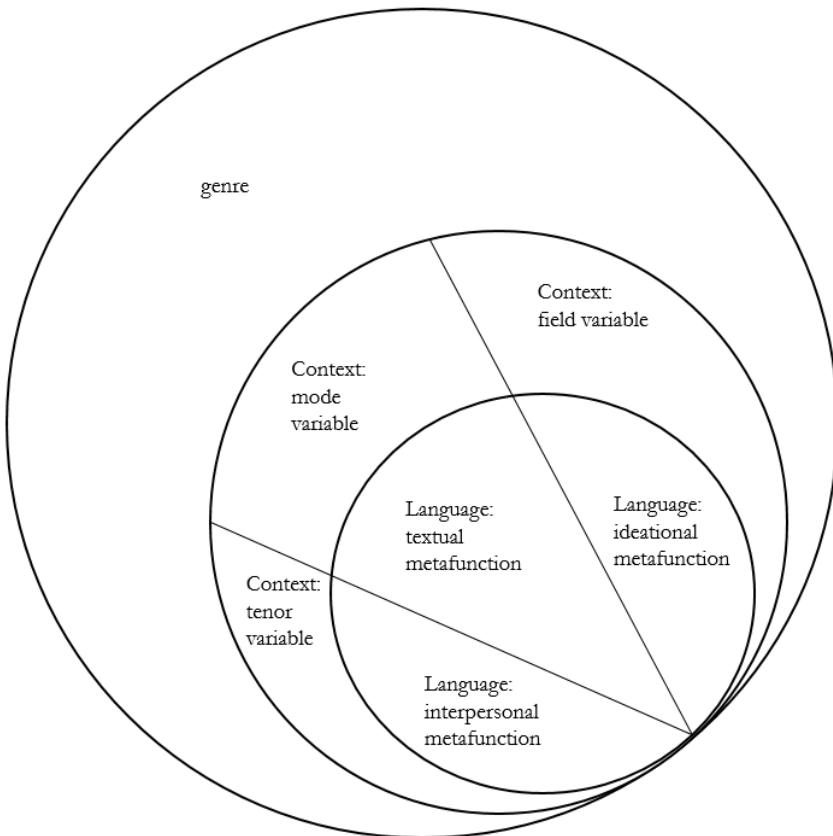
Genre: meanings and register

As indicated by Figure 2 (above), the individual language user makes a series of choices from available linguistic resources, going through the process (the genre) of making certain types of meaning. Thus, language is a system where language users construct meanings by making language-related choices.

In Study 1, this choice-driven process is examined in terms of teacher-student negotiation of language choices. In Study 2, the focus is on history texts that reflect a series of choices made by the author/s. The creation of a text in a certain genre assumes a relationship between language, context, and genre, discussed in this section. In Figure 3, the relationship is visualized as three layers, or *strata* (adapted from Rose & Martin, 2012).

Figure 3

Genre as a configuration of tenor, field, and mode



Combined, the strata in Figure 3 represent three interrelated aspects meaning: ideational meaning, interpersonal meaning, and textual meaning (Rose & Martin, 2012). The *ideational meanings* are concerned with construing experiences, that is, with representing and classifying experiences, and further with establishing logical relationships between them. The *interpersonal meanings* have to do with meanings created in interaction with others, while *textual meanings* are concerned with how information is organized, sequenced, and presented (Rose & Martin, 2012).

In the innermost stratum shown in Figure 3, three *metafunctions of language* (Halliday, 1993) correspond to each aspect of meaning-making: the *ideational metafunction*, the *interpersonal metafunction*, and the *textual metafunction*. Meanings and, hence, these metafunctions of language, are not arbitrarily assigned but arise from specific contexts. In other words, language *realizes* context so that in a situational context, the three language metafunctions correspond to different *contextual variables* (found in the ‘Context stratum’ in Figure 3). These variables have been thus described by Rose and Martin (2012):

The *tenor* of social relations (who is involved), the *field* of experience (what are they involved with), and the *mode* of communication, such as speaking or writing (2012, p. 22)

A specific configuration of contextual variables is referred to as a *register* of field, tenor, and mode (Martin & Rose, 2008), a configuration that is realized by the metafunctions of language in the form of various *lexicogrammatical resources*⁷ (Halliday & Matthiessen, 2014). In essence, this means that a genre represents a specific register configuration, a configuration corresponding to the overall social purpose of the genre.

There are different types of lexicogrammatical resources associated with each metafunction. Firstly, resources associated with the ideational metafunction (with construing experiences) include the *processes* that are going on in the text (typically recognizable as some form of verb), *participants* (subjects or objects) performing or being affected by these processes, and the *circumstances* of the processes (often in the form of adverbials of manner, time, location, etc.). These resources can, in turn, be further specified, increasing the alternatives for realizing meaning.

Processes can be of different types, reflecting different aspects of experience, such as, verbal processes (sayings), material processes (doings), and relational processes (sensings); participants can be distinguished between as concrete (specific persons, animals, beings, and objects) or abstract (generalized classes and collectives of persons, animals, and so on); and circumstances can be detailed as circumstances of manner, time, place).

⁷ The term lexicogrammatical indicates that these resources include both lexical and grammar/syntactic features.

Secondly, lexicogrammatical resources for making interpersonal meaning include, for instance, syntax indicating questions, and evaluative language that positions the reader and establishes the reader/speaker's view (Halliday & Matthiessen, 2014). To examine this type of evaluation, Martin and White (2005) have suggested the *Appraisal framework*, which examines interpersonal positioning in terms of attitude, graduation, and engagement. This framework will be considered further in the Analysis section in Chapter 4.

Lastly, the textual metafunction is realized lexicogrammatically in terms of how texts are structured to make the information coherently and logically unfold (Christie & Derewianka, 2008). In written texts, lexicogrammatical resources may include linking words, relative pronouns, and dependent clauses, but also paragraphing, headings, footnotes, or other ways to structure the text.

In the analysis of history texts (Study 2), various configurations of linguistic resources associated with the ideational, interpersonal, and textual metafunctions of history texts are examined, while in Study 1, the choice-driven process of constructing texts is examined.

Genre metastability

Both studies in this thesis are concerned with how 'flexible' or 'fixed genres are, referred to here as the *dualistic aspects of genres*, which can be understood in terms of *genre metastability* (Martin, 2015), a concept, in turn, grounded in the notion of *semogenesis* (Halliday & Matthiessen, 1999), that is, the unfolding of cultural meaning over time.

As stated by Martin (2015), semogenesis plays out across three time frames: one phylogenetic, one ontogenetic, and one logogenetic (Martin, 2015). The *phylogenetic* time frame represents the 'long haul', the time over which a culture gradually expands and reorganizes its reservoir of meaning-making resources. The intermediary, *ontogenetic*, time frame corresponds to the lifespan of an individual member of that culture: acquiring, developing, mastering, and challenging the resources of the semiotic reservoir. *Logogenesis*, lastly, represents "a time frame commensurate with the unfolding of a text" (Martin, 2015, p. 48), that is, how a text is structured (or staged) and how it expands and develops meaning.

Combined, these semogenetic time frames offer an understanding of genres neither in constant flux, nor as unchanging, but as gradually evolving. The focus on logogenetic processes in SFL-informed genre theory (e.g., descriptions of key genres or analyses of how lexicogrammatical resources are used to organize information), is sometimes targeted by critics who voice concern that this focus is "ontogenetically undesirable, because it stifles the innovative discourse students would otherwise be producing" (Martin, 2015, p. 54). The semogenetic perspective, however, suggests that expectations on written texts are subject to systemic changes over time and, hence, that genres

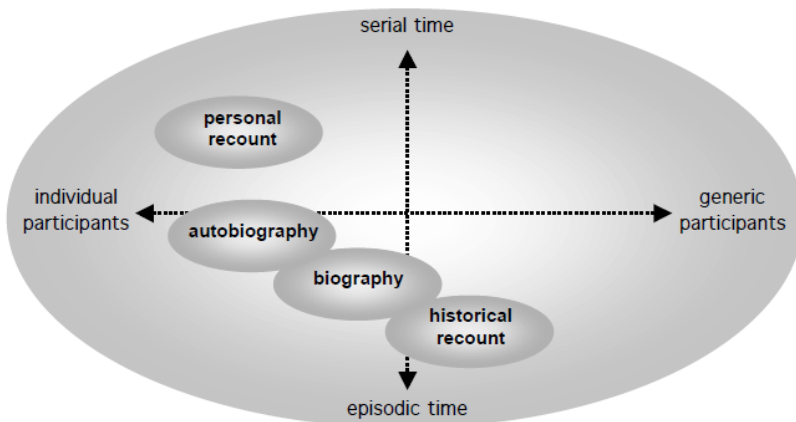
are gradually adapting to the environment; they are what Martin (2015) calls “metastable” (2015, p. 53). The semogenetic perspective on genres allows for a dynamic view, where genres, although appearing ‘stable’ in a particular situational context, are subjected to long-term gradual change.

In this thesis, the notion of genre metastability explains how genres can appear to be both fixed and flexible. Metastability can, furthermore, be related to the above introduced concept of *genre typologies*, shown in Figure 2. As seen in this figure, genres can be understood as the result of a series of choices, indicated by arrows in the figure. In this case (Figure 2), an initial choice is to separate texts where information about historical events/figures unfolds chronologically (over field time) from texts where events are organized according to explanatory or rhetorical factors (following the ‘text time branch’).

Typologies arrive at distinct genre categories; they highlight genre differences and are suited for thinking of genres in terms of fixed aspects; along clines or ordered in hierarchies. Alternatively, as exemplified in Figure 4, genres can be arranged in the form of *genre topologies* that represent family resemblance (Wittgenstein, 1953), rather than differences.

Figure 4

Topology of history genres



Note. Figure based on Martin & Rose, 2008, p. 122.

In topologies such as the one in Figure 4, genres are represented as displaying more or less of two selected features (in this example, time vs. participants). For example, autobiographies are characterized by being more oriented

toward individual participants than toward generic participants, but they are less bound by chronology (serial time) than personal recounts (with who they share the characteristic of being centered on individual participants). Combined, the typological and the topological perspectives offer a way to understand genres as having both fixed and flexible aspects.

Scaffolding

Scaffolding is an integrated part of SFL-informed genre-based writing instruction, where the basic assumption is that functional language choices will not be apparent to learners without the guided support by a teacher or someone more knowledgeable than the student (Rose & Martin, 2012). The first research question of this thesis is concerned with how the teacher supported, or scaffolded, this choice-driven process of genre-based writing. The third research question is related to the first, in that it inspects some implications that genre duality has for differentiated instruction. Arguably, 'differentiated instruction' is a loose term that offers a considerable degree of conceptual latitude. The term can, however, be associated with scaffolding (Subban, 2006).

Hence, scaffolding is a key concept in the present investigation and is here considered crucial to students' development as successful writers. As noted in the previous section, the writing process itself can be considered a series of linguistic choices. Scaffolding of writing can, thus, be broadly understood as context-sensitive guidance given to students in situations where writing-related choices are called for.

The scaffolding concept was originally introduced into educational research vocabulary by Wood, Bruner, and Ross (1976), who labeled it a 'metaphor' for understanding the interaction between adults and infants (3–5 years) in experimentally designed problem-solving situations. The concept (or metaphor) is commonly used to indicate strategic intervention in instructional processes, interventions adapted to students' current needs and capabilities (Maybin et al., 1992).

Wood et al. defined scaffolding as cognitive support, and further as a process that "enables the child or the beginner to solve problems, complete tasks, or achieve goals that would otherwise be beyond the learner's attempt on their own" (1976, p. 90). They saw this process as marked by a number of features: *involvement*, where the learner is drawn to and engaged in the task; limitation of actionable alternatives for solving the task (i.e., *strategic simplification* of the task); direction maintenance (the learner is kept motivated and task-focused); *marking critical features* for solving the task; *frustration control*; and demonstration and *modeling* of potentially successful ways of approaching the task (1976, p. 98f).

In this thesis, the scaffolding metaphor is further informed by the notion of *autonomy* proposed by van Lier (2006, 2014). Van Lier has extended the

characteristics proposed by Wood et al. (1976) to include a set of conditions needed for scaffolding to occur. These conditions include *continuity* (i.e., support is part of a chain of recurring and coherent teaching activities); *contextual support* in the form of a safe and encouraging learning environment; *intersubjectivity*, the mutual commitment of participants in the learning process; *contingency*, the notion that scaffolding is temporary and dependent on interaction in the moment; *handover/takeover*, representing the two-way process of gradual transfer of responsibility to the student; and *flow*, which refers to a forward-looking, continuous enhancement of both challenge and support (van Lier, 2006). Taken together, these conditions offers a ‘baton exchange’ metaphor for scaffolding, where responsibility for, language use (as in this case, writing) is gradually being handed over from the teacher to the students (van Lier, 2014).

Van Lier’s theoretical extension of the scaffolding concept is, as mentioned, grounded in what he refers to as the principle of *autonomy* in learning (2014). Importantly for the present investigation, van Lier sees autonomy as a consequence of the learner being presented with choices in the learning process situation, and also being given responsibility for these choices (2014, pp. 10-13). Van Lier likens scaffolding to the interaction going on when an individual is apprenticed into the rules of a game. Rules represent the required features of the game, but a game also includes optional, or variable, features. Scaffolding, van Lier locates:

in the variable rather than the rule-constrained parts of the game ... Where the rules end, that’s where the game becomes variable, and new meanings enter. (van Lier, 2014, p. 147f)

In my address of research questions 1 and 3, support is understood in terms of scaffolding, in turn understood in terms of van Lier’s (2014) handover-of-responsibility conditions and the autonomy principle. Specifically, in my address of RQ3 and issues related to differentiated instruction, the following scaffolding characteristics have been put to use: *curriculum continuity*, *recruitment of interest*, *contextual support*, and *handover/takeover of responsibility* (adapted from van Lier, 2006; Wood et al., 1976).

The assumption made in this thesis is that genres can be seen as rule-based structures and the teacher’s scaffolding occurs at the edge of those structures. The aim for the instructor is to make students simultaneously aware of the rules (represented by genre conventions and by mandated curriculum objectives) and of their autonomy in relation to the variables of the rule-based structure. This perspective underpins the investigation of scaffolding. Although this scaffolding is often realized as ‘moment-to-moment’ teacher-student interactions the interactions are set within a wider context of planned-in scaffolding (van Lier, 2014), in the form of pre-planned instructional selection, design, and use of tasks, assignments, and various educational resources.

These components, in turn, are oriented toward various curriculum-related goals. Teacher-student interactions “occur within larger planned and institutionalized curricular structures but can be neither predicted nor controlled by them” (van Lier, 2014, p. 149). This macro-level structure of scaffolding activities has been important as a backdrop to my analysis of classroom activities in Study 1 and in analysis made in address to RQ3. The orientation to curricular structures, that is, components external to the context under study (the instructional unit), also has a bearing on my understanding of history genres, the topic of the subsequent section.

To conclude, this thesis combines semogenetic perspectives on genre metastability (Martin, 2015) with the ‘baton exchange’ notion of scaffolding (van Lier, 2006). Scaffolding genre-appropriate text production represents, thus, an interactive collaborative process concerned with a “finely tuned balance of inertia and change” (Martin, 2015, p. 53). In other words, genre pedagogy involves balancing the need for strategic simplification of the genre-based writing task against the need students have to develop an autonomous stance vis-a-vis genre conventions.

History genres

As noted in the general discussion of genre theory (the Genre theory section in this chapter), genres correspond to social purposes. In the context of schooling, general purposes are often specified according to curricular contexts. For instance, if the overall purpose is to retell historical events in the order they occurred chronologically, this can be seen as a form of *recount genre*, specified as a *historical recount* (Christie & Derewianka, 2008). I associate genres with “how a text is organised to achieve its social purpose” (2008, p. 6). Thus, it often makes sense to talk about *history genres*.

In this section, I discuss history genres and descriptions thereof. The discussion is based mainly on Coffin (e.g., 1997) and has specific relevance for RQ2; a question concerned with how the fixed/flexible genre duality is visible in history texts, more precisely in the historical recount genre texts. This section locates historical recount among other history genres. A central concern for this section is to interrogate the assumption of a ‘narrative-to-analytical trajectory’ (see also discussion in the Previous research chapter) and to introduce, as an alternative, the concept of *interplay* between narrative and analytical representations.

As defined by Coffin (1996), a history genre:

identifies a class of texts with particular characteristics in common, rather as the word ‘cup’ identifies a range of often quite different looking objects (Coffin, 1996, p. 14)

One way to order ‘different looking history texts’, the type of texts found in the curricular and academic domains of history, is to order them in a typology, based on their similarities (Coffin, 1997). Table 3 shows a typology of history genres (adapted from Coffin, 2006b), encompassing the recording to explaining, and arguing genre families.

Table 3

An overview of history genres; brackets indicate optional stages

Genre family	Genre	Overall purpose	Stages
Recording	Autobiographical recount	to retell the events of your own life	Orientation; Record of events (Reorientation)
	Biographical recount	to retell the events of a person's life	Orientation; Record of events (Evaluation of person)
	Historical recount	to retell events in the past	Background; Record of events (Deduction)
	Historical account	to account for why events happened in a particular sequence	Background; Account of events (Deduction)
Explaining	Factorial explanation	to explain the reasons or factors that contribute to a particular outcome	Outcome; Factors; Reinforcement of factors
	Consequential explanation	to explain the effects or consequences of a situation	Input; Consequences; Reinforcement of consequences
Arguing	Exposition	to put forward a point of view or argument	Background; Thesis; Arguments; Reinforcement of thesis

Discussion	to argue the case for two or more points of view about an issue	Background; Issue; Arguments/perspectives; Position
Challenge	to argue against a view	Background; Position challenged; Arguments; Anti-thesis

The genre families indicate the overall social purpose that the various genres are oriented toward: recording, explaining, and arguing⁸. As Table 3 suggests, some of these purposes/processes are not always readily separable, hence, some genres straddle genre family categories.

The rightmost column sketches the staging of each genre. Stages represent the expected steps through which the text unfolds, and each step has an essential role in organizing the flow of information (Rose & Martin, 2012). For example, an expository text (exposition genre texts in Table 3) would be expected to initially provide some background to the issue at hand, then present the writer’s main argument and supporting arguments, and concludingly restate and reinforce the main argument.

Coffin (1997, 2006b) describes the prototypical historical recount genre as one that moves through the following stages: Background ^ Record of events ^ (Deduction) sequence⁹. The *Background stage* provides a general historical context to the events; events that are, in turn, chronologically recounted in the ensuing *Record of events* stage. Historical recounts often, but not always, conclude with a comment on the historical significance of the events. Coffin (1997) has termed this a *Deduction stage* and sees it as an optional stage. Although considered optional, Coffin ascribes a decisive role to the Deduction stage; it enables a transition from simply retelling events, to explaining and arguing their significance; “By taking up the meaning-making potential of the Deduction, a writer learns to give significance to events” (1997, p. 205).

As previously noted, the genre descriptions in Table 3 are arranged in the form of a typology. From this typological perspective, genres are

⁸ Between various accounts of SFL-informed genre theory, terms are not always commensurable. For instance, Rose and Martin (2012) equate social purpose with genre family (so that, e.g., the purpose of the ‘recording family’ is to record (events)), whereas Coffin (2006) apparently distinguishes between genre family and purpose. This is a discrepancy chiefly technical in nature. In Table 3, the purposes listed in the Overall purpose column can be seen as a specification of the general social purpose (indicated by the Genre family column).

⁹ According to the conventions of SFL-informed genre descriptions, the name of the genre is written with lowercase initial letter while capital letter is used for the names of stages. The circumflex, ^, indicates that one genre is followed by another one, while brackets indicate an optional stage.

hierarchically ordered (Martin & Rose, 2008), meaning that in Table 3, genres progress from the recording family genres (e.g., biographical recounts) to the more advanced arguing genres (e.g., discussions). This progression, Coffin (1997) suggests, is also a movement from narrative representations of the past to increasingly abstract, explaining, and arguing modes of discourse, modes that “gives point to the narrative” (1997, p. 205).

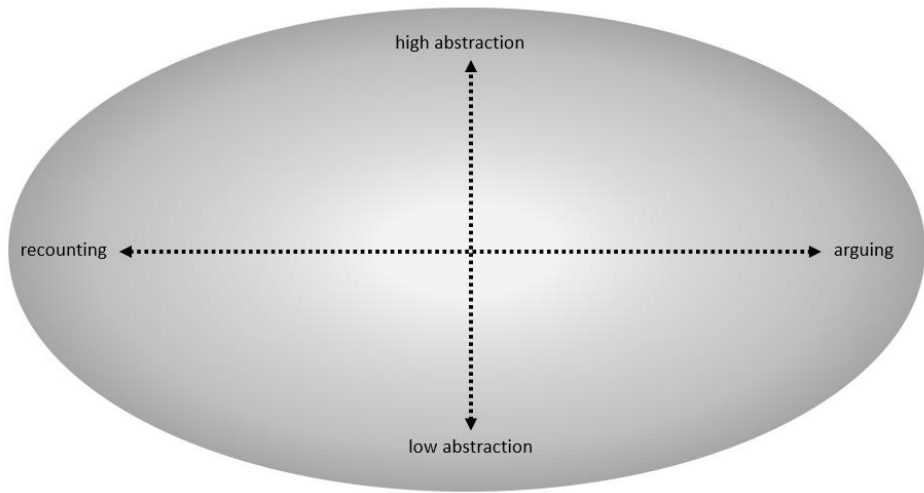
The genres shown in Table 3 thus represent a form of trajectory where the consequential and factorial explanation genres represent a watershed between two epistemologically contrasting modes of representation of the past: “the humanities-based *narrative* and the logico-scientific *argument* (1997, p. 197, emphasis added). As a result, history genres can be seen as representing “increasing abstraction” (1997, p. 203), with abstraction increasing the farther away from the recounting genres they are (shown in Table 3).

There is a case to be made for such ‘increasingly abstract’ trajectories as they can have significant value to educators when recruited as resources for anticipating hurdles to literacy development over the school years, or for assessing how students progress (see, e.g., Christie & Derewianka, 2008 for an example based on Coffin, 1997). However, as argued by Kindenberg and Freebody (2021), trajectories also risk representing development of historical understanding as a form of departure from, or at least a hierarchical devaluation of, narrative modes of representation.

Therefore, the assumption made here is that differences between history genres are less a matter of a ‘movement away’ from concrete and narrative representations toward the increasingly abstract, and more an issue of ‘interplay between’ the two. To some extent, this is related to the above discussion about typological versus topological representations of genres (Martin, 2015). While trajectories and typologies, especially when captured as static genre taxonomy screenshots (as in Table 3), convey hierarchical notions (Martin & Rose, 2008), genres can simultaneously (as noted in the previous section) be represented as non-hierarchical topologies. Thus, the theoretical assumption about history genres made here (following Kindenberg & Freebody, 2021) is more adequately represented as a topology, shown in Figure 5.

Figure 5

A topological perspective on history genres



In Figure 5, the recounting and arguing genres constitute the horizontal axis, while the vertical axis represents the ‘increasingly abstract’ dimension suggested by Coffin (1997). Importantly, this means that, with the assumption made here, the ‘progression’ of genres from recount to arguing is not equivalent to a movement from less abstract to more abstract (nor from ‘commonsense’ to ‘uncommonsense’ as indicated by Figure 2). Rather, the topological perspective represents a non-linear and dynamic view on genres, aligning with the overall purpose of this thesis, that is, to explore the dualistic aspects of genres. Therefore, history texts are explored, in the present investigation, along the dimensions of narrative and analytical representations. The subsequent and final section of this chapter further addresses issues of what qualifies historical understanding in the context of schooling.

Historical stances

In this thesis, historical understanding is considered not as a cognitive ability but as a form of literacy practice (D. Barton, 2007). In history-educational related research, apprenticeship of students into the disciplinary literacy practices of *scholarly* historians is often the preferred educational goal (Shanahan & Shanahan, 2012; Wineburg & Reisman, 2015). However, as argued by Carlgren (2015), school subjects such as history, can be seen as constituting literacy practices in their own right, rather than being restricted versions of disciplinary practices.

In accordance with Carlgren (2015), historical understanding¹⁰ is here taken to represent a literacy practice in which students engage with historical content through a set of interrelated processes, which I refer to, drawing on Barton and Levstik (2004), as *historical stances*. These stances are:

- The *Analytic stance*: when students are called upon to analyze the past to understand causes and consequences, make generalizations, or gain insights into the process of constructing historical accounts from sources.
- The *Identification stance*: the stance students need to adopt when asked to associate themselves with elements of the past (persons or events), either on an individual, community, or national level.
- The *Moral response stance*: adopted when moral evaluations of the past are encouraged, for example in the form of commemorating, condemning, admiring, or judging.

Through history education, students can be acquainted with these processes, thereby being apprenticed into the school history literacy practice community, for the ultimate purpose of participating as citizens in a pluralistic society (K. C. Barton & Levstik, 2004). These stances are not mutually exclusive, neither are they hierarchically organized; students need to develop all three stances as an integrated whole for a deepened historical understanding.

The *Analytic stance* represents the recognition of interconnectedness between structures and factors (social, economic, ideologic, technologic, etc.). This analytic component is concerned with identifying causes and consequences, especially the factors that impact institutions and individuals in the long term (K. C. Barton & Levstik, 2004).

Institutions as well as impacting factors are themselves the sum or result of individual actions and decisions. The *Identification stance* is concerned with recognizing this interconnectedness. In schools, the Identification stance is sometimes restricted to a personal, but largely ahistorical, association with historic figures, based on these figures' characteristics or experiences, such as being adventurous, being oppressed, being brave, or some otherwise personal connection (K. C. Barton & Levstik, 2004). However, when students are able to recognize that certain persons or groups of people in the past represent larger groups, and that these are groups with whom they can identify or

¹⁰ From a sociocultural perspective, the word 'understanding' can perhaps be considered problematic, as it implies a cognitive- rather than practice-oriented approach. However, as noted by Wertsch (1998) and D. Barton (2007), a major implication of the sociocultural perspective is that it allows the term 'understanding' to be used without exclusively cognitive connotations. The title of Wertsch's seminal article, "Mind in action" (1998), indicates this and, likewise, does the fact that D. Barton (2007) seems unwilling to make sharp distinctions between the terms 'sociocultural' and the term 'sociocognitive'.

associate (e.g., Europeans, the working class, capitalist societies), this represents a more fully realized Identification stance and, in turn, a deepened historical understanding.

Inevitably, identification will involve some level of evaluation, for instance, an admiration for valiant actions, or condemnation of unjust behavior and injustices. For the full-fledged citizen of a pluralistic society, the ability to take some form of ethical standpoint is desirable, which is the concern of the *Moral response stance*. Arguably, if moral judgments about the past become overly reliant on present-day norms for moral conduct, these may manifest as unproductive presentism (Wineburg, 2001). However, when condemnation of actions and beliefs in the past are grounded in reflective consideration, this stance contributes to a historical understanding that may enhance recognition of the significance of past events, and further help students trace the historical roots of contemporary social injustices (K. C. Barton & Levstik, 2004).

Different types of historical understanding can be promoted in history texts, depending on how historical content is selected, evaluated, sequenced and organized in these texts. In Study 2, the linguistic resources of history texts are analyzed in order to bring out the type of historical understanding that is offered in these texts. The interconnectedness, integration even, of historical stances, parallels the interplay between narrative and analytical representations of the past, in the sense that neither narrative/analytical representations, nor historical stances are seen as linear, mutually exclusive, or hierarchically organized; rather they are seen as mutually informing.

To conclude, the theoretical framework of this thesis combines semogenetic perspectives on genre theory (including history genre theory) with the ‘stance perspective’ on history education (K. C. Barton & Levstik, 2004), and further with a distillation of scaffolding theories. Importantly, the framework enables an examination of how genres provide a series of choices for language users, choices that determine the range of flexible and fixed aspects of genres, and further the type of historical understanding realized by history genres. In the Analysis section in the subsequent chapter, I detail how the theoretical propositions made in this chapter inform the analytical framework.

4. Methods and materials

The data for this thesis have been collected using a case study approach (Ashley, 2012; Berg & Lune, 2012; Yin, 2014), with Study 1 and Study 2 highlighting complementary aspects of the case. This chapter discusses case study as a methodological approach, details various methods of data collection used, describes the analytical procedures, and addresses ethical aspects. Since there is a plethora of concepts related to genres, the specific use of some key terms (including macrogenre and history genres) are specified in chapter, in the section titled Use of the term genre in Study 1 and Study 2.

Methodological considerations

This investigation represents a case study of genre-based instruction. The “unforgiving complexity of teaching” (Cochran-Smith, 2003, p. 3), meaning that the teacher can sometimes predict and control conditions and at other times will have to respond to situations as they arise (van Lier, 2014), is also what has, in large parts, motivated the choice of case study as a methodological approach.

Case studies are empirical enquiries that investigate “a contemporary phenomenon in depth and within its real-life context” (Yin, 2014, p. 16) in pursuit of “previously obscure theoretical relationships” (Mitchell, 1984, p. 239). In the present thesis, a history instructional unit¹¹ was used for a conceptual exploration of how simultaneously fixed and flexible aspects of genres are negotiated in a natural ‘real-life context’ provided by an educational setting.

The instructional unit can, thus, be considered what Mitchell (1984) has termed a *telling case*, a case that provides an empirical ground for a conceptual exploration of how genres are approached in history instruction, in a diverse

¹¹ In this thesis, the term ‘instructional unit’ denotes a unit of work planned, organized, and evaluated by the teacher, based on the goals and content mandated by the national curriculum and history syllabus. In this regard, teachers in Sweden have a comparably high degree of autonomy, though a tendency toward restricted teacher autonomy has recently been noted; restrictions resulting from school reforms and increased testing and calls for accountability (Wermke & Forsberg, 2017; Alvunger, 2018).

classroom context. Mitchell sees the telling case as a case where various aspects elucidate “previously obscure theoretical relationships” (Mitchell, 1984, p. 239). The instructional unit under study offers a broad range of relationships between instructional facets, including classroom discourse and history texts. The idea of the case study has, thus, been to arrive at a wide scope of genre-based instructional aspects, rather than confining the study to a singular facet (e.g., genres in students’ written texts only).

Mitchell makes a further distinction between *typical* and *telling* cases. It is important to notice that the instructional unit here under study is not to be considered typical in the sense that genre-based instructional practices are widespread in Swedish schools. Instead, its typicality resides in the fact that teachers often adapt instructional models and principles rather than following them to the letter (Blossing, 2000). Thus, the case is typical for the instructional situation where content-area teachers apply principles of genre pedagogy and in this sense, it represents a telling case of the dual aspects of constraint and creativity (fixed and flexible) and their implications for instruction.

Before describing the selection of the case and related case data (subsequent sections), some issues of ontological and epistemological nature should be addressed. Typically, and as previously stated, case studies investigate “real-life phenomenon in-depth and within its environmental context” (Ridder, 2017, p. 282). This (standard text-book) definition raises the question of the ontological status of ‘genre duality’, and associated concepts such as ‘fixed’, ‘flexible’, and ‘genre metastability’, have as a ‘real-life phenomena’.

The issue can be considered either from a *realist* or *relativist* position (Waring, 2012). Most people would probably acknowledge that differences between texts exist independent of any observer, which is a realist perspective. Presumably, there would also be a realist-grounded acceptance for the idea that genres exist, at least as a form of intersubjective organization and labeling of these differences.

This thesis, however, assumes a form of meta perspective on genres that, arguably, represents a more relativist approach. While it is true that much case study research is oriented toward realist perspectives (Yin, 2014), the methodology as such does not preclude conceptual elaboration and exploration from a more relativist orientation. This thesis, accordingly, utilizes genre duality (and concepts therewith associated, see Chapter 3) as a lens for a conceptual examination of a the ‘real-life genre phenomenon’, from a relativist ontological position.

Selection of the case and case description

The selection of the case was motivated by an expected occurrence of genre-duality-related instructional concerns; the teacher could be expected to

confront issues of both fixed and flexible genre aspects. In a pilot phase of the thesis project, three schools where genre-based approaches had been implemented were identified via personal communication with colleagues. I arranged for visits to these schools where I conducted classroom observations, audio recordings, and teacher interviews (also recorded).

Based on geographic proximity, one of these schools, a lower-secondary public school was selected for in-depth enquiry¹². The educational context was diverse, with around 10-15 different ethnic groups represented per class. About three to four students per class were newly arrived in Sweden. About 90% of students spoke Swedish as an additional language at various levels of proficiency. Students' grades in history, and in school subjects Swedish and Swedish as a Second Language (SSL), ranged from failing to top grade.

The case studied was a five-week history instructional unit being taught to three classes of grade-eight students (about 25 students per class). Students in each class were given three lessons a week. The instructional unit, "Early colonialism", covered the era of European political and economic expansion between the 15th and 17th century, the time period during which European explorers and conquerors such as Columbus, Magellan, and Pizarro sailed overseas and laid claim to American, African, and Asian territories. Although the Swedish syllabus foregrounds the ensuing period of Industrialization (Skolverket, 2017), the 'Age of discoveries' is typically included in textbooks and, in that sense, it is traditionally considered core content of the curriculum.

The teacher was certified for instruction in history, Swedish, and SSL, subjects he had about 20 years of experience teaching. Over the last five years preceding the study, the teacher had started to educate himself in genre pedagogy, and during the two school years preceding the study, his school had implemented in-service teacher training focusing on content-based language teaching, administered by the local education department in cooperation with a university.

At the start of the instructional unit, students had had some previous experience of working with genres. An earlier collaboration between the teacher and a Swedish-teaching colleague had made use of the narrative genre in history instruction about the Roman Empire. Students had also worked with factual reports, and the instructional unit immediately preceding the one here studied, had introduced the arguing genre to students.

The instructional unit commenced with a lesson where the teacher presented the content, curricular goals, and grading criteria of the instructional unit, summarized in an instructional unit plan. The students were presented with the assignment for the course, which was a written assignment where

¹² The other two classrooms were located at considerable distance from my university and while they represented potentially fruitful research contexts, the data collection process was ultimately deemed unmanageable within the timeframe of this thesis project.

students could choose from a range of genres (narrative, factual report, and argument) and from a range of topics related to colonization.

The introductory lesson was followed by a series of six lessons that detailed the expeditions made by historical figures, such as Columbus, Magellan, and the Spanish conquistadores, as well as the structure of the South and Meso-American civilizations that existed at the time of European arrival. Over the instructional unit, the teacher paid specific attention to consequences in terms of altered trade patterns and spheres of political dominance that this “cultural encounter” (as is the term used in the syllabus) resulted in.

During these lessons, the teacher gave presentations based on slideshows produced in PowerPoint, students saw a number of educational films, read relevant sections in the history textbook, and worked jointly in groups to answer study questions associated with the films and the textbook. Unlike in regular classroom work, the teacher had rearranged the seating in order for students to be able to work collaboratively in groups and pairs.

The history textbook sections and films were the main resources used for building content knowledge about the historical period. After about two weeks of covering content, the teacher revisited the instructional unit plan and reminded students of the upcoming assignment. As a preparation for the assignment, students (working in groups) were given texts written by former students, texts that represented three different genres. Students were instructed to read these texts critically, determining strengths and flaws, and to assess the texts using the grading criteria for the instructional unit.

This activity was linked to a follow-up, collaborative activity in which students were grouped according to the genre they were interested in choosing for their own writing. In these groups, students compiled checklists that summed up characteristics of the genre in question and shared these checklists with other students. When this was done, students made a final (individual) call on what genre they would use for the writing assignment, and also decided on a topic.

The final part of the instructional unit constituted six lessons, devoted to individual writing. Though texts were handed in individually, during writing students were seated in groups according to selected genre, so as to be able to help each other over these six lessons. Students were free to choose sources and material, although the teacher provided them with a list of suggested online educational resources, both text and films, which targeted the students' grade levels.

The teacher took an active part in helping individual students develop (or in some cases reconsider) topics, find sources of information, evaluate sources, structure texts, choose genre-expected language, and so on. Students' individual writing was mostly carried out electronically and their texts were shared with the teacher in an online space where the teacher assessed the texts and provided some written feedback.

Use of the term genre in Study 1 and Study 2

According to Berge and Ledin (2001), the term ‘genre’ has, in research and instructional discourse, turned out to be a “productive, but also deceitful concept” (2001, p. 4). In this thesis, the genre concept is based on the SFL-informed genre tradition (as outlined in the Genre theory section, Chapter 3). However, this tradition itself represents a conceptually evolving field (Artemeva & Freedman, 2015a). To avoid, or at least reduce, the conceptual deceitfulness cautioned against by Berge and Ledin, this section details how the genre concept is used specifically in this thesis and in Study 1 and Study 2.

In Study 1, the teacher himself rarely used the word ‘genre’ but rather talked about “types of texts”. In study 1, therefore, genre is used in a broad sense, indicating any type of conventionalized language process. This means that when the teacher used labels or descriptions such as ‘interviews’, ‘factual reports’, ‘narrative texts’, or ‘travel reports’, these were considered to reflect some form of ‘genre’ (some form of socially recognized way of achieving a certain purpose, using language). In other words, when reporting in Study 1 on how the teacher talked about ‘genres’, I have used his preferred term (‘types of texts’ or sometimes ‘text types’) and his own words for labeling text types (interviews, factual reports, narrative texts, etc.).

In Study 2, by contrast, the word genre is used in the more technical meaning, associated specifically with history genre descriptions as put forward, mainly, by Coffin (1997) and as detailed in the History genres section of this thesis (Chapter 3). This means that in Study 2, the term genre corresponds more closely to socially recognizable types of written texts, specifically texts used in school history discourse.

A term specifically used in Study 2 is *macrogenre*, that is, “texts which combine more fundamental elemental genres such as recounts, narratives, explanations, and so on” (Hyland, 2002, p. 123). Macrogenre is a concept that reflects the nature of history texts in actual educational contexts, where texts, such as history textbook chapters, are not always confined to a single history genre (Martin & Rose, 2008; and see also the Previous research chapter in this thesis). For instance, a history textbook chapter may initially cite personal experiences of a person in the past (i.e., the text is oriented toward the biographical recount genre) and then proceed to a discussion of the historical context in which that person was situated (the text then approaches the historical account genre).

The history texts examined in Study 2 were, for the most part, corresponding to a single genre. When this was not the case, I have used the term macrogenre to describe these “mixed texts” (Martin, 2002, p. 54), indicating a use of multiple genres and genres embedded into larger genre complexes.

In the analysis of the narrative elements of these history texts, the term *story genre* is sometimes used as a broad indication of genres that are used to narrate, recount, or otherwise retell content so that the retelling is

dramaturgically sequences (as opposed to, say, retelling the sequenced life cycle of a butterfly).

A further clarification on the conceptual use of genre in the thesis, and particularly in Study 2, concerns the use of ‘stages’, but not ‘phases’, both of which are established concepts in SFL-informed genre descriptions, where they represent the organization of texts. Rose and Martin (2012) make the distinction that while “stages are obligatory steps that each instance of the genre typically goes through, phases are often more variable” (2012, p. 131). Coffin (1997, 2006b), on the other hand, uses only the term stages, instead assuming that stages can be optional rather than obligatory. Since Study 2 is, in large parts, informed by Coffin’s history genre descriptions, I have opted for omitting ‘phases’ as a feature of text structure. A final note of clarification that can be made here is that the *genre type* (used in Study 2) is a term here introduced for the purpose of distinguishing between variations of history genres in a meaningful way.

Data collection

A fundamental function of the data collection has been to enable deepened understanding of the case in the way described by Ashley (2012) who frames the case study process as one where “several methods and evidence sources are used to achieve in-depth understanding of the cases by triangulation of methods and sources to confirm emergent findings and to point to contradictions and tensions” (2012, p. 103).

Methods for collecting the data analyzed in Studies 1 and 2 are detailed in the Method section of the articles (Kindenberg, 2021a; Kindenberg, 2021b). Here, some additional notes on the data collection procedures will be made.

Lesson observations, field notes, and audio recordings

Prior to the start of the instructional unit, I met with the teacher who presented an outline of the five-week unit, a draft of the instructional unit plan, and the weekly schedule for the three classes (8a, 8b, and 8c). The classes had three lessons each per week (lasting between 35 and 60 minutes), and I was able to participate as an observer in two out of three of these lessons.

Lesson observations were guided by an observation protocol in a digital format (an Excel file), with separate columns for noting the teacher’s focus on language, genre, and history content. One column was used for free-form field notes. While the observation protocol was tentatively designed prior to the study, and gradually revised during the data collection period, it provided valuable insights and recollections used in the subsequent analyses of data.

During lesson observations, I was seated either near the whiteboard, overlooking the class and the activities of the teacher, or seated at the back of

the room. My impression was that students took little to no notice of my presence, beyond an initial curiosity at the first day of the instructional unit.

I further took field notes of how the teacher talked about genres and history content, how he connected the writing assignment to grading criteria, and other observations that seemed to be of general importance for understanding his approach to genre-based history instruction.

The lesson observations and field notes proved useful to provide context for the analysis of audio transcripts, conducted in Study 1, but also for recalling and understanding how the history texts examined in Study 2 were used by the students.

In addition to observations, audio recordings were made of the teacher's delivery of content and whole-class interactions. The recordings were made using an application on my smartphone. The device was placed in proximity to the teacher and the recording software was sufficiently sensitive as to capture students' questions when students were called on by the teacher to answer.

In situations where the teacher interacted with individual students, or small groups of students, I followed the teacher around and recorded the conversations. This recording was performed provided students had given consent to participate in the study, something most but not all students had.

Documents

In Study 1, documents collected included the instructional unit plan, teacher hand-outs, and so called 'example texts', that is, texts used in the activity in which students analyzed and critiqued texts from various genres. Other material handed out by the teacher, including study questions, descriptions of the writing assignment, and the instructional unit plan, was photographed, as were any notes the teacher made on the whiteboard. Not all these documents were the direct focus of my analysis, although they served as a general background to my understanding of the instructional unit, for instance, teacher-student conversations about text qualities.

In Study 2, the focus of the analysis was on history texts, here referring to various educational texts related to the historical content taught. The history texts analyzed were sampled for analysis from a) a list of suggested resources (termed "sources" by the teacher) handed out to the students (see Table 4, based on the teacher's list), and b) from texts I observed that students used (some of them not on the list of suggested resources).

Table 4

List of educational resources (translations from Swedish in square brackets)

Suggested topic	Suggested resources (bold type = most used)
Vasco da Gama	Historiesajten.se , Wikipedia
Magellan	Historiesajten.se , Wikipedia , Historiepodden [the History Pod] episode 137
Columbus	Wikipedia , Youtube, "1492", the movie
Atahualpa	Wikipedia
Montezuma	Wikipedia , www.aztec-history.com
A survivor from the Dominican Republic	The History Pod, episode 103, Illustrerad vetenskap [popular science magazine]
Resa i Inkariket	Old history textbook [used previous school year], Wikipedia
Resa i Aztekriket	Old history textbook, Wikipedia , www.aztec-history.com
About gold and silver deposits	Wikipedia, google "El Dorado", videos, preferably in English
About crops	The History pod, episode 103, Wikipedia English on "Inca agriculture", www.aztec-history.com/aztec-agriculture.html
About diseases	The History Pod, episode 103; Illustrerad vetenskap [Popular Science Magazine] on salmonella in the Aztec Empire, https://www.youtube.com/watch?v=ABoaAyhMZQ
About missionaries	Wikipedia on the Jesuits, History of Racism [Educational film] "Are Indians human beings?" http://sli.se/apps/sli/prodinfo.php?db=4&article=U101228-01
About the origins of racism	The history textbook, History of Racism [Educational film] "Blood Money": http://sli.se/apps/sli/prodinfo.php?db=4&article=DVD%201600
The power struggle between Pizarro and Atahualpa	SO-rummet ["the Social studies room"] on Inca, historiesajten.se on Pizarro

Note. Text in the table is translated from Swedish.

The resources suggested by the teacher were of various types, including printed text, electronic text, and film. The spoken narrations of the films were transcribed for analysis. Based on observations and on the writing assignments handed in by the students, my impression was that the history textbook,

Wikipedia, historiesajten.se, and SO-rummet represented resources most frequently used by the students (those have been highlighted in Table 4).

Wikipedia, a user-edited online lexicon, is a well-known and frequently used site both in and out of educational settings. Students used the Swedish Wikipedia site (www.wikipedia.se). Historiesajten.se [The History Site] is a Swedish site that contains a collection of biographical information on famous historical figures, edited by a teacher. SO-rummet [The Social Studies Room] is a Swedish site authored and edited by teachers in history, social studies, geography, and religion. Many students used this site, either prompted by the teacher to do so or because the site was suggested in online searches.

Additionally, students used the history textbook *Levande historia* [Living history] (Hildingson et al., 2011), and educational films about Magellan, da Gama, and Columbus as factual sources for their writing assignment. The example texts (see Study 1) provided by the teacher were mainly used for discussions about language, and students did not seem to use these as sources of information.

The history textbook section gave students a broad overview of the historical period under study, with some details on the explorations made by Columbus, Magellan, and da Gama. The teacher also showed educational films about these explorations.

For the analysis, I selected texts all students had been exposed to (textbook section and films previously mentioned), and the resources that seemed favored by students during their individual construction of texts (some from the list, some additions to the list). The selection of texts is shown in Table 5.

Table 5

Data of Study 2 (history texts selected for analysis)

Item	Title (translated from Swedish)	Description	Type of data	Quantity (Σ words/minutes)
E1	Christopher Columbus - Wikipedia	Text from www.wikipedia.se	Electronic resource	Ca 4200
E2	Hernán Cortés - Wikipedia	Text from www.wikipedia.se		Ca 2200

E3	Christopher Columbus' discovery of America	Text from web page SO-rummet		Ca 1000
E4	Magellan and the first circumnavigation of the Earth	Text from web page SO-rummet		Ca 600
E5	Vasco da Gama and the sea route to India	Text from web page SO-rummet		Ca 450
E6	Cortez conquers the Aztec Empire	Text from web page SO-rummet		Ca 850
E7	Pizzaro and the conquest of the Inca Empire	Text from web page SO-rummet		Ca 900
E8	Vasco da Gama	Text from web page historiesajten.se		Ca 700
E9	Ferdinand Magellan	Text from web page historiesajten.se		Ca 800
E10	Ferdinand Magellan - Wikipedia	Text from Wikipedia (.se)		Ca 1400
T1	New routes across the seas	Textbook section on colonization and trade	Textbook	Ca 1200
F1	Magellan - the first circumnavigator of the Earth	Educational film	Films, narration transcribed	14 min
F2	World History part 5: Money and Plundering	Educational film		50 min

The selection of texts was further based on the history genre focused in Study 2, that is, the historical recount genre. The historical recount genre retells historical events (i.e., Columbus ‘discovery’ of America) chronologically, organized in a background-retelling-concluding comment sequence (Coffin, 1997). Texts where this general pattern was discernible were selected for analysis, excluding texts that were more focused on giving descriptive information about certain phenomena in the past. This meant that, for instance, texts that detailed the structure of the Aztec empire, or gave accounts of agricultural techniques, were excluded.

Interviews and informal conversations

Over the course of the investigation, I had daily conversations with the teacher about the ongoing instructional units, held at locations such as the teachers’ lounge, hallways, the school canteen, and so on. These conversations varied in length and, though being informal, contributed to my understanding of the intention the teacher had with the instructional unit, and helped inform field notes and analysis notes (Kvale & Brinkmann, 2014).

A formal interview, lasting about 25 minutes, was conducted with the teacher one week into the instructional unit. The interview was semi-structured, based on an interview guide compiled after some of my initial lesson observations. Interview questions addressed history as a school subject (e.g., “What would you say is important about history?”), students’ understanding of history, genres in the history subject, and the design of the instructional unit. The interview was recorded using recording software on my smartphone and subsequently transcribed.

With this interview, I sought to explore the teacher’s perception of the link between promoting historical understanding among students and using genres as a pedagogical device. The questions were open-ended, for instance, the teacher was asked to describe his way of thinking when selecting genres for the writing assignment. Since the teacher had an unusual ‘multi-genre’ instructional design (compared to the ‘single-genre approach’ typically described in the literature), some questions specifically targeted this approach (e.g., “What was the rationale for choosing these particular genres?”).

Ethical considerations

In keeping with the Swedish Research Council’s guidelines for research ethics (2017) and the ethical principles for research established by APA, the teacher and the students were informed about the aim of my research, my role as a researcher, and the methods that were to be used for collecting data. Oral information was given both by the teacher prior to my first visit to the school, and by me at the start of the instructional unit, at which times students were also given the opportunity to ask questions about the project.

Information about the research aims and procedures was also given in writing, as part of a consent form distributed to students and their guardians, to be signed by all concerned. The information stated that participation would be voluntary and consent withdrawable at any time during data collection, and that the name of the teacher, the school and the students would not be disclosed (in line with the principle of protection of confidentiality). Students who chose not to participate were not audio recorded. Raw data have been stored in a secure, physical, location.

These are all ethical aspects at a general level of research conduct. When research is undertaken in educational settings, other issues may arise that concern the relationship and/or interference between the research process and the instructional process (Burgess, 2005). For example, though I have strived for a reasonable level of unobtrusiveness in classroom observations, teacher-researcher asymmetry may have influenced the teacher to adjust his behavior to meet perceived expectations. This issue touches on both ethical and validity-related concerns (Angrosino, 2012).

In the data collection, I sought to negotiate these concerns in an ongoing dialogue with the teacher, inquiring about my observations, asking for the teacher's opinion and clarification, and in other ways making my observational procedures (e.g., observation protocols) transparent and accessible to the teacher. My overall impression during the case study, something that I felt was confirmed in informal conversations following the investigation, was that the teacher did not feel as if he was being negatively assessed or unfairly represented.

A related ethical aspect is the potential discomfort among students about having an outside observer in the classroom. Here, my impression was that students were not particularly concerned with having a researcher present, rather the opposite (i.e., students rarely seemed to take notice of my presence). Here, I would argue that consent forms, clarification of the fact that participation was voluntary and withdrawable, and my decision not to video record lessons, all contributed to a level of comfort and acceptance for the investigation among students.

Considering audio recordings, some ethics-related issues arose, in terms of protecting confidentiality. As had been explained to students, whole-class audio recordings aimed primarily to capture what the teacher was saying. When transcribing the whole-class recordings, I have, therefore, disregarded student utterances (though including, when relevant, the teacher repeating student utterances), as students that have chosen not to participate might otherwise have felt restrained in asking questions. In case there were teacher-student interactions recorded, I made sure that these were made with consenting students only.

Although I cannot fully determine whether students felt some level of discomfort at my presence, I have concerned myself with respecting the integrity of students, and that the research procedures were not to interfere with instruction as planned by the teacher.

Analysis

The following section describes the analysis of the data. As any qualitative analysis procedure, the process involved a practical and an intellectual course of action, running in parallel. At the practical level, audio-recorded data was transcribed, recurrently read and re-read, checked for errors in transcription, and color-coded and annotated, both manually and using software designed to keep track of coding and categorization. At the intellectual level, the process entailed coding and thematization, consulting and expanding the theoretical framework, refining tentatively formulated research questions, and comparing initial and evolving codes and categories across the entire case study data set.

Analysis of dualistic aspects of genre-based instruction (RQ1)

Research question 1 is concerned with how the genre duality was visible in the teacher's approach to genre-based writing. In other words, the focus is specifically on how the teacher described genres, and how he supported genre-based writing. My intention was not to assess whether the teacher had 'the right approach', but rather to explore the approach in the light of genre metastability (Martin, 2015). This exploration was based on a *thematic analysis* protocol (Braun & Clarke, 2006), informed by my theoretical understanding of genre duality.

Braun and Clarke (2006) describe thematic analysis (TA) as an iterative examination of data, where the researcher constructs meaning through a gradual process of identifying themes and subthemes. The thematizing process can start out inductively and gradually orient itself to theory, or (as was the case in my analysis) be informed by theoretical propositions; Braun and Clarke, therefore, refer to TA as an approach that "straddles" (2012, p. 57) the inductive, data-driven versus deductive theory-driven continuum.

The classroom discourse data analyzed for Study 1 are detailed in Kindenberg (2021a). An initial step in the analytic procedure was to identify *meaning units* (Graneheim & Lundman, 2004), that is, parts of teacher talk and teacher-student interactions that could be related to the purpose and focus of my study.

As is to be expected in a classroom, there were sometimes sudden topical shifts in talk and interactions (e.g., from issues that concerned genre-based writing, to technical issues related to the digital tools used). I therefore divided the (audio-recorded and transcribed) data into parts, here called *instances*, representing units of classroom discourse with a unifying, genre-related topic (Gibbons, 2002). Topics considered genre-related were those that in some way referenced different *types* of texts, or topics that were related to the writing assignment for the instructional unit. For instance, if a student asked what content to include in an information report, the topic was considered to be genre-related, but not if the question concerned, say, where to digitally store their information report text.

I organized my analysis around two main themes, *Approach*, and *Scaffolding* (see Study 1 in Chapter 5, Findings), reflecting two principal aspects of the teacher's genre-based writing instruction. As mentioned above, the thematization process can be said to have straddled an inductive-deductive continuum in the sense that it oriented both toward my theoretical propositions about a dualistic genre dynamic, and toward my empirical observations of how genres were approached, and how genre-based writing was being scaffolded.

To capture this dynamic in the teacher's genre *Approach*, I used the labels *Fixed (approach)* and *Flexible (approach)*. Presenting genres with names (labeling genres) was seen as one such indication of a fixed approach, as the naming of certain texts or discourse structures is a way to recognize that they are conventionalized and can be readily identified (Johns, 2011). When, for example, the teacher characterized one text thus: "This is definitely an information report", this was taken to signal a Fixed approach. The teacher, in this example, assumes that a certain type of text (the information report) exists and can be identified by name. Further, by using the word "definitely", the teacher signals that with this text type comes certain strongly expected defining characteristics. Qualifiers (e.g., definitely, absolutely, etc.), when used in this way, were seen as indicating and/or reinforcing a Fixed theme in the instances where they occurred.

By contrast, when the teacher talked about genres as a sort of family-resemblance quality that could be found in various texts to various extent, rather than as a readily identified text category, this way of presenting genres was thematized as Flexible. An example from the data is when the teacher described a text as having "a more narrative inclination". Here, the text is talked about as having a sort of genre quality rather than representing a named genre. Further, use of the words such as "more" (narrative), rather than "narrative" only, and "inclination" signal a flexible approach to genres.

Likewise, when the teacher's way to talk about genres suggested that these could be adjusted, this was thematized as a Flexible approach to genres. An example of this was when he explained that the students could "turn" narrative texts "in a factual direction, if you're in the mood". Words and expressions such as "turn", "make it a little more", and "change" (in the context of talk about genres), were seen as indications of a Flexible approach. In the example here provided, I have also considered the expressions "a factual direction" and "if you're in the mood" to indicate a flexible genre approach, as they imply that the individual writer has the freedom to adjust conventionalized genres.

The dualistic fixed/flexible contrast represented a considerable challenge to the thematization, in that the analysis was restricted to seeing the contrast as a dichotomy with mutually exclusive poles. This polarity dilemma was resolved by applying Vithal's (2003) notion of *complementarities* as a principle for thematization. The concept of complementarities allows themes to be "working antagonistically and yet also in co-operation with each other" (Vithal, 2003, p. 302), rather than as mutually exclusive polarities. An analogy (made by Vithal) can be drawn to the physical phenomenon of light, which

can be represented both as particles and waves, depending on context and investigative purposes. The complementarity principle was germane to the analytic procedure as it meant that the teacher's representation of genres as alternately fixed and flexible did not have to be seen as a contradictory approach to genres.

With regards to the examination of *scaffolding* (RQ2), the analysis was oriented toward both SFL-informed genre theory and scaffolding theories. Importantly, the theoretical understanding of scaffolding proposed in this thesis stresses that it consists of a handing over responsibility, from teacher to student, for (a series of) linguistic choices (van Lier, 2006, 2014). In that sense, the understanding of scaffolding coincides with the SFL-informed view on genres as a realization of choices within a language system (Halliday & Matthiessen, 2014).

Genres, however, do not by themselves constitute 'scaffolding'. Rather, they provide a framework for planned-in and contingent scaffolding, scaffolding that is realized in macro- and micro-level instructional decisions, and, ultimately, in interaction with increasingly autonomous learners. The teacher's support in that process can be seen as guided by the principle of gradual hand-over responsibility for these choices to students (van Lier, 2014).

The main theme of this process was termed *Scaffolding*. To refine the thematisation, this main theme was further broken down into subthemes, informed by the *Appraisal framework* ([AF], Martin & White, 2005). AF is an SFL-derived analytical framework for examining interpersonal meaning, that is, the way discourse participants use language, including their choice of words, grammar, diction, locutions, phrasing, etc., to engage, position, and evaluate others, themselves and the topic of the discourse (Martin & White, 2005).

The parts of the, relatively extended, Appraisal framework that were most relevant to my analysis of scaffolding were those that Martin and White (2005), drawing on Bakhtin (1981), refer to as "heteroglossic resources" (Martin & White, 2005, p. 102). These are verbal (spoken or written) resources that a person can deploy to either contract or expand the range of alternatives available to the interlocutor. Martin and White refer to the former type of resources as *dialogic contraction* and the latter as resources for *dialogic expansion*.

Heteroglossic resources have here been considered to steer the process of handover/takeover of task responsibility (van Lier, 2014). As explained by Martin and White, actions characterized by dialogic contraction seek to "close down the space for dialogic alternatives" (Martin & White, 2005, p. 103). Expansive moves, in contrast, open up this space, thus recognizing that there are several, alternative courses of action. Both types have relevance for understanding how the teacher, in the case examined steered students' writing-related choices in various directions.

In the process of finding subthemes, I looked at the type of guidance students were given, as these related to the writing assignment, either oral or

written instructions to all students, or in individual conversations with students who required assistance with the assignment. Such *moves* that the teacher made to scaffold students were analyzed as either contractive or expansive moves.

Contractive moves, that is, those that restricted alternatives, were identified, for example, when students were told that they “*should* include facts”. The word “should” has a commanding quality (amplified here by the teacher emphasizing this word, as indicated by italicized words) and it thereby contracts the space for dialogistic alternatives. In other words, the space for negotiation about whether or not to include facts is very limited.

In contrast, expansive moves were such that made alternatives appear negotiable, for instance: “You might perhaps need to add some more indications of who is talking. Somehow”. In this example, words such as “might need”, “perhaps”, “some more”, and “somehow” signal that the issue at hand is open to discussion. Similarly, associating an alternative with a different degree of challenge (e.g., if the teacher said “If you want to push yourself a little, you can write this type of text”) was considered an expansive move.

From the individual student’s perspective, scaffolding moves leave them with a choice for their writing. When a certain choice is clearly signaled by the teacher as the preferred choice the act of choosing is facilitated by the teacher. If, on the other hand, it is less clear which alternative the teacher prefers, the choice is more challenging for the student, who gets to choose among (perhaps several) uncertain alternatives. To reflect this, my analysis has differentiated between *correct choices*, as the result of contractive moves, and *wise choices*, resulting from expansive moves. This categorization was informed by Moore (2019) who applies a similar type of Appraisal-based analytic approach to examine situations of interactional scaffolding of genre-based writing choices versus constraints. My use of Appraisal categories are meant to reflect the dualistic aspects of genres and the work with genres.

The thematization further took into consideration what the scaffolding was concerned with. Here, the thematization distinguished between *assessment-related* and *stylistic* concerns. Assessment-related concerns were those where the move was concerned with issues of demonstrating historical knowledge or facts, or to the assessment criteria for the writing assignment. For example, when students were advised to “include facts”, this was seen as assessment-related, since this was an area of assessment stated by the teacher.

On the other hand, if the advice given was not directly related to knowledge-assessment, but rather to rhetorical or lexicogrammatical issues, this was seen as a stylistic issue. These moves included, for instance, advice on how to make the text “livelier” or “less boring”, or to use more formal wording, such as (the noun) ‘produce’ instead of ‘plants that were grown’. Although more formal expressions are generally more valued in the context of schooling, in this specific example the concept “produce” does not in itself

guarantee a deeper historical understanding; thus, I have considered it a matter of style.

Analysis of dualistic genre aspects in history texts (RQ2)

The second research question focuses on the fixed/flexible dynamics in school history texts, as represented in history genre descriptions (Christie & Derewianka, 2008; Coffin, 1997; Martin & Rose, 2008). As pointed out in the Theoretical framework chapter (Chapter 3), these history genre descriptions can be read as situated along a trajectory (Coffin, 1997), starting with recording genres and progressing toward arguing genres (see Table 3, above).

The fixed/flexible dynamics proposition being made here is that history genres have both fixed and flexible qualities. When fixed aspects are emphasized, genres are seen as clearly bounded and history texts, if similar in structure and overall purpose, can be (more or less) neatly located along the narrative-to-arguing trajectory proposed by Coffin (1997). With emphasis on fixed aspects, the trajectory reflects a sort of ‘lock-step’ movement from narrative to analytical representations of the past. Differences between genres are foregrounded, as the particular genre determines what type of representation of the past is offered.

When, on the other hand, flexible aspects are foregrounded, structure- and purpose-wise similar texts (i.e., texts associated with the same history genre) can represent essentially different types of historical understanding, depending on how narrative and analytical representations interplay. In other words, with flexible aspects emphasized, differences *within* genres determine the type of historical understanding on offer.

Study 2 explores this theoretical proposition by investigating history texts that, according to overall purpose and how they are structured, represent the historical recount genre category (Coffin, 1997). I have put the focus on historical recount as this is a ‘near-middle-trajectory’ genre, and also a genre that, according to Christie and Derewianka (2008), is common in lower-secondary history classrooms. The historical recount was, accordingly, the most common type of history text that students encountered in the history unit I investigated, which meant that I was provided with a range of texts to compare and contrast.

The analytical procedure consisted of a series of steps.

1. Narrative elements identified using transitivity analysis and Appraisal analysis.
2. Analytical elements, identifying acknowledgment of historical significance using Appraisal analysis.
3. *Interplay* between these narrative and analytical elements, understood in terms of historical stances.

In the first step, the emphasis was on what, linguistically, made these recounts ‘story-like’. Step 2 brought out the way language functioned in

correspondence to their overall educational purpose, that is, to explain the events and their importance in the larger course of historical development. Step 3, lastly, looked at the interplay that was going on between narrative and analytical elements. These steps are detailed below.

Narrative elements

In an initial step, I mapped out *narrative elements*, that is, what made the texts appear more or less ‘story-like’. According to Martin and Rose (2008), stories represent a genre central for communication in most cultures. A defining characteristic of narratives is to “absorb and excite” (2008, p. 44) the reader/listener with an unfolding of events (authentic or imaginary). Martin and Rose further suggest that different variations of stories (either complex ones, or in the form of anecdotes and simple recounts) can be ordered within the *engaging genre family* (Martin & Rose, 2008). Genres in this family employ linguistic resources in a number of ways to engage the reader. Martin and Rose summarize these functions thus:

- presenting context
- evoking context
- succeeding events
- material outcome
- behavioural/attitudinal outcome
- counterexpectant creating tension
- counterexpectant releasing tension
- intruding narrator’s comment
- intruding participant’s comment

(Martin & Rose, 2008, p. 76)

My analysis of narrative elements in history texts has been structured around these functions. The term engage is not meant to imply that all stories are somehow ‘magically’ absorbing and engaging, regardless of content. Rather, the term reflects the *purpose* of stories, and that certain linguistic devices are used with the intention to seize, retain, and intensify the reader’s/listener’s interest. In Table 6, I have summarized and exemplified these functions (adapted from Martin & Rose, 2008, p. 76).

Table 6

Linguistic realizations of the narrative elements of stories

Narrative element (with description)	Linguistic realization (with example)

Story structure

<p>Presenting context A setting is presented, relevant to understanding what the story is about (including mention of time, place, important recent events, and so on)</p>	<p>Textual resources: Initially in the text, the (historical) setting of the events is presented Example: “Ferdinand Magellan, (or Fernão de Magalhães) as he is called in Portuguese, was born in the spring of 1480 in Sabrosa near Vila Real in Portugal”</p>
<p>Creating and releasing tension The story is organized around a problem (finding new land), and its solution</p>	<p>Textual resources: The text initially identifies a problem (“no one had found a passage to India”); obstacles are signaled (“but...”), and a solution is presented (“Finally, land was in sight!”)</p>
<p>Succeeding events The story unfolds in time, building tension (“what happens next?”)</p>	<p>Textual resources: chronological sequencing of events Example: “January 10, 1520, they came to Rio de la Plata”... “In August, they continued ...”, “Finally, they found...”</p>

Concreteness

<p>Evoking context Concrete locations in time and place to create a sense of immediacy (historical presence)</p>	<p>Ideational resources: Concrete Participants (named individuals); Specific circumstances of time and place: “In September 1492, they arrived at the Canary Islands”</p>
<p>Evoking context Sensual imagery is used to draw the reader into the story</p>	<p>Ideational resources: Material processes with a “maritime” association. Example: “set sail”, “anchored up”, “made landfall”</p>
<p>Intruding participants’ thoughts and experiences, thereby inviting the reader to “take part” in the story (historical presence).</p>	<p>Ideational resources: Concrete participants (e.g., “Christopher Columbus”) and mental or verbal (sometimes behavioral) Processes related to that person (“Columbus dared to”), as well as circumstances of manner (“he stubbornly refused”)</p>

Invitation to react

<p>Attitudinal outcome Inviting the reader to react to the participant, either with admiration or (moral) reproach.</p>	<p>Interpersonal resources: Language that invokes Appraisal in the Judgment subcategories Normality, Capacity, Tenacity, Veracity, or Propriety; overt or invoked. Example, overt: “Cortez was a ruthless commander” (-PROP) invoked: “Cortez had no intention to keep his promise” (-VER)</p>
<p>Material outcome Inviting the reader to experience or react to the events in a “physical” sense.</p>	<p>Interpersonal resources: actions and/or experiences that invoke \pmAffect (positive or negative reactions: happiness/unhappiness; satisfaction/dissatisfaction; insecurity/security) Example: “The strait was difficult and dangerous to navigate” (-AFFECT: unhappiness/insecurity)</p>
<p>Intruding narrator’s comment Explaining why the story has value.</p>	<p>Interpersonal resources: overt Appraisal of value of story/events Example: “Today, Lapu-Lapu is considered a national hero on the Philippines” (+NORM)</p>

As seen in Table 6, I have arranged narrative elements across three main types of linguistic realizations, in turn associated with the three metafunctions of language¹³. As shown in the right-hand column, these are: *Story structure* (textual metafunction), *Concreteness* (ideational metafunction), and *Reaction* (interpersonal metafunction). In the analysis, I have used SFL-informed transitivity analysis (Halliday & Matthiessen, 2014) to trace how narrative elements were realized. The selection of SFL categories for identifying these linguistic realizations are based in part on Martin and Rose (2008), in part on other SFL-informed descriptions of story genres (Christie, 2012; Rothery & Stenglin, 1997).

The *Story structure* functions correspond to the textual metafunction (textual resources), that is, how the events are introduced to the reader¹⁴ and how they unfold in the text. A chronological unfolding of events, preceded by an introduction of the setting, presentation the main character(s), and some sort of ‘problem’ to be resolved, are characteristic for the story genres (Rothery & Stenglin, 1997). When the texts examined included an introduction to a setting, a named character, some form of problem and solution, and a temporal unfolding of events, this was seen as a Story-structure type of narrative element.

¹³ A general overview of SFL categories can be found in the Genre theory section (Chapter 3).

¹⁴ For more convenient reading, the term ‘reader’ here substitutes for ‘reader and/or listener’.

The *Concreteness* functions utilize *ideational resources* (Participants, Processes, and Circumstances) to help the reader visualize the events and imagine the experiences of the participants partaking in them. In history texts, concreteness can be seen as a factor that contributes to a sense of ‘historical presence’ that (potentially) facilitates engagement with the historical events.

The *Concrete participants*, that is, individuals (typically named, e.g., “Columbus”, “King Charles V”) make the story concrete, as opposed to collectives or institutions, (i.e., *Abstract participants*, e.g., “Spain” or “the Catholic church”). This is not to suggest that the mere mention of an individual does, *per se*, arouse interest, only that it is, in general, easier for the reader to relate to a concrete historical person or event than to a class of persons or events (Bage, 2012). Likewise, specific circumstances of time and place (e.g., “early morning on the 12th of October 1492”) were considered as more engaging, compared to generally described circumstances (e.g., “in the 15th century”).

As for *Mental Processes* (e.g., “thought” or “decided”), these allow the text to *intrude participants’ thoughts* as they invite the reader to imagine how a participant might have considered, reacted to, or otherwise experienced the events recounted. For example, in the sentence “Magellan was hoping to find a passage, and he eventually did so”, a mental process (“was hoping”) allows the reader to imagine what Magellan was thinking as he undertook his expedition.

Finally, in the ‘Concreteness dimension’, Martin and Rose suggest that “sensual imagery” (2008, p. 76) can evoke context as a way to engage the reader. In my analysis, I considered material processes that were related to sea-faring (e.g., “make landfall”, “set sail”) as resources for evoking a form of voyage-of-exploration context of the story. In all, a high number of concrete participants, specific circumstances of time and place, and maritime material processes were seen as linguistic resources for making the history texts engaging.

As a story can further captivate the reader by making them emotionally engaged with it (Rothery & Stenglin, 1997), resources in the *Invitation to react* dimension are meant to reflect how language invites positive or negative reaction as a way of engagement with the narrative. Following Martin and Rose (2008), I have differentiated between Material and Attitudinal outcome, where “outcome” represents the presumed emotional effect the text has on the reader. Material outcome represents a bodily or emotional response (e.g., fear, anger, happiness), whereas Attitudinal outcome stands for some form of moral response.

To establish categories of language of the Invitation-to-react type, I have used the *Appraisal framework* (Martin & White, 2005). To examine Material outcome, I applied a broad categorization of emotional reactions (happiness/unhappiness, and security/insecurity) suggested in the *Affect* subsystem (Martin & White, 2005). When, for example, the texts pictured ‘vivid’ details of events, such as heavy storms or violent deaths, I considered

this an intention in the text to invoke feelings in the *Insecurity* category. When coding, I used the codes +AFFECT (positive emotional reactions, either of happiness or of security) and -AFFECT (negative emotional reactions, either of unhappiness or of insecurity).

To map out (expected) moral reactions (i.e., Attitudinal outcome), I used the *Judgment* subsystem of the Appraisal framework, a subsystem concerned with “resources for assessing behaviour according to normative principles” (Martin & White, 2005, p. 35). As with Affect, this subsystem falls into a number of categories that can be positive (+) or negative (-), as listed:

- Normality, assessing how special (+NORM) or mundane (-NORM) someone is
- Capacity, that is, how capable (+CAP) or incompetent (-CAP)
- Tenacity, how persistent (+TEN) or unreliable (-TEN)
- Veracity, how honest (+VER) or dishonest (-VER)
- Propriety, how righteous (+PROP) or reproachable (-PROP).

(Martin & White, 2005)

For example, if a passage of the text stated that “Magellan was the person who led the sea expedition that first sailed around the world”, this statement was seen as inviting the reader to react with admiration of Magellan’s ‘specialness’ (+NORM), skillfulness (+CAP), and resolve (+TEN).

In some cases, passages of texts were coded in both the Affect and Judgment systems, reflecting that these functions can potentially reinforce one another. For instance, one text stated that “Atahualpa was slowly strangled [as ordered by Pizarro]”. This was coded as -AFFECT, as this description is likely to invoke negative feelings, but also as -PROP, since this cruel action will most likely make the reader object to the ruthlessness of Pizarro.

Depending on the extent of narrative elements, the history texts examined were classified as having either a large or small range of narrative elements. When all or nearly all narrative elements were represented in a text, this was seen as a broad range of narrative elements. When few (less than half) elements were represented, this was classified as a narrow narrative range.

Analytical elements: acknowledgment of historical significance

In a second step of the analysis, I examined analytical elements in the form of acknowledgments of *historical significance* of the events. Although analytical elements could potentially refer to other aspects, such as analyzing causes and consequences, or using source material (Wineburg, 2001), I have focused on the aspect of historical significance as it seemed intuitive for the historical recount genre. As Coffin (1997), has stated the historical recount genre can, potentially, draw out the significance of the events recorded. Although Coffin remarks that this is an “optional” (Coffin, 1997, p. 204) stage/function of the genre, all texts examined in the present study included this stage.

To identify how historical significance of the events were evaluated, I have drawn on the *Appreciation* subsystem of the Appraisal framework (Martin &

White, 2005). The Appreciation subsystem is concerned with the appreciation of human events and affairs in three categories: *Reaction*, *Valuation*, and *Composition*. Acknowledgment of historical significance was categorized using the Reaction (REAC) and Valuation (VAL) categories.

Unlike in Martin and White (2005), I did not make use of the Composition category, as it is mainly concerned with the *aesthetics* of a phenomenon. Martin and White list “balanced”, “complex”, and “shapely” as examples of features of Composition; 2005, p. 57 and I did not find such features to be applicable to a categorization of historical significance.

The Reaction and Valuation categories, on the other hand, represent two diametrically opposed ways of acknowledging historical significance. Martin and White state that while Reaction is related to affections, Valuation is related to Cognition. They further suggest features such as “arresting”, “captivating”, and “sensational” (2005, p. 57) as belonging in the Reaction category, and associate, for instance, “profound”, “long-awaited”, and “helpful” with the Valuation category.

In the analysis, I used the Reaction category (+REAC) to identify acknowledgments that were primarily concerned with emotive impressions, that is, when events were described as impressive achievements in terms of representing something that no one had previously managed to achieve. Hence, the category was applied to descriptions such as this: “Columbus had achieved something no one had done before”. Here, Columbus’ achievement is evaluated in terms of being pioneering and thus remarkable, that is, an emotional reaction. This type of acknowledgment I have termed acknowledgement of the *historical uniqueness* of the event.

I used the Valuation (+VAL) category for comments on historical events that acknowledged that the events carried long-term economic or political impact in terms of long-term consequences, in other words their *historical implications*. The above description of Columbus’ as something “no one had ever done before” does not mention long-term consequences. Should this description, by contrast, have told that “Columbus had achieved something that would have long-lasting effect on European trade”, that would have been considered an acknowledgment of historical implications.

Interplay between narrative and analytical elements

In a third, synthesizing, step in the analytical procedure, I examined whether the narrative and analytical elements could be said to interplay, and, if so, to what extent. The interplay analysis was based on the *historical stance* perspective (K. C. Barton & Levstik, 2004), as described in the Theoretical framework (Chapter 3), here reiterated:

- a) Appreciation of historical significance in terms of historical implications (the Analytic stance)
- b) Moral response to historical events or consequences thereof (the Moral response stance)

- c) Identification with other events, groups of people, or phenomena in the past or the present (the Identification stance)

In this part of the analysis, I considered where narrative elements could be linked to one or more of these stances. As an example, a narrative element can be that of Intruding participants' thoughts and experiences (see Table 6: Narrative elements), in turn realized by some form of mental process (e.g., "Columbus believed that he had the right to rule over the natives"). In itself, this statement is merely a description of what Columbus, an individual, was thinking. Simultaneously, however, such a statement invokes an attitudinal outcome (another narrative element), that is, a reasonable reaction from the reader is some form of rebuke. Hence, in this example, the Identification stance is here concerned with a historic individual.

The sentence would, however, read very differently if preceded by the following: "Europeans at the time considered themselves superior to other people, especially if they did not hold Christian beliefs". In this case, the reader would see Columbus' actions as having wider implications (the Analytical stance). Furthermore, the narrative elements help the reader identify Columbus with Europeans (the Identification stance), a larger cultural/political/ideological structure, and to question the ethical value of European ideologies as represented by the mindset of Columbus (the Moral response state). In the analysis of historical recounts, I considered this type of stance-integrated' framing of events were as an indication of an *interplay* between narrative and analytical elements.

Relatedly, the story structure dimension of narrative elements (see Table 6) is associated with how the texts were structured (i.e., staged). Stages represent a crucial component for meaning-making in texts (Rose & Martin, 2012). Specifically in story genres, the initial stage establishes "an interpersonal context for what is to follow" (Rothery & Stenglin, 1997, p. 237). For the recording genres, Coffin (Coffin, 1997) suggests the following sequence: Background, Record of events, Deduction stage. The function of the Background stage is to "summarize previous historical events that will make more meaningful the events focused on in the body of the text" (Coffin, 1997, p. 204). The Record of events stage chronicles and elaborates a sequence of events, while a concluding Deduction stage "functions to draw out the historical significance of these events" (Coffin, 1997, p. 204).

If at least one stance was represented in one of those stages, I considered this to be something that strengthened narrative-analytical interplay. To give a more concrete illustration, imagine a text that opens with a introduction such as the following:

In the late 15th century, one man's discovery of new land set in motion events that would come to lay the foundation for European political dominance

It seems reasonable to assume that reading about Columbus' voyages against this background is different from reading against an introduction that starts thus: "Columbus was an Italian explorer and navigator who completed four voyages across the Atlantic". The latter introduction seems more clearly concerned with framing the story as a story about one man's historical undertaking, than a link in a political chain.

To conclude, the above detailed analytical tools are designed a) to thematize the work with genres in the history classroom investigated (including how the teacher talked about genres and how he interacted with students to support) their genre-based writing; b) to detail the various narrative elements of the history texts examined; and c) to examine how these elements can be associated with historical stances, various ways to understand the historical content. The subsequent chapter reports on the result of the analysis.

5. Findings

This chapter summarizes Study 1 and Study 2 and links their findings to the first two research questions of this thesis. The third research question, concerned with how dualistic genres are negotiated in instructional practices, is also addressed in this chapter.

RQ1: Summary of Study 1

Study 1 (Kindenberg, 2021a) corresponds to the first research question (RQ1) of this thesis: how the fixed/flexible genre duality was visible in the history teacher's genre-based instructional practice. In Study 1, two questions were posed that can be seen as a further specification of RQ1; a) how the teacher approached genres, and b) how he scaffolded students' genre-based writing.

The design of this study was a case study in a natural setting (Yin, 2014), investigating a case of genre-based, secondary-school history instruction where students' proficiency in language, content, and genre-based writing varied. In the instructional unit studied (a unit which covered European political expansion during the Renaissance era), students were offered to choose either a recounting, explaining, or arguing genre for their writing, and additionally choose a topic of their choice.

The methods of data collection included observations, audio-recordings of classroom discourse, interviews, and the use of documents, such as instructional unit- and lesson plans. These methods for collecting data focused on how the teacher described and talked about genres (the 'approach') and on the scaffolding established in interaction between teacher and students (mainly in conversations, but also in the form of written communication, including planning documents, whiteboard notes, and worksheets).

The data were analyzed using a cross-data, inductive thematic analysis approach (Braun & Clarke, 2006). The main themes (Fixed and Flexible, as described below) were informed by a theoretical understanding of genres as *metastable* instantiations of semogenetic processes (Martin, 2015).

In communication with students, the teacher was found to talk about and describe (i.e., approach) genres as simultaneously fixed and flexible, meaning that they were presented both as discrete, readily classifiable types of text *and* as fluid guidelines and adjustable templates for writing. When describing genres as fixed, the teacher assigned labels to different types of texts (e.g.,

“biography”, “factual text”, and “argumentation”), and signaled that this labeling/classification meant that certain language protocols were expected to be adhered to in terms of text structure and lexical items. For instance, the teacher communicated that students, when writing factual reports, were expected to use more technical lexis, and structure the text using descriptive headings and subheadings.

On the other hand, the teacher undermined, in a sense, his own genre descriptions by noting that students had considerable latitude when writing texts in these genres. For instance, the teacher pointed to alternatives when writing in the historical recount genre. Recounts, the teacher explained, could be seen as narratives and, in turn, be adjusted:

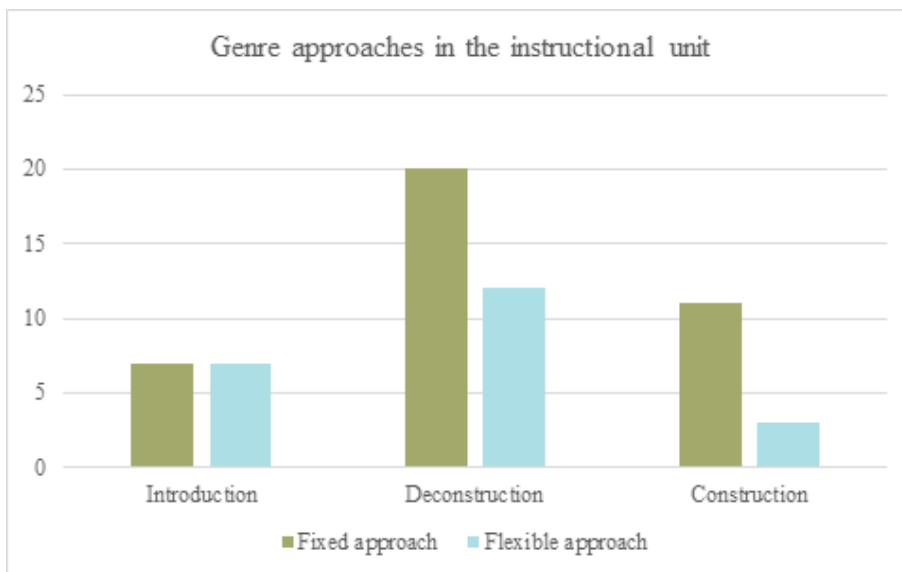
The narrative type of texts, the little more literary texts, well, you have the topic there about you imagining yourself interviewing, or that you are a sailor, traveling with Magellan for three years. Or, that you’re traveling with da Gama to India and what happens there (Kindenberg, 2021a; commas indicate short pauses)

As indicated in this extract, the teacher described the recounting texts as flexible entities; loosely framed as “a little more literary”, rather than as strictly representing a genre format. This type of texts, as described by the teacher, included interviews or the imagined autobiography of a historic person. When students proposed additional adjustments to the genres (such as intermingling factual accounts with imagined narrative/literary elements) the teacher encouraged these suggestions, an indication of the notion that genres were to be regarded as flexible entities.

Regularly, the teacher alternated between differing (fixed/flexible) genre descriptions. In fact, these often occurred back-to-back in the teacher’s whole-class presentations. For instance, the teacher informed the students about an activity where they were to find “typical [i.e., fixed] features” of the proposed genre texts, but proceeded to describing how these genres could be adjusted (as in the above extract). Based on my observations during the instructional unit, this, sometimes rapid, oscillation between fixed and flexible did not, however, seem to present a source of confusion to the students.

Figure 6

Genre approaches in the instructional unit



In Kindenberg (2021a), from which Figure 6 is taken, the various ways in which the teacher talked about genres are summarized as fixed or flexible *genre approaches*. Figure 6 indicates that over the course of the instructional unit (divided into an Introduction, a Deconstruction, and a Construction phase) the prevalence of the respective approach shifted in a ‘fixed’ direction. Put differently, the teacher’s talk about genres, in the context of the instructional unit as a whole, gravitated toward fixed-genre descriptions, after having initially given both fixed and flexible aspects equal prominence.

The way the teacher scaffolded his students’ genre-based writing was examined from theoretical perspectives that recognize the interactional and gradual hand-over of task responsibility from tutor to learner as the core component of the scaffolding process (van Lier, 2006). The thematic analysis of this interactional process drew on analytical categories described in the Appraisal framework (Martin & White, 2005), and handover of responsibility was identified in terms of either contraction or expansion of the interactional dialogic space.

The teacher scaffolded students by presenting them with either ‘correct’ or ‘wise’ choices, thereby regulating the extent to which responsibility was handed over to students. While wise choices were advisory in nature, correct choices were more prescriptively worded. The teacher signaled these choices by using a range of words and expressions indicating different degrees of responsibility on behalf of the student, such as, “you could” versus “you should” or “perhaps” versus “definitely”. In terms of correct/wise choices, saying “You should” signals a limited set of options, while asking the student for their own opinion (“e.g., “What do you think?”) signals that a wise choice, based on judgment, is at stake.

The scaffolding was not restricted to oral communication. In one activity, students produced checklists for writing in different genres. As these checklists were worded in a ‘do-this-do-that’ manner, they represented correct choices that gave clear guidance. Most items on the checklists were in some way associated with things that would facilitate assessment of knowledge (e.g., “include facts”, “include references”, “include clear headings”), a pattern consistent across the data.

The majority of ‘wise choices’ were concerned with matters of style, for instance, whether students wanted to make their texts “livelier”. But wise choices also concerned assessment of content-area (i.e., historical) knowledge. Typically, these wise choices were about whether or not to include elements in the texts that would address what the teacher often referred to as “the second grading criteria”, meaning more advanced grading criteria that required students to reason about historical events and discuss their long-term implications.

In sum, and in address to RQ1 of this thesis, the fixed/flexible genre duality was visible in the teacher’s approach to genres as text types that could be presented *simultaneously* as stable, socially recognizable, and prescriptive discourse patterns, *and* as adjustable and renegotiable discourse examples rather than templates. In interactional scaffolding, as well as in planned-in scaffolding activities, the teacher negotiated the fixed/flexible continuum in relation to the need for either hands-on guidance, or for freedom of choice.

One implication of Study 1 for genre-based instruction is that the issue of whether genres should be seen as fixed *or* flexible, is likely a secondary concern in instructional practice, since there is room for a co-existent fixed-*and*-flexible approach. With this coexistence of fixed and flexible aspects, teachers have room for maneuvering genre-based instruction, also in settings that are diverse in terms of both language and content-area proficiency.

The pattern that correct choices seemed associated with language that could express assessable historical knowledge, was a pattern consistent across the teacher-student interactions. This can be seen as an indication that genre-based classroom work may sometimes be influenced by teachers’ need to make students ‘pass the course’ and, hence, some students’ genre-based writing might be geared toward texts that meet basic, rather than more advanced, grading criteria.

RQ2: Summary of Study 2

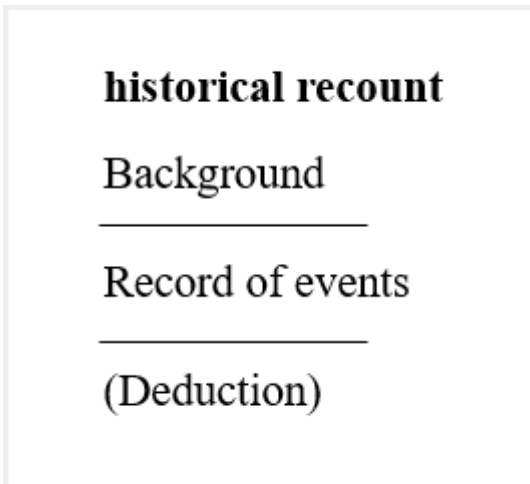
Study 2 (Kindenberg, 2021b) is a history text analysis based on a theoretical framework that integrates SFL-informed history genre theory (Coffin, 1997; Martin & Rose, 2008) with sociocultural perspectives on history education (K. C. Barton & Levstik, 2004), and Appraisal theory (Martin & White, 2005).

Various history texts (including printed, electronic, and films) that students encountered in a history instructional unit were analyzed. The topic of these history texts was the Renaissance era (circa 16th century) of European political and economic development. Study 2 corresponds to research question 2: How was the fixed/flexible genre duality visible in the history texts students encountered? As a whole, the history texts examined represent both fixed and flexible genre aspects. When the structure of the text was in focus, the texts were oriented toward fixed aspects, whereas when their evaluation of historical significance was focused, the texts were characterized by flexible aspects. This dynamic is detailed below.

The research question can be answered as follows: The texts reflected fixed genre aspects, in the sense that they were organized and unfolded in ways that largely corresponded to the historical recount genre as described by Coffin and others (Christie & Derewianka, 2008; Coffin, 1997, 2006b). The prototypical historical recount genre moves through a ‘BR(D)’ set of stages: Background ^ Record of events ^ (Deduction). (Coffin, 1997), shown in Figure 7.

Figure 7

Prototypical stages of the historical recount genre



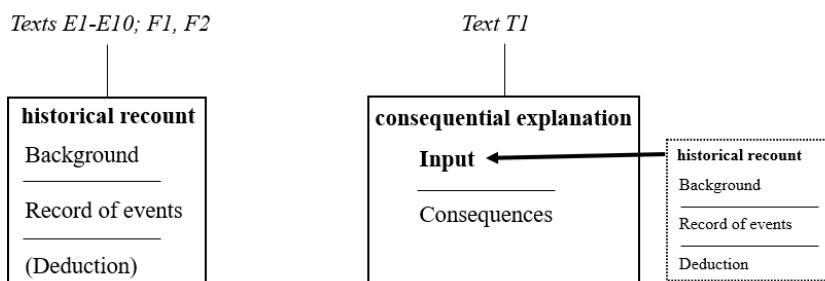
In Figure 7, the horizontal lines demarcate the boundaries between stages. Brackets indicate that the stage (the Deduction stage) is optional (Coffin, 1997). The examined texts all corresponded to this schematic genre structure, that is, they had an initial Background stage that functioned to “summarize previous historical events which will make more meaningful the events focused on in the body of text” (Coffin, 1997, p. 204), followed by a Record of events stage (the main body of these texts), and in most but not all cases

concluded (in the Deduction stage) with a remark pointing to the significance of these events. In the various stages, different types of functional linguistic resources were used. For instance, in the Background stage, abstract participants and general indications of time were featured prominently (e.g., “Europeans”), while in the Record of events stage, concrete participants were more prominent and detailed indications of time signaled a chronological unfolding of events.

Put differently, the historical recount genre represents fixed aspects in the form of a predictable pattern across texts; a pattern that is sufficiently stable to potentially help students discern how language functions, on the whole-text level, to construct meaning. With the stages in focus, the texts examined can be classified from a fixed-genre perspective as illustrated in Figure 8.

Figure 8

Classification of texts (fixed genre aspects)



As seen in Figure 8, all texts, bar text T1, corresponded to the BR(D) structure. In contrast to Coffin’s (1997) history genre description, the Deduction stage of these texts was not always found to conclude the texts. In some texts, an opening comment instead filled the Deduction stage function of pointing to the significance of the event.

Also indicated by Figure 8 is that, as a representative of genre structure, Text T1 was an outlier. This is due to the fact that this text was a textbook section retelling Columbus’ voyage of exploration, a section that was, in turn, part of a textbook chapter that contextualized the European explorations by drawing out both their immediate, and long-term global consequences.

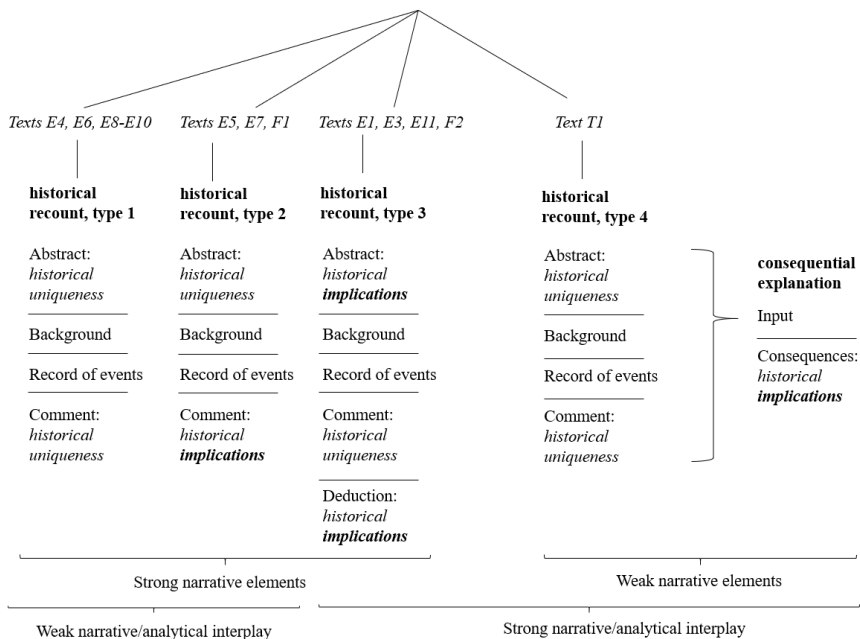
While this recount of Columbus’ voyage could be read as a standalone section, the subsequent sections of the chapter were recurrently referring to this event to draw out and explain historical consequences. In terms of genre classification, the chapter can, therefore, be described as a macrogenre (Martin & Rose, 2008). The textbook chapter as a whole was structured as a

consequential explanation (Rose & Martin, 2012), which has two basic stages forming a sequence; Input ^ Consequences (see Figure 8). In Text T1, the historical recount (i.e., the section detailing Columbus' expedition) functioned as an Input stage and the subsequent textbook sections corresponded to the Consequences stage.

In one important aspect, the texts examined (Text T1 included) reflected flexible genre aspects. These involved how language was used differently across texts with the same basic genre structure, to offer an interplay of narrative and analytical representations of the past. These differences, in interplay, were related to the stages but were not restricted to text structure only. With the narrative-analytical interplay in focus, the texts represented four different types of historical recount genre, shown in Figure 9.

Figure 9

Four types of historical recount genre and their stages



Essential to the distinction between the historical recount types shown in Figure 9, is the different types of acknowledgements of historical significance made in the Deduction stage. To further illuminate the differences, I have distinguished between different forms of Deduction stage based on where in the text the stage was found. When, in the texts, deductions concerning

historical significance were made in the opening part of the texts, this type of Deduction was termed an *Abstract*. Some deductions did not form proper ‘parts’ of the text, rather they were inserted in sentences as adjunct clauses. This type of Deduction was named Comment (example, with Comment underlined: “Columbus had finally reached land, but he did not know that this would alter the course of history”).

A subtle, yet profound, distinction between historical recount genres type 1-4 was identified in the analysis of history texts: two different types of acknowledgement, one concerned with *historical uniqueness*, and the other with *historical implications*. Historical uniqueness was a type of acknowledgement that associated the European explorations primarily with personal achievements, that is, the significance of the events was that it was historically pioneering (e.g., “Magellan’s expedition is famous for being the first that circumnavigated the Earth”). By contrast, historical implications were a type of acknowledgement connecting the events to long-term political and economic development (e.g., “Magellan’s expedition resulted in new global trade patterns”). In Figure 9, the different types of acknowledgement are indicated by italics and bold italics, respectively.

These two types of acknowledgement represent two different analytical representations of the past, different configurations of *analytical elements*. In many of these historical recounts, *narrative elements* were also present, to differing degrees. Narrative elements are linguistic resources that, in the history texts examined, engage the reader with a story told. This engagement is achieved, to different extent, by, for instance, inviting the reader to react emotionally or respond morally to the events and persons in the texts, thereby making the historical recounts appear more or less ‘story-like’.

In the *historical recount type 1* texts, the events were framed as unique, pioneering accomplishments. These accomplishments (voyages of discovery or missions of conquests) were depicted as events performed by admirable, or sometimes morally reprehensible, historic individuals and these recounts foregrounded dramatic events or incidents to highlight the danger and uniqueness of the expeditions. The *historical recount type 2* texts had a BR(D) structure similar to the first type, but in these texts historical implications (as opposed to uniqueness) was acknowledged, albeit in the form of a less foregrounded Comment stage.

Moreover, this study examined how narrative and analytical elements interplayed in these texts. An ‘interplay’ between these elements is when the narrative elements in some way enhance the analytical elements so that for example a historical figure, with whom the reader is engaged, does not only represent themselves, but is also indicating a more abstract phenomenon or process. An example frequently found in the data was when the ruthless actions and behavior of Spanish aggressors (such as Cortez and Pizarro) were depicted as reflecting the more generalized phenomenon of aggressive Spanish (or even European) political expansion. When such examples were found frequently in the texts, this was considered a ‘strong’ interplay, which

can further be seen as an integration of the Analytical, Identification, and Moral response historical stances (K. C. Barton & Levstik, 2004).

In Figure 9, the *historical recount type 3*, associated with strong narrative elements, was characterized by this type of strong narrative-analytical interplay – thereby distinguishing it from type 2. Here, narrative resources were recruited to enhance the acknowledgment of historical significance, by illustrating how individual figures and events can be linked to larger historical structures, factors and developments. Text T1, however, as a sole representative of the *historical recount type 4*, managed to accomplish a strong narrative-analytical interplay, despite only weak narrative elements. In this, structure-wise complex macrogenre text, the historical recount/‘story’ about Columbus was relatively short. It played, however, a vital role in illustrating and making concrete a rather abstract explanation of long-term consequences and political, economic, and ideological factors that could be traced back to Columbus’ voyages.

To sum up, the analysis of history texts illustrated the dynamic of dualistic aspects of genres in history texts. On the one hand, the texts had fixed qualities, meaning they can be said to represent the historical recount genre in that they aligned with its expected genre structure and other linguistic features. On the other hand, these same texts had flexible qualities; being distinctly set apart by different types of acknowledgement of historical significance.

These findings suggest that history texts can serve different functions and can be read differently by different students, even when representing, ostensibly, the same genre. Although Study 2 has not specifically examined how these texts were used by the students, these differences are worth considering. Importantly, these differences between these texts pertain not so much to surface-level differences, such as staging. For instance, all texts move through some form of Deduction stage. The essential difference lies, instead, in the type of acknowledgement of historical significance made in this stage.

These findings have implications for teachers in the process of selecting texts for specific educational purposes. If the teacher decides to use material other than what is offered in the textbook, as is often the case with history teachers (Eliasson & Nordgren, 2016), some decisions will have to be made about how to approach these texts. Approaching a type 1 text, for instance, would require a large degree of contextualization that makes the historical implications of explorations accessible to students. In the Historical recount type 2, links to historical implications are provided but their subtle presence (in Comment stages) may need to be highlighted by the teacher. On the other hand, the historical recount type 4, with very little narrative flesh on its analytical bones, so to speak, might be too far removed from students’ prior understanding of events for a productive narrative-analytical interplay to occur. Perhaps here, a historical recount type 1, or possibly type 3, would serve as a complement and help strengthen the analytical links.

RQ3: Conclusions from Study 1 and Study 2

In this section, I turn to the third research question of this thesis. Revisiting and reanalyzing Study 1 and Study 2, I examine the implications that the fixed/flexible genre duality has for *differentiated instruction*. The instructional unit investigated in Study 1 presents a case of how the dualistic fixed/flexible aspects can be recognized in instructional design and practice. This recognition provided the teacher with several strategies for differentiating his instruction, strategies that will be examined in the following. In this examination, I use the term differentiated instruction as indicating instruction that is responsive to the variety of students' needs and abilities (Tomlinson & McTighe, 2006).

The notion of differentiated instruction is overlapping with sociocultural theories of learning, and specifically with the notion of scaffolding (Subban, 2006). In the reanalysis (described below), differentiated instruction is operationalized as instructional situations where students are offered multiple pathways to the learning objective, for instance, various options for learning about the content of instruction, or for students to demonstrate what they have learned. Differentiated instruction also occurs when teachers, in various ways, adjust the curricular goals in response to the individual student's capabilities. The latter form of differentiation does not mean that the teacher disregards mandated assessment criteria but rather that the assessment procedures can be differently sequenced for individual students, so that some students can be given extra time for meeting these criteria, and further that there are different levels of criteria.

Strategies for differentiated instruction come with various scaffolding affordances. Scaffolding affordances (or 'affordances', for short) are defined as opportunities for desired actions and consequences. I distinguish between four different affordances: curriculum continuity, recruitment of interest, contextual support, and handover/takeover of task responsibility, defined as follows:

The *curriculum continuity affordance* refers to how the overall instructional design and planned activities help advance students toward the externally sanctioned curricular objectives that provide the larger context for instruction. In the analysis, when differentiated instruction activities were associated with curricular goals (e.g., when students were given a choice between focusing on either a basic or an advanced grading criterion), these activities were considered to be associated with the continuity dimension.

The *recruitment of interest affordance* is concerned with emotional or intellectual involvement, meaning either that the task at hand is linked to students' own interests and preferences, or to previous knowledge and experiences. For example, when a teacher lets students focus on instructional content and topics that have personal relevance for them (i.e., for their future), or that they might find otherwise stimulating, this would be a recruitment affordance.

Contextual support means that “access to means and goals is promoted in a variety of ways” (van Lier, 2014, s. 151), something that is also referred to in scaffolding theory as message abundance (Gibbons, 2002). The idea is that when the content of instruction is presented in various ways, chances increase that more students will relate to and understand the content. Contextual support also includes strategic simplification of a task, meaning that the teacher may break the task down in steps and components in order to make it more manageable for the student.

The *handover/takeover affordance*, lastly, represents scaffolding component central to this thesis, indicating the process whereby learners gradually assume responsibility for the learning task. This handover/takeover has often been examined in the form of individual interactions of mutual engagement between teacher and students; interactions (verbal or non-verbal) in which the teacher often probes an area of potential handover, and the student, correspondingly, communicate the degree of task responsibility that they are ready for (van Lier, 2014). A classic example would be the parent teaching their child to ride a bike, looking for the precise moment to withdraw the support. In the analysis, I have, for one thing, looked at such interactional situations of teacher-student conversations, and used the patterns identified in Study 1 (contraction vs. expansion of dialogic space) to see when the handover/takeover occurs. However, I have also examined how the teacher and students, in other ways, not necessarily in the form of individual interactions, regulate the task responsibility handover/takeover process. For instance, when a class was given responsibility for assessing qualities of texts, I have considered this as an invitation to students to assume responsibility for (‘taking over’) the writing process.

Based on these scaffolding affordances, the differentiation strategies applied by the teacher can be summarized as in Table 7. The table shows what type of affordance I have associated with these strategies¹⁵. As a ground for discussing the implications of the fixed/flexible genre duality, Table 7 also indicates whether these various instances of genre work were thematized (in Study 1) as an example of a fixed or flexible genre approach.

Table 7

Differentiation strategies

¹⁵ The strategies have been organized in a sequence (running from top to bottom) that approximately corresponds to a ‘planned-to-spontaneous’ continuum. In other words, the differentiation strategies found at the upper end of the table were planned for by the teacher, while the last two strategies occurred in response to students’ individual needs in ongoing classroom work.

Differentiation strategy	Scaffolding affordance	Foregrounded genre aspect
Genre choice	Recruitment of interest	Flexible
	Curriculum continuity	
History text genre range	Contextual support	Flexible
	Recruitment of interest	
Student responsibility for genre deconstruction	Contextual support	Flexible
	Handover/takeover	
Genre negotiation	Recruitment of interest	Fixed/Flexible
	Handover/takeover	
	Curriculum continuity	
Genre choice guidance	Contextual support	Fixed
	Curriculum continuity	

The differentiation strategies are discussed in the following. The element of *genre choice* was a differentiation strategy that was a defining feature of the instructional design. Students were deliberately presented with a range of genres for their writing of texts, reflecting the genre flexibility of the design. The teacher himself stressed that this was an instructional design decision that, in tandem with the freedom to choose a topic for writing, was meant to motivate students. In other words, differentiating the content of instruction was a strategy that afforded a recruitment of interest. The genre choice differentiation strategy also had the affordance of curriculum continuity, meaning that, in the teacher's opinion, whether students choose the historical narratives or the factual reports, they would still be able to demonstrate sufficient, as well as more advanced, historical understanding.

In the case of the second strategy identified, *history text genre range*, the term 'strategy' may be somewhat misleading, as I have not specifically examined (in Study 2) how the teacher selected and planned for the use of

these texts. I have, however, included it as it provided alternatives for reading of texts. The ‘genre range’ strategy reflects the fact that the historical recount texts (as documented in Study 2) could be considered as instantiations of metastable genres, that is, texts that could be read simultaneously as rather ‘straightforward’ recounts of historical events, or as representing a deeper analysis of the significance of these events. Thus, these texts afforded both recruitment of interest (by being engaging narratives about dramatic voyages in the past), and a contextual support in the form of providing both narrative and analytical access to content.

The *student responsibility for genre deconstruction* strategy draws together a series of design features that functioned as a differentiation strategy aimed at involving students in the analysis of texts and showing that there were alternatives for constructing texts. Students were given what the teacher described as example texts (see Study 2) and were instructed to assess these according to both grading criteria and how well they were written. This is in contrast to more ‘typical’ descriptions (e.g., Gibbons, 2002; Johansson & Sandell Ring, 2015) of the procedure for deconstructing texts in the teaching and learning cycle, descriptions that would advocate the use of a ‘model text’ (rather than multiple ‘example texts’) and a preselected set of linguistic features, to which students’ attention is drawn.

Integrated with this student-driven text deconstruction was the activity in which students produced checklists, summarizing their knowledge about the characteristics of different types of texts. This represents a further contrast to the ‘typical’, teaching and learning cycle protocol, where a teacher-student joint text construction session would be the expected follow-up activity to text analysis/deconstruction. Although in the student-led text deconstruction activity, both fixed and flexible aspects of genres were recognized, in comparison to the expected, more teacher-led and ‘genre template’ structured, design of the activity, I have considered it an activity that foregrounded flexible aspects of genres.

A range of affordances can be associated with the student-driven text deconstruction: Student activity and engagement during text deconstruction indicated a recruitment of interest. The various examples of texts, the visual display of content and language-related qualities, the ‘hands-on’ checklists, and the teacher’s and students’ joint discussion about texts provided rich contextual support in the ensuing individual writing. Lastly, these text-focused activities also afforded a handover/takeover of writing responsibility; students were presented with patterns and guidelines for their writing, but also with the choice of whether to follow these guidelines to their fullest extent (e.g., the teacher did not grade the students on use of checklists but encouraged struggling students to use them to facilitate the writing process).

A differentiation strategy tangential to the genre choice strategy was *genre negotiation*, also an essential feature of the design of the genre-based instructional unit. It was a differentiation strategy, in the sense that it established room for students to take individual routes to the upcoming writing

assignment. As documented in Study 1, there was a continuous relaxation of genre rules and borders so that even when students had decided on a genre, there was room for renegotiation of writing (e.g., that narrative texts could incorporate elements of information reports). This strategy offered students' freedom to adjust their writing, thus, it afforded recruitment of interest in the writing task.

A substantial amount of genre negotiation, as evidenced in Study 1, was made during these individual constructions of text, where the teacher assisted individual students with their writing. As it was a highly situation-sensitive negotiation, both fixed and flexible aspects were foregrounded, depending on the situation. The negotiation was realized as a series of correct or wise choices, oriented toward the grading criteria for the task as well as toward the student's capacity for writing and for taking a 'next step'. Thus, the genre negotiation strategy afforded a fine-tuning of the handover/takeover of responsibility process. As is documented in Study 1, this was often a highly situation-specific interactional process, where the teacher probed the ground by offering wise choices but switched to a more contractive approach if the students seemed unable to make decisions that called for higher levels of responsibility. For some students, the teacher suggested a focus on historical knowledge in terms of meeting basic grading criteria. Other students were encouraged (through the offering of wise choices) to go for the more advanced grading criteria. The strategy thus afforded curriculum continuity, in the sense that the teacher and student could negotiate which grade level the text would reasonably reach.

Most of the above identified differentiation strategies were all reliant on an emphasis on the *flexible* aspects of genres. It would be difficult to imagine genre choice and student-led genre deconstruction, should, instead, fixed genre aspects have been foregrounded. The genre negotiation strategy, a strategy that was highly contingent on the situation and the individual student, was, on the other hand, characterized by a 'shuttling' between fixed and flexible aspects, dependent on the moment-to-moment unfolding of the teacher-student negotiation of genre and text construction.

The final differentiation strategy identified, the *genre choice guidance* strategy, is a strategy that, in contrast to the others, was associated with fixed genre aspects. This strategy was applied in situations where the teacher felt the need to strongly guide students' writing, ascertaining that certain components or features were included, so that the text would meet the basic grading criteria for the instructional unit. This strategy, hence, afforded curriculum continuity and contextual support for students struggling to assemble their texts, in the form of strategic simplification of the writing task.

The range of differentiation strategies (shown Table 7) summarizes the implications that the co-existent fixed/flexible genre aspects had for a differentiated genre instruction. The choice guidance strategy contrasted with other strategies identified in that it reduced rather than increased choices. The choice guidance strategy functioned as a strategy that counterbalanced the

wide range of genre options and genre autonomy provided by the pre-planned differentiation strategies. As no students were excluded, beforehand, from the broader genre range, I consider it as an essential component of an overall differentiation tactic on behalf of the teacher; all students were offered choices, but the teacher provided a safety net for those not (yet) ready to make a choice that would be productive for their learning. In the next chapter, the overall implications of these and other findings presented in this thesis will be discussed.

6. Discussion

The present thesis makes a contribution to genre research, and potentially also to genre debate, by investigating the implications that issues of control and creativity in genre-based instruction have for classroom practice and for our understanding of the texts students produce and encounter. In this chapter, I will discuss the findings of the thesis, organized around three rhetorical questions:

- Do genre-based pedagogies stifle creativity?
- Is joint construction of texts necessary?
- Do genre descriptions correspond to actual history texts?

The answers to, or perhaps rather reflections on, the questions link the findings to genre research and implications for genre-based teaching. These discussions are followed by a section that considers strengths and shortcomings of the methodological approach I have taken. In a concluding section, some potential strands of future research are outlined.

Do genre-based pedagogies stifle creativity?

The answer to this question can be answered in a straight-forward manner: ‘Yes, they do’. The findings suggest, however, that from a metastability perspective (Martin, 2015), this is not necessarily a bad thing; the dualistic ‘fixed’ and ‘flexible’ aspects of genres offer a *productive* dynamic for genre-based instructional approaches. Combined, they can create a space for differentiated instruction, meaning that teachers can stress either fixed or flexible aspects, according to the need of the individual student.

Therefore, a more elaborate answer to the question would be ‘Yes they can, but creativity isn’t always a good thing’. Previous research into SFL-informed genre-based instruction (e.g., Bae, 2012; de Oliveira & Lan, 2014; Kerfoot & Van Heerden, 2015; and see further the *Previous research* chapter of this thesis) have often been conducted in instructional settings where students represent a relatively homogeneous group of learners, typically with

comparatively little previous genre acquaintance. In such settings, students will likely need first to be introduced to some strategically simplified rules and regularities pertaining to various types of texts (Bawarshi & Reiff, 2010; Hyland, 2007), at the expense of being ‘creative’ with these genres.

In other types of settings, creativity and flexible aspects need emphasizing. This is evident in the findings of Worden (2018), showing how a writing teacher in a university-level writing course emphasized genre experimentation, so as not to hinder her students’ development as writers. Interestingly, though, this teacher gradually shifted from stressing genre creativity and experimentation, to stressing regularities, in response to her students’ need to pass the exam. This shift in fixed/flexible approach parallels the relative increase over time of a fixed approach, found in Study 1 (i.e., the teacher increasingly foregrounded genres as prescriptive guides for desired texts).

In other words, creativity might sometimes be undesirable. The shift from an emphasis on fixed rather than flexible aspects is not necessarily to be interpreted as a ‘failure’ on behalf of the teacher (i.e., that the teacher was forced to retreat to firm ground, after having initially given students too loose reins in their writing). A competing interpretation is that establishing, initially in an instructional unit, a ‘flexible space’ for talking about genres avoids the risk that genre work, on the whole in the classroom, is narrowly focused on a single genre and a restricted set of genre features, something that could potentially inhibit writing.

Furthermore, restricting students’ writing can be potentially counterproductive. Tang (2016) examined students’ writing following a genre-based instructional approach but also documented how these students reacted to the structure they were offered. Tang noted that the structure “imposed a strict pattern that stifled creativity” (2016, p. 1433) and that some students disliked the structure despite getting top grades for their written texts. Tang’s study can be read in support of the observations made here about fixed and flexible, namely that while restrictions can work productively for some students, restricting writing options for all can potentially impede rather than facilitate classroom work.

Whether ‘stifling creativity’ is good or bad, is, hence, often the wrong question to ask. As noted in the Previous research chapter, Watkins (1999) criticized one teacher’s genre-based classroom practices for potentially inhibiting students’ reading of stories which do not comply with the narrative genre format. In the light of the present findings, however, a competing interpretation of these classroom practices, would be that at this particular point of the instructional trajectory, this teacher saw the need to foreground the fixed aspects of genres, so as to make students aware of a generic genre structure. As the findings of this thesis indicate, a ‘fixed’ emphasis does not preclude an ensuing emphasis on the flexible aspects of genres that recognizes room for creativity.

The tendency for fixed aspects to be increasingly emphasized over the course of the instructional unit further suggests that teachers' genre-based work is ultimately oriented toward assessment standards (Frankel, 2013). As an example, Fisher (2006) has documented how national assessment standards can provide teachers with a strong scaffolding framework when teaching writing of a specific type of text, but also that the end result may be “a particular form of writing that does not look much like the sort of written language children encounter in their daily lives” (2006, p. 205). Fisher, in her study, found little evidence of teachers handing over control of writing to students, as the writing task was tightly framed by assessment standards.

The implication of the findings of this thesis is that teachers should not prematurely narrow the range of texts, in the belief that there is only a restricted set of genres (typically, explaining and arguing genres) that correspond to national assessment criteria. Rather, in the instructional unit here investigated, the teacher established a broad range of texts (including stories/narratives), types of texts that students were further encouraged to experiment with. In the micro management of genre work, it is possible for teachers to steer and guide genre work so that it negotiates both creativity and assessment standards.

So, rather than focusing on whether genres stifle creativity, the central pedagogical concern is when to stifle, and when to encourage, creativity. The findings of this thesis suggest that opening up a ‘flexible space’ offers teachers tools for differentiating their genre-based instruction, negotiating the amount of creativity needed for the particular student. Moore (2019) has investigated this micro-level handover process, with findings pointing in the same direction as those of the present thesis; namely, that this process involves a fine-tuned regulation of the interactional space between teacher and students. In addition, the findings of this thesis suggest that the process can be influenced by the teachers’ preceding instructional design decisions (concerned with opening up a ‘flexible’ space), decisions taken at the macro- and meso-level of scaffolding (Walqui, 2006).

As mentioned in the Introduction to this thesis, Christie (2013), in her closing argument in one of many debates around genre pedagogy and the ‘stifling of creativity’, has suggested that the problem resides not so much in genre theory as in various forms of “inappropriate pedagogy” (2013, p. 20). In this thesis, I have explored the notion of genre metastability (Martin, 2015) in instructional practice, in an effort to go beyond notions of ‘appropriate’ and ‘inappropriate’ pedagogies, instead focusing on the implications genre metastability has for pedagogy and instructional decisions. In the subsequent section, I examine an instructional decision by the teacher that concerns the design of the teaching and learning cycle and one of its core features: the joint writing stage.

Is joint construction of texts necessary?

The teaching and learning cycle (TLC) is an instructional model closely associated with SFL-informed genre theory and pedagogy; moving through (or back and forth between) a set of prescribed stages: Building Context, Deconstruction of text, Joint Construction of text, and Individual Construction of text (Cope & Kalantzis, 1993). The findings of Study 1, however, showed that the teacher in the instructional unit here investigated chose to omit one of these stages, namely, the Joint Construction stage. This begs the question whether this stage indeed represents a necessary step of the cycle.

That this teacher chose to omit joint construction seems somewhat at odds with the argument made often made in genre pedagogy literature (e.g., Rose & Martin, 2012), namely that teacher–student joint writing is a crucial component in maximizing students’ writing development. Rose and Martin (2012) further suggest that with the help of the TLC, genre pedagogy enables “all students in a class to do each task at the same time” resulting in students improving “at a faster rate than through a series of learning activities at their individual ability levels” (Rose & Martin, 2012, pp. 14–15).

In the case examined in this thesis, the activity involving students’ assembling of genre-specific writing checklists can be seen as a form of individual learning activity substituting for a teacher-oriented joint construction activity. In genre-based instructional practices, this type of reinterpretation of joint construction as a peer collaboration activity is not uncommon (Humphrey & Macnaught, 2011).

But why the omission? A probable explanation is linked to motivation for writing. The teacher himself, when interviewed, expressed the belief that the joint construction of text was an activity perceived by students as tedious. A study by Han and Hiver (2018) lends some support to that observation. In a Joint Construction activity, where students worked on texts in peer groups, rather than as a whole-class teacher-coordinated activity, students developed a stronger capacity for writing self-regulation and self-efficacy, capacities that can, in turn, be strongly correlated with motivation (Piniel & Csizér, 2014).

In the light of the examination of dualistic genre aspects another rationale for the teacher’s Joint Construction omission may have been to maintain the ‘flexible space’ established at the onset of the instructional unit. A similar conclusion can be drawn from Humphrey and Macnaught (2011) who, in their examination of a Joint Construction activity, as implemented in an academic writing course, found that strategies for soliciting contributions “need to initially open space for creative contributions from students” (2011, p. 112)¹⁶. Further, they found that teachers can use a variety of strategies to regulate and

¹⁶ This observation of the merits of an ‘open space, established initially in the teaching unit, can also be read in further support of the argument made in response to the previous discussion question of the discussion, about how to negotiate genre creativity and constraint in classroom work.

fine-tune the degree of control of the writing process for individual students, as a complement, or alternative, to a whole-class activity. Here, the implication for genre-based teaching is that while teachers might not necessarily have to include the Joint Construction stage, there is always need for a careful consideration of students' previous genre experiences (or lack thereof), to determine the value of this (and other) TLC activity/activities.

Interestingly, some recent studies, specifically focusing on the Joint Construction stage, question the importance of this activity. Hermansson et al. (2019) found that joint construction of texts had a negligible effect on students' writing development. In a control group study, Mauludin (2020) found that the traditional TLC design did not have a significantly higher effect than the design that skipped the stage. Hermansson et al. (2019) suggested that the preceding stages (building context, and text deconstruction) may provide sufficient amounts of scaffolding, while Malaudin's (2020) conclusion was that the inclusion of joint construction is a decision that must be taken in response to students' present needs and abilities.

Such decisions, particularly when they influence teachers' ability to preserve a 'flexible space' for genre work and differentiated instruction, are related to their knowledge about genre, about the content for writing, and about their students. As Worden (2018, 2019) has suggested, this knowledge constitutes a form of pedagogical content knowledge, or PCK (Shulman, 1986), knowledge that will ultimately inform their decisions concerning the necessity (or not) of incorporating joint construction and other genre-based instructional design features into their teaching. An answer to the question posed here may, therefore, be that the necessity of Joint Construction is an issue contingent on the situation, and on teachers' genre PCK.

Do genre descriptions correspond to actual history texts?

The final question to be addressed in this discussion of findings concerns the history texts examined in Study 2, a study that identified four historical recount types that can be seen as a subset of, and a variation on, the historical recount genre proposed by Coffin (1997).

From the perspective of genre metastability, these texts had both fixed and flexible aspects. When the structure of the text was in focus, the texts corresponded to fixed aspects, whereas when their evaluation of historical significance was in focus, the texts were characterized by flexible aspects. In other words, these texts could, on the one hand, be read as 'prototypical' historical recounts, that is, recounting 'basic facts' about famous explorers in the past and their discovery of 'new' land.

However, the acknowledgement of the historical significance of these events (made in the Deduction stage) varied considerably, so that these same texts could be read either as providing 'basic significance' or a more

‘advanced’, long-term-impact-related significance, or both. This dualism parallels, in a sense, the teacher’s approach to genres (Study 1), where a fixed approach was sometimes used to guide students’ writing so that some students could meet the basic grading criteria, while a flexible approach was more often associated with advanced grading criteria.

One tentative interpretation of these findings is that characteristically for history texts, ‘basic’ genres (e.g., historical recounts) correspond to ‘basic’ historical knowledge. To provide students with a more advanced understanding, a corresponding genre shift is required; a shift from recounts, to accounts, and then on to factorial and consequential explanations, and so on. This interpretation is based on the premise made in existing history genre descriptions (Coffin, 1997, 2006a; Martin & Rose, 2008), a premise reflecting, in turn, the theoretical assumption that history genres progress from concrete experiences and ‘narrative’ representations of the past, to the increasingly abstract, analytical, and ‘uncommonsense’ (see Figure 2).

However, as the findings of this thesis indicate, this ‘progression’ is often much less linear than these genre descriptions suggest. In the texts examined, historical recounts could be either recounts, concerned historical individuals and their significance, defined in terms of them being impressive and capable individuals, or they could be recounts of the growth of capitalism and colonialism, depending on how the linguistic resources of the Deduction stage were deployed in these texts.

Based on these findings, an argument can, instead, be made that the proposed genre trajectory (Coffin, 1997; Martin & Rose, 2008) is unnecessarily problematic, at least if the trajectory metaphor is taken literally. As discussed in Chapter 3, the notion of a trajectory rests on the distinction made by Bernstein (1975) between commonsense (concrete) and uncommonsense (abstract) knowledge forms, and further of learning as a movement from the former to the latter. The problem, as it were, is that these knowledge forms are not readily translatable into genres. As shown in the data, the ‘story-like’ historical recount genre, despite being located toward the narrative end of the trajectory, is fully capable of performing a fair amount of ‘analytical work’, depending on how the significance of events is being acknowledged.

As argued in Kindenberg and Freebody (2021a, 2021b), the contrast between ‘narrative’ and ‘analytical’ representations of the past can be more productively understood as an interplay, or perhaps a *co-option* of everyday (narrative) rationalities by scientific (analytical) rationalities, with neither excluding, but rather mutually reinforcing, the other. Looking at the narrative–analytical contrast in texts as a form of co-option, or as in this thesis as a form of interplay, would, I argue, provide teachers with more powerful tools for deciding whether a specific historical recount genre text is appropriate for the learning goals and/or for the individual student.

An answer to the question of whether existing genre descriptions correspond to actual history texts is that they do, provided that their dualistic

aspects are taken into account. The practical implications are that teachers need to keep an eye on genre metastability, that is, the variability in possible readings of texts of the same genre, to ensure that the interpretations constructed are relevant to the (individual) student/s. Whether the historical recount (or, indeed, any history genre text) is to be read as a ‘narrative snapshot’ or as an utterance in a narrative-analytical dialogue is, it seems, in the hands of the teacher.

While the historical recount types are, at a purely linguistic level, not distinguishable from the historical recount as proposed by Coffin (1997), there is a consequential gap between interpreting, for instance, Magellan’s expedition mainly as an astonishing and pioneering undertaking, and interpreting it as a key component in global capitalist development. While these interpretations do not exclude each other, they nonetheless constitute a distinction between genres that can be meaningful to make, considering what objectives for historical learning the teacher has in mind. Again, this is part of the differentiation space offered by the metastability of genres.

Methodological considerations

The present investigation has been conducted as a case study, an approach that comes with strengths as well as shortcomings. Case studies frequently draw criticism for lacking generalizability (Flyvbjerg, 2006). In terms of statistical generalizability, this is a valid concern. Obviously, the present study lays no claim to illustrate how teachers in general apply genre-based principles in their instructional designs. Rather, the case study methodology has been motivated by a need to understand, in-depth, a complex phenomenon (the implications of genre metastability) from a “holistic and real-world perspective” (Yin, 2014, p. 4).

This ‘real-world’ approach presents, however, some challenges to a project such as the present one. These challenges arise as problems of *selectivity* in case studies; problems that can, in turn, be understood in three dimensions: spatial selectivity, temporal selectivity, and interpretive selectivity (Freebody, 2003).

The *spatial selectivity* stems from the fact that the researcher cannot ‘record everything’. The present research endeavor has been a part-time project and I have not been able to attend all lessons given during the course of the instructional unit that represents the case. Due to ethical considerations, I have opted for audio-recorded rather than video-recorded documentation of classroom work. Even when onsite, my observations, recordings, notes, general impressions, and so on, do not capture the full range of the classroom dynamic. These types of selection limitations notwithstanding, I have felt that my background as a history teacher and my acquaintance with and personal experiences from genre-based pedagogies have facilitated the process of focusing on relevant aspects of the larger contexts. That previous teaching

experience can function as an asset in conducting educational research has been noted by Thorsten and Johansson (2017). This is not to say that the insider perspective is, as a rule, productive, rather that it can be used productively (Narayan, 1993). While spatial selectivity is unavoidable, previous teaching experience has, in this case, I believe, productively guided the design of the study.

Furthermore, while not eliminating the spatial selectivity issue, the broad range of data collected has helped establish a deepened understanding of the case investigated. An accidental effect of the effort to establish a thick empirical picture is large quantities of data with insufficient time to process within the scope of the research project lifecycle. I therefore hope to be able to explore remaining unanalyzed data in a near future, extending on the present research project.

The *temporal selectivity* represents that the researcher arrives at a scene preceded by a myriad of potentially consequential events, the meaning of which the researcher will have to infer from observation (Freebody, 2003). In my case, considerable amounts of work related to genres had been conducted in the classroom, prior to the case study, the nature and quality of which I have not been able to assess first-hand. Instead, my assessment of this work was based on the teacher's descriptions. Some form of initial, structured 'mapping out' of these students' exact levels of genre proficiency and previous genre experience would probably, in retrospect, have facilitated the analyses of data.

The limited timeframe for the project, and a wish to avoid too much interference with the teacher's planned course of action, are reasons that I chose to establish an empirical baseline by way of observation and interviews, rather than by formal evaluation forms or pretests. These challenges notwithstanding, I believe my teaching experience and the in-depth approach of the case study (following the instructional unit from the pre-planning stage to the teacher's assessment of writing assignments) have provided me with insights that help compensate for at least some of the problems with temporal selectivity.

Lastly, *interpretative selectivity* is related to the way the researcher discerns and makes sense of what is seen. In other words, interpretive selectivity concerns the theoretical assumptions made by the researcher. In the present thesis, the issue of interpretive selectivity is highly delicate, since it has been through a particular conceptual lens (a 'metastability lens') that I have set out to explore the dualistic aspects of genres.

Since genres are themselves a form of theoretical understanding of how language helps organize the world, my investigation could in some sense be characterized as a 'metainvestigation'. By this I mean that in a typical case of genre research, genres as such are not problematized but rather used as theoretical and analytical tools for understanding literacy development and literacy education. In the present investigation, in contrast, the genre concept has been very much the object of study. From an epistemological point of view, this is not unproblematic (Can one at once assume the existence of

something, while examining that ‘something’ in the real world?). Here, as I conclude my case, I can only, humbly, hope that this (meta-) investigation has convincingly served its purpose: To contribute to and expand upon a theoretical understanding of how genres simultaneously constrain and foster creativity.

Future research and instructional implications

The present thesis has explored an issue often left to the scholarly debate - how the constraints and creativity of genres affect teaching - and it also opens for some further issues to be pursued in research. One such issue is the research into genre descriptions of school history texts. These descriptions (Christie & Derewianka, 2008; Coffin, 1997) have mainly been empirically grounded mainly in students’ writing (i.e., genres students can use to demonstrate what they have learned), rather than in genres students encounter while reading history texts.

Oteiza and Pinuer (2016) and Myskow (2017, 2018) have extended on the Appraisal framework proposed by Martin and White (2005), fine-tuning it for analyses of secondary-school history texts (Myskow, 2017). While a recalibration of the Appraisal framework as such may not have been the main purpose of this thesis, these studies confirm the need for fine-tuning existing descriptions of history genres, and to extend their scope in correspondence to the types of texts students encounter (rather than produce).

Equally urgent is the need to further explore how teachers actually choose to approach, interpret, and represent genres in their actual practice and in various curriculum domains. This is important, since applications of instructional models are always subject to contextual demands and teachers’ prior beliefs, prompting teachers to adjust these models (Blossing, 2000; Clarke & Hollingsworth, 2002). To understand the pedagogical and contextual rationales for these adjustments (so as not to dismiss them beforehand as ‘misconceptions’ of genre pedagogy), observational studies need to complement the many intervention studies conducted in genre research (see the *Previous research* section in this thesis for an overview). Recently, Worden (2018, 2019) has made some promising forays into this research area, conceptualizing teacher approaches to genres as (genre) pedagogical content knowledge, or PCK (Shulman, 1986). This is an effort tangential to the one in Study 1, indicating that a potential venue for joint future research would be to merge the metastability perspective on genres with teachers’ PCK about this duality and how to negotiate it.

Educators’ instructional decisions and practice knowledge is important to tap into, not only for educational research in general (Wickman et al., 2018) but especially for genre pedagogy, considering that the Sydney school endeavor commenced as a form of educational action research (Rose & Martin, 2012). One way to extend on the investigation here outlined would be

for teachers and researchers to work jointly to enhance both students mastery of genres and to elaborate on these genres, as has been exemplified in design-based research approaches (Cobb et al., 2003) by Schleppegrell and Moore (2017) or Moore (2019).

As shown in the present thesis, the issue with genres is not whether they are constraining or not. The central concern is how to handle this duality of fixed and flexible aspects in instructional practice. Over various semogenetic timeframes (Martin, 2015), genres evolve. It is essential that genre research corresponds to these evolving genres.

7. Summary in Swedish/Sammanfattning på svenska

Bakgrund, syfte och frågeställningar

Forskningsintresset i denna licentiatuppsats, som är en sammanläggningsavhandling av två artiklar, är riktat mot genrepedagogik i historieämnet. Genrepedagogiken är en språkfokuserad skrivpedagogik som syftar till att utveckla elevers skrivande i olika ämnen genom att påvisa, och grammatiskt förklara, de socialt förväntade mönster som formar texter (Rose & Martin, 2012). Genrepedagogiken är en pedagogik som fått stort genomslag i form av den så kallade cirkelmodellen, inte minst i Sverige (Johansson & Sandell Ring, 2015), men också en pedagogik som blivit föremål för kritisk debatt om risken för ett stelbent genrebaserat förhållningssätt till texter (Sellgren, 2011). Av denna anledning är det intressant att undersöka genrepedagogiken i undervisningspraktiken, en praktik där lärare med nödvändighet behöver förhålla sig till de möjligheter och begränsningar som teoretiska antaganden om språk och pedagogik betingar.

De studier som gjorts om genrepedagogik i undervisning i grundskolan (det vill säga den undervisningskontext som står i fokus i denna studie), har företrädesvis skett i form av interventionsstudier där effekterna av det genrepedagogiska arbetssättet studerats; exempelvis Hermansson et al. (2019), Lo och Jeong (2018), Shum et al. (2018), Bae (2012) och Kerfoot & van Heerden (2015). En genomgång av dessa och liknande studier¹⁷ ger vid handen att en genrepedagogiskt baserad undervisning ger positiva effekter på elevers skolspråksenliga och ämnesrelaterade litteracitetsutveckling. Studierna visar dock sällan om, eller i vilken grad, läraren anpassat tillämpningen av pedagogiken till olika elevers behov.

Alla studier visar inte heller på entydigt positiva resultat. Här kan nämnas Watkins (1999) och Walldén (2019b) vilka både i observationsstudier konstaterat att en överbetoning av genremönster emellanåt kan hämma elevers förståelse av själva innehållet. Här kan också ovan noterade studie, Hermansson et al. (2019) nämnas, vars resultat indikerar att delar av

¹⁷ Se kapitel 2, Previous research, för en mer omfattande genomgång av tidigare forskning. Notera dock att denna genomgång är koncentrerad till artiklar publicerade i vetenskapliga tidskrifter.

cirkelmodellen inte har någon påvisbar effekt på elevers skrivutveckling, något som också konstaterats av Mauludin (2020).

Även om utrymmet här inte medger en fullständig genomgång av litteraturen, så kan forskningsläget sammanfattas som att genrepedagogiken erbjuder en syn på språk, text och pedagogik som potentiellt kan främja elevers lärande, men som även kan ha en hämmande effekt. Genrer kan därmed, med ett begreppspar som används i denna licentiatuppsats, ses som att de utmärks av både *fasta* och *flexibla* aspekter. Detta konstaterande leder fram mot denna studies själva utgångspunkt, nämligen att undersöka hur denna "dubbla natur", som jag här valt att kalla genredualitet, påverkar den genrepedagogiska undervisningspraktiken. Denna dualitet, och hur lärare hanterar den, har på senare tid uppmärksammats i studier av Worden (2018) och Moore (2019). Föreliggande studie avser att fortsätta i denna fråra, det vill säga att undersöka den påverkan genrens dualitet har på undervisning.

I studien är begreppet *metastabilitet* (Martin, 2015) centralt som ett uttryck för både fasta och flexibla aspekterna. Syftet med undersökningen är, mot bakgrund av ovanstående, att undersöka de didaktiska implikationerna av denna dualitet/metastabilitet. Detta görs genom att i tre separata frågeställningar (1–3 nedan) undersöka en lärares beskrivning av genrer i sin undervisning (fråga 1), genrer i de historieläromedel eleverna använde (fråga 2) samt genrernas påverkan på lärarens möjlighet att differentiera undervisningen (fråga 3), sammanfattat:

1. På vilket sätt var genredualiteten fast/flexibelt synlig i lärarens undervisningspraktik?
2. På vilket sätt var genredualiteten fast/flexibelt synlig i de historietexter eleverna mötte?
3. Vilka implikationer har genredualiteten fast/flexibelt för differentierad, genre-baserad historieundervisning?

Sammanläggningsstudien består av två delstudier (Studie 1 och Studie 2) samt en kappatext som knyter samman dessa. De båda studierna utgörs av två artiklar, Kindenberg (2021a) och Kindenberg (2021b). Forskningsfrågorna i dessa båda artiklar har i denna licentiatuppsats syntetiserats till ovan angivna frågor. Fråga 1 och 2 besvaras i denna kappas resultatavsnitt i form av en sammanfattning av de resultat som beskrivs i de två artiklarna. Fråga 3 besvaras i denna kappa genom en re-analys av resultaten som presenteras i artiklarna.

Teoretiska utgångspunkter

De teoretiska utgångspunkterna för denna studie utgörs av genreteori baserad på systemiskt funktionellt lingvistiska antaganden (Christie & Martin, 2007; Halliday, 1993; Rose & Martin, 2012), samt på teorier om genrer i historieämnet (Coffin, 1997; Martin & Rose, 2008). Inom systemiskt

funktionell lingvistik (SFL) ses språket som ett system, där språkanvändaren väljer mellan olika språkliga resurser; val som är mer eller mindre funktionella i förhållande till de sociala syften användaren vill uppnå (Halliday & Matthiessen, 2014). Denna språksyn ligger alltså till grund för den genreteori (se t.ex. Rose, 2015) som är aktuell för denna studie.

Inom den SFL-baserade genreteorin ses genrer som “staged, goal-oriented, social processes” (Martin, 1992, p. 162), det vill säga som processer som utförs i en viss, socialt bestämd, ordning (Rose & Martin, 2012). De sociala processerna kan innefatta exempelvis att berätta, förklara, eller instruera om något, vilket realiseras språkligt. Att genren är socialt bestämd betyder att den följer vissa språkliga mönster och den SFL-baserade genrepedagogikens utgångspunkt är att dessa språkliga mönster kan synliggöras och läras ut till elever. Särskild vikt har inom genrepedagogiken lagts vid att lära ut de genremönster som värderas högt i skolan, det vill säga förklaringar och argumentationer, företrädesvis i skriftlig form.

Inom historieämnet har Coffin (1997, 2006c, 2006b, 2006a) beskrivit genrer med relevans för detta skolämne. Denna genrebeskrivning utgörs av en taxonomi av genrer (se Tabell 3) som sträcker sig från självbiografiska berättelser via återgivande och redogörande genrer till förklarande och argumenterande genrer. Dessa genrer kan sägas vara hierarkiskt ordnade, så att de berättande och återgivande genrerna representerar en konkret och narrativ förståelse av historiska händelser, medan de sistnämnda genrerna representerar en mer abstrakt och analytisk förståelse av det förflutna. Denna hierarkiska ordning av genrer har en motsvarighet i Bernsteins utbildningssociologiska teorier, där vissa språkliga mönster (koder) uttrycker en mer abstrakt (uncommonsense) förståelse än vardaglig (commonsense) förståelse (Bernstein, 1999; Christie & Derewianka, 2008).

Denna studie ansluter sig till ovan beskrivna syn på genrer och historiegenrer, men motsätter sig den hierarkiska arbetsdelningen mellan det narrativa och det analytiska, som reflekteras i uppdelningen i historiegenrer (Coffin, 1997; Martin & Rose, 2008). Istället görs i studien det teoretiska antagandet att historiegenrer kan förstås som att de rymmer ett *narrativt-analytiskt samspel*, vilket analytiskt undersöks i Studie 2.

En aspekt av genreteorin som vanligen inte betonas i genrebeskrivningar (se t.ex. Johansson & Sandell Ring, 2015; Martin & Rose, 2008; Rose & Martin, 2012), men som är bärande i denna studie, rör genrers semogenetik och framförallt metastabilitet (Halliday & Matthiessen, 1999; Martin, 2015). Semiogentiska processer berör hur språk och språkliga mönster, inklusive genrer, utsätts för förändring över tid; i ett längre tidsperspektiv (fylogenetisk tidsram), under den enskilde språkanvändarens livstid (ontogenetisk tidsram) och under den tid som genren (som social process) realiserar (logogenetisk tidsram) (Martin, 2015). Förändringar som sker på den fylogenetiska tidsramen, exempelvis grundläggande kulturella och sociala förväntningar på hur en berättelse är uppbyggd, påverkar genrer på den fylogenetiska och ontogenetiska tidsramen.

Den grundläggande idén med det semogenetiska perspektivet är att erbjuda en teoretisk förståelse av hur genrer kan framstå som fasta och oföränderliga (och därmed undervisningsbara) mönster, medan de samtidigt kan förstås som ständigt föränderliga. Martin (2015) använder perspektivet för att beskriva genrer som *metastabila*; föränderliga, men i givna situationer tillräckligt stabila för att kunna behandlas som oföränderliga. I Studie 1 undersöks, med det teoretiska begreppet metastabilitet som utgångspunkt, hur denna dualitet hos genrer, deras samtidigt fixerade och flexibla kvaliteter, hanteras i en genrebaserad undervisning.

Studie 1 undersöker vidare den stöttning som läraren ger som en del av en genrebaserad historieundervisning. De teoretiska antaganden som bildar utgångspunkt för denna del av undersökningen är huvudsakligen hämtade från van Lier (2006, 2014). Van Lier ser stöttningsen som organiserad av en *autonomitetsprincip*, där stöttningsens funktion är att ge eleverna beredskap att självständigt hantera och lösa uppgifter genom en process av *överlämnande* (handover/takeover) av uppgiftsansvar från läraren till eleven (van Lier, 2014). I studie 2 undersöks hur detta överlämnande realiserar i en undervisningspraktik som också förhåller sig till genrers metastabilitet (Martin, 2015).

Undersökningen görs vidare utifrån antaganden om *historical stances* (K. C. Barton & Levstik, 2004), en konceptualisering av historisk förståelse gjord av Barton och Levstik utifrån ett sociokulturellt perspektiv (Wertsch, 1998) på historieundervisning, där historia ses som ett medborgarbildande ämne. Med detta synsätt utgör narrativ(er) en kulturell praktik, vid sidan av historiska undersökningar, snarare än att representera en, i jämförelse med analyser, mer begränsad form av historisk förståelse. Detta synsätt överensstämmer alltså med det historiegenreperspektiv som denna studie utgår från och där narrativ och analytisk förståelse förstås som ett samspel snarare än som en hierarki där det analytiska är överordnat det narrativa.

De historiska förhållningssätten (dvs. *historical stances*; K. C. Barton & Levstik, 2004) representerar i Studie 2 en historieförståelse som är ett uttryck för en social praktik, snarare än isolerade kognitiva processer. De historiska förhållningssätt som används i denna studie är a) det analytiska förhållningssättet (*Analytical stance*), b) det identifierande förhållningssättet (*Identification stance*) och c) det moraliska förhållningssättet (*Moral response stance*). Dessa förhållningssätt kan potentiellt sätt förstärka varandra, oavsett i vilken historiegenre de kommer till uttryck, vilket är en utgångspunkt för den analys av narrativt-analytiskt samspel i historietexter, som görs i Studie 2.

Metod och material

Undersökningen av undervisningen har utformats som en fallstudie (Stake, 1995; Yin, 2014), i vilken ett fall av genrebaserad historieundervisning

studerats. Fallet kan, med utgångspunkt i Mitchell (1984), beskrivas som både *typiskt* (typical) och *talande* (telling). Fallet är typiskt i betydelsen att det representerar det relativt vanliga fenomenet att lärare tillämpar språk- och kunskapsutvecklande principer i sin undervisning (Larsson & Jakobsson, 2019). Fallet är också talande för genredualitet, i den bemärkelsen att läraren gör bruk av en bred uppsättning genrer, mellan vilka eleverna kan välja, samtidigt som denna elevgrupp är heterogent sammansatt med en stor variation i språk-, ämnes-, skriv- och genrekunskap. I en sådan miljö kan, med hänsyn till olika elevers skiftande behov av styrning och självständighet, en mångsidig, dualistisk, tillämpning av genrebegreppet förväntas.

Det undersökta fallet har avgränsats till ett fem veckor långt arbetsområde i historia i årskurs 8. Området behandlade den europeiska koloniseringen av områden i Amerika och Asien som inleddes i samband med upptäcktsresor omkring år 1500 (exempelvis Magellans och Columbus expeditioner). Arbetsområdet genomfördes på en skola i en stor svensk stad, i tre klasser med vardera cirka 25 elever. Dessa elever hade en skiftande bakgrund, både språkligt och kunskapsmässigt. Cirka 90 % av eleverna talade svenska som sitt andraspråk, med varierande säkerhet. Ungefär tre elever per klass var nyanlända till Sverige och cirka 10–15 olika etniska grupper fanns representerade i klasserna. Läraren var behörig att undervisa i ämnena historia, svenska och svenska som andraspråk och hade ungefär 20 års undervisningserfarenhet.

Arbetsområdet innehöll en examinerande skrivuppgift där eleverna kunde välja olika texttyper (som läraren valde att kalla dem). Dessa texttyper motsvarande berättande, förklarande eller argumenterande genrer, som på olika sätt anknöt till undervisningsinnehållet (så att eleverna exempelvis kunde välja att skriva en berättande text om en sjömans erfarenheter av Magellans världsomsegling). Elevernas skrivande föregick av en undervisning baserad på lärarens tolkning av cirkelmodellen, vilket innebar en inledande period av undervisning om det historiska innehållet, följt av en aktivitet där lärare och elever tillsammans analyserade eller dekonstruerade (Johansson & Sandell Ring, 2015) texter i de olika genrer för att identifiera deras typiska språkliga och innehållsmässiga drag. Dessa gemensamt gjorda observationer sammanfattades av eleverna i form av checklistor för skrivande inom olika genrer, checklistor som eleverna använde sig av då de i den avslutande fasen av arbetsområdet skrev egna texter (utöver checklistorna med stöd av kamrater och av läraren).

Det empiriska materialet under detta arbetsområde samlades in av mig som forskare i form av observationer, ljudinspelningar, intervjuer och texter (skrivna och digitala planeringsdokument, betygskriterier, uppgiftsinstruktioner, exempeltexter från olika genrer samt historieläromedelstexter). Läraren och eleverna informerades i undersökningens inledning om dess syfte och hur materialet var tänkt att användas och eleverna samt deras vårdnadshavare fick i enlighet med gällande forskningsetiska rekommendationer möjlighet att tacka ja eller nej till

medverkan i studien (Vetenskapsrådet, 2017). De flesta elever/vårdnadshavare valde att medverka i studien.

Observationerna genomfördes under tre lektioner per vecka i varje klass, där lektionslängden varierade från 35 till 60 minuter. Under observationerna satt jag avskilt från eleverna, men mestadels inom synhåll i närheten av tavlan. Observationerna gjordes med stöd i ett observationsschema baserat på Nokes (2010), avsett att fånga inriktningen på olika aktiviteter av tal, samtal, läsande och skrivande kopplat till text och genrer. Då det var klassens arbete i stort, snarare än enskilda elevers aktiviteter, som studerades, bedömde jag att detta var i enlighet med de etiska riktlinjerna.

Av hänsyn till de etiska riktlinjerna valde jag dock att inte videoinspela lektionerna, utan att istället använda mig av ljudupptagning. Inspelningarna gjordes med mobiltelefon med en för ändamålet avsedd mobilapplikation. Mobilen förflyttades under lektion så att den antingen var i närheten av läraren eller i närheten av elever som godkänt medverkan i studien. Inspelningarna transkriberades och eleverna, liksom läraren, tilldelades i transkriberingen fiktiva namn som en del i anonymisering av deltagarna.

Vad beträffar intervjuer hölls en kortare intervju med läraren innan arbetsområdet inleddes samt en längre intervju (25 min) efter ett par veckor. Denna genomfördes som en semistrukturerad intervju (Kvale & Brinkmann, 2014) utifrån ett antal frågeområden avsedda att fånga upp lärarens syn på historieämnet och historieundervisning, genrer och genrepedagogik och förhållandet mellan dessa. Även intervjun transkriberades.

Olika typer av undervisningsdokument, såsom pedagogiska planeringar, digitala bildspel, uppgiftsinstruktioner, genreexempeltexter med mera samlades in och fungerade som en fond för min helhetsförståelse av arbetsområdet, en förståelse som användes i den efterföljande analysen av materialet. En specifik typ av dokument var historieläromedelstexter, vilka utgjort det material som analyserats specifikt för Studie 2. Dessa texter innefattade både lärobokstexter, digitala texter från pedagogiska resurswebbplatser samt transkriberad berättarröst till undervisningsfilmer om kolonialismen. En sammanställning av detta material återfinns i Kindenberg (2021a) samt i tabell 5 i denna kappa.

Materialet för Studie 1 analyserades med utgångspunkt i tematisk analys (Braun & Clarke, 2006). Två huvudsakliga teman, *fixed* och *flexible*, användes för en övergripande förståelse och tolkning av materialet, i kombination med underteman som *assessment* och *style*. Analysenheten utgjordes av olika typer av yttranden, företrädesvis muntliga, som berörde genrer. Analysen var övergripande orienterad mot ovan nämnda teoretiska förståelse av genredualitet och genremetastabilitet (Martin, 2015).

Materialet för Studie 2 analyserades med en mer deduktiv ansats, utgående från historiegenrer (Coffin, 1997), systemisk-funktionell lingvistik (Halliday & Matthiessen, 2014), Appraisal-analys (Martin & White, 2005) samt Martin och Roses (2008) beskrivning av resurser för läsarengagemang i narrativa texter. Dessa analysverktyg, som övergripande kan sägas vara riktade mot

genrens funktion och texters språkliga drag, kombinerades i Studie 2 med teorier om historiska förhållningssätt (K. C. Barton & Levstik, 2004, se ovan). Det sistnämnda perspektivet var betydelsefullt då det möjliggjorde att i analysen se narrativa och analytiska representationer av det historiska innehållet som samspelande snarare än ömsesidigt motverkande.

Resultat

Resultatet av undersökningen visar att genredualitet, genrens fasta och flexibla aspekter, är en dualitet som både avspeglar sig och tas i bruk i genrebaserad undervisning (forskningsfråga 1). I studien visas detta genom den tematisering som gjorts av lärarens genrebaserade undervisningspraktik, där två övergripande teman, *fixerat* och *flexibelt*, varit framträdande. Tematiseringen visar att lärarens sätt att beskriva och tala om genrer präglats av ett samtidigt och alltså samexisterande fixerat och flexibelt förhållningssätt.

Detta parallellt fixerade/flexibla förhållningssätt har i studien antagits representera den metastabilitet hos genrer (Martin, 2015) som är en följd av de semogenetiska processer (Halliday & Matthiessen, 1999) genrer ingår i. Mer konkret kom detta, i den undersökta undervisningspraktiken, till uttryck i att läraren beskrev genrer på ett sätt som gjorde att de samtidigt framstod som bestämda typer av texter *och* som möjliga att anpassa och justera på ett sådant sätt att de närmade sig andra genrer. Läraren kunde exempelvis beskriva “faktatexter” och utmärkande drag hos dessa, samtidigt som eleverna, genom lärarens beskrivning, gavs exempel på hur faktatextgenren kunde göras om så att den kunde närma sig en berättande genre.

Gentemot eleverna gav läraren återkommande sådana exempel på hur olika typer av texter kunde anpassas, eller med lärarens ord “skruvas”, så att en berättande text om (exempelvis) en sjömans upplevelse av Columbus expedition skulle kunna vara en ingång till en faktabaserad redogörelse för denna historiska händelse, eller hur den berättande texten skulle kunna få inslag av en argumenterande text. Läraren talade återkommande om “lite mer berättande texter” (eller “lite mer faktatexter”) snarare än i termer av skarpt avgränsade genrer, vilket kan ses både som ett erkännande av fixerade aspekter och, parallellt, som ett uppmärksammande av flexibla aspekter hos genrer.

Denna metastabilitet var inte enbart avgränsad till lärarens sätt att presentera genrerna, utan visade sig också i lärarens utformning av arbetsuppgifter. I en aktivitet där eleverna dekonstruerade (det vill säga språkligt och innehållsmässigt analyserade) olika texter syftade övningen till att eleverna både skulle se de utmärkande dragen hos genrer och samtidigt se hur dessa kunde anpassas till andra syften, något som diskuterades i övningen. Här framstod lärarens val att kalla de undersökta texterna för “exempeltexter”, snarare än det mer normativa begreppet modelltexter vilket vanligtvis används i genrepedagogiklitteratur som exempelvis Gibbons (2016), som en strategi

för att upprätthålla den flexibla genreaspekten. Samtidigt beskrev läraren exempeltexterna som tydliga representanter för genrer, bland annat beskrevs en text som "faktatexternas faktatext".

Den parallella existensen av fixerade och flexibla aspekter kunde också utläsas i en efterföljande övning där eleverna, på grundval av dekonstruktionsaktiviteten, sammanfattade genretypiska drag i form av checklistor. Medan dessa checklistor präglades av en fixerad genresyn, i den bemärkelsen att de klart och tydligt angav vad som ansågs som obligatoriska inslag i en text i en viss genre, så tillämpades dessa checklistor på olika sätt av olika elever. Även om läraren återkommande uppmanade eleverna att följa checklistorna, och i sin uppmaning vände sig till alla elever, så följdes checklistorna i praktiken mer noggrant av elever i behov av stöd, medan mer självgående eleverna snarare använde checklistorna som inspiration för skrivande.

Sett över arbetsområdet som helhet förstärktes de fixerade aspekterna, inte minst i den avslutande fasen av arbetet där eleverna skrev egna texter vilka skulle lämnas in för bedömning av historiska kunskaper. Detta leder över till hur de fixerade/flexibla aspekterna kom till uttryck i lärarens stöttning av skrivprocessen. Stöttningsundersöktes företrädesvis i situationer av lärarens samtal med enskilda elever. I dessa samtal, vanligen initierade av elevens begäran om hjälp, erbjöd läraren eleverna valmöjligheter genom vilka eleven, upp till en viss gräns, gradvis kunde överta ansvar för skrivandet (van Lier, 2014).

I dessa situationer användes mer styrda valmöjligheter för att betona fasta genreaspekter, framförallt sådana som möjliggjorde för eleven att uppvisa grundläggande kunskaper i historieämnet. Detta kunde exempelvis handla om att ha med rubriker och underrubriker som svarade mot det som eleven med sin text avsåg att skriva om, eller att få med genrefunktionella orsaks- och bindeord.

De mindre styrande valen (som i studien getts namnet *kloka val*, i motsats till *korrekta val*) var mer framträdande när det handlade om att visa mer avancerade historiska kunskaper. Exempelvis kunde ett sådant klokt val handla om att lägga till ett inledande stycke i texten som signalerade att det aktuella ämnesinnehållet (exempelvis jordbrukets utveckling som en följd av kolonialismen) har haft återverkningar fram till nutid.

Den andra forskningsfrågan (Studie 2) har varit riktad mot de läromedelstexter som användes i det undersökta arbetsområdet. I studien användes genredualiteten fixerat/flexibelt som grund för att undersöka hur de dessa texter, vilka genremässigt alla tillhörde den historiskt återgivande genren (historical recount; Coffin, 1997), ändå skilde sig avsevärt i sin framställning av den historiska betydelsen av de dåtida upptäcktsresorna. I studien identifierades fyra historiskt återberättandetyper (historical recount types), baserat på dels på skillnaden i historisk betydelse, dels på användningen av narrativa element i texterna.

Medan den historiska betydelsen i vissa av texterna framställdes som en fråga om att händelsen var i sig imponerande, anmärkningsvärd eller unik, baserades värderingen av historisk betydelse i andra texter på de långsiktiga ekonomiska och politiska konsekvenser som blev följden av dessa upptäckter. Medan exempelvis Magellans världsomsegling i en del texter beskrevs som en resa som var betydelsefull då den saknade motstycke tidigare i historien, så betonade andra läromedelstexter att expeditionen var betydelsefull då den ledde till utveckling av globala handelsmönster som levtt kvar fram till nutid.

Olika sådana framställningar skedde i, varierande grad, i samspel med narrativa element. Narrativa element i texterna var ett mått på förekomsten av konkreta deltagare (personer) och dessas moraliskt föredömliga eller förkastliga tankar, känslor, uppfattningar och handlingar, element som sammanlagt kan anses bidra till att läsaren engageras i det historiska återgivandet som ett personligt baserat narrativ, en berättelse (Martin & Rose, 2008).

Olika kombinationer av historisk betydelse och betonade narrativa element utgjorde grund för fyra olika historiskt återberättandetyper, där de olika narrativa elementen tjänstgjorde antingen för att förstärka bilden av upptäcktsresorna som unika prestationer av enskilda (imponerande) individer, eller som en händelse som i sig utgjorde en katalysator i ett långsiktigt ekonomiskt-politiskt historiskt perspektiv. I ett par av återberättandetyperna användes genredrag (främst det kommenterande så kallade Deduktionssteget) för att rama in de narrativa elementen i en historisk konsekvenskontext, vilket i studien identifierats som ett framträdande narrativt-analytiskt samspel (jfr Kindenberg & Freebody, 2021b).

I en syntetiserande frågeställning (fråga 3) har de didaktiska implikationerna av dualiteten fast/flexibelt analyserats i termer av resurser för differentierad undervisning och *differentieringsstrategier* (differentiation strategies). Dessa strategier återges i Tabell 7 och innefattar att erbjuda eleverna genreval, en spännvidd inom den historiskt återgivande genren (se Studie 2), elevansvar för genre- och textkonstruktion, genreförhandling samt genrevalvägledning. Dessa differentieringsstrategier var kopplade till olika stötningsmöjliggöranden (scaffolding affordances), i relation till studiens teoretiska förståelse av stötningsbegreppet (van Lier, 2014).

Sammantaget kan de olika strategierna ses som avhängiga lärarens användning av den fixerade/flexibla dualiteten, det vill säga av genrens metastabilitet. Istället för att styra in det genrebaserade skrivandet mot en bestämd genre och en bestämd definition av denna valda genre, så rymdes en fixerad genresyn inom ett ”flexibelt utrymme” (a flexible space), där de elever som hade behov av större kreativitet och flexibilitet inte var begränsade till en genreform. Då även genreformen var öppen för omtolkning, exempelvis från historiskt berättande till historiska faktatexter med berättande inslag, kunde undervisningen differentieras så att vissa elever fick snävare ramar parallellt med att ramarna, för andra elever, luckrades upp.

Som visades i Studie 1 var denna fixerat/flexibla dualitet knuten till bedömning av historiska kunskaper. Genrerna behandlades som formbara för att möjliggöra för så många elever som möjligt att visa historiska kunskaper på den nivå läraren bedömde att eleverna hade möjlighet till. Som visats i Studie 2 kan också texter inom en och samma genre möjliggöra olika typer av historisk förståelse.

Diskussion

De resultat som lagts fram i denna studie är betydelsefulla dels då de visar på att en genrebaserad undervisning inte, till skillnad mot vad som ofta framförs i debatten (t.ex. Rosen, 2013), inte behöver leda till "genrestelhet" (alltså en betoning av fixerade aspekter). Ännu viktigare är emellertid att resultaten visar att genrestelhet, tillsammans med genreflexibilitet, faktiskt är en egenskap som kan användas strategiskt av lärare för att anpassa den genrebaserade undervisningen till så många elevers behov som möjligt; resultat som ligger i linje med vad exempelvis Moore (2019) funnit.

Studien visar alltså att vi hellre än att ställa oss frågan "hämmar genrer kreativitet?", bör ställa oss frågan "hur hämmar genrer kreativitet och hur möjliggör de kreativitet?". Som Devitt (2004) påpekat har genrer en Janus-natur som härbärgerar denna dualitet. Frågan om hur genrer både hämmar och möjliggör är alltså en didaktisk fråga, som hänger samman med lärares planering av undervisning utifrån elevgruppens förkunskaper, skiftande kunskaps- och färdighetsnivåer och målsättning med planeringen (van Lier, 2014).

En didaktisk implikation av studien är att planeringen av den genrebaserade undervisningen tjänar på att etablera ett flexibelt utrymme inom vilket genreanpassning och -förhandling är möjlig. Även om det i relation till mer skrivovana elever är viktigt att initialt arbeta koncentrerat med ett snävt urval genrer (Rose & Martin, 2012), så är det också viktigt att ett långsiktigt genrebaserat undervisningsarbete tar sikte på att skapa ett genreutrymme som tillgodoser olika elevers behov. Ett sådant flexibelt utrymme kan alltså möjliggöra för lärare att differentiera undervisningen.

I denna studie har en undervisningsdesign där elever erbjudits flera genreval möjliggjort detta flexibla utrymme. Planering och design av sådana utrymmen kan ses som en del av lärares genrebaserade pedagogical content knowledge, eller PCK (Shulman, 1986). Även om ett arbete med att begreppsliggöra lärares 'genrebaserade PCK' har inletts av Worden (2018, 2019) så är detta ett fält i stort behov av konceptuell utveckling.

Ett fält som i jämförelse är betydligt mer utforskat är det som rör genrebeskrivningar av i skolan förekommande texter (Christie, 2012; Christie & Derewianka, 2008; Coffin, 1997; Wignell, 1994). Denna studie bidrar till detta fält genom att specificera den historiskt återberättande genren i undertyper, beroende på vilken betydelse det historiska innehållet tillskrivs.

Medan tidigare genrebeskrivningar likställer olika typer av historisk betydelse, argumenterar denna studie för att olika sätt att värdera det historiska innehållet kan göra det motiverat att finkalibrera den befintliga genreindelningen (jämför även Myskow, 2017). Då ovan nämnda genrebeskrivningar har tagit empirisk utgångspunkt i elevers skrivna texter, snarare än i de texter elever möter, lämnar studien även ett bidrag till genrebeskrivningar av läromedelstexter, av vilka det finns ett konstaterat behov inom SFL-forskning (Myskow, 2017, 2018).

De didaktiska implikationerna av denna undersökning av historieläromedel/-genrer är att undersökningen som sådan kan bidra till att begreppsliggöra och därmed underlätta lärares analys och urval av i undervisningen förekommande läromedelstexter. Som visas i studien kan texter som ytligt sett uppvisar många likheter vad gäller framställningen av det historiska innehållet skilja sig väsentligt beträffande hur detta innehåll värderas. För att få till stånd en undervisning som visar på historiska konsekvenser på lång sikt är det viktigt att läromedelsurval och -behandling görs så att eleverna möter texter där även långsiktiga följder värderas.

Ett konceptuellt bidrag till historiegenreområdet ges i studien i form av det föreslagna samspelet mellan narrativa och analytiska framställningar av det förflutna. Detta samspel erbjuder en alternativ förståelse av hur genrer kan använda språkliga resurser (innefattande genresteg) där berättande drag förstärker en historieanalys, snarare än en beskrivning där de mer analytiska och argumenterande genrererna kan uppfattas som överordnade de återgivande (Christie & Derewianka, 2008).

Slutligen har studien undersökt de didaktiska implikationerna av genredualiteten fixerat/flexibelt, i form av möjligheterna att differentiera undervisningen. Resultaten pekar på att genredualitet ger lärare tillgång till flera differentieringsstrategier, ett resultat som är av betydelse då en stor del av den genrebaserade ämnesundervisning som bedrivs torde ske i kunskapsmässigt och språkligt sett heterogena undervisningsmiljöer, snarare än de relativt homogena "nybörjarkontexter" i vilka genrebaserad undervisning vanligen bedrivs och studeras (se översikten av tidigare forskning i denna kappa).

Metodologiskt sett har studien tagit form som en fallstudie i en naturlig (undervisnings)kontext (Yin, 2014). Den breda materialinsamlingsansatsen har varit gynnsam för den efterföljande analysprocessen, där olika aspekter av det undersökta fallet har kunnat undersökas både i delar och mer sammansatt. Denna djupförståelse av ett enskilt fall sker samtidigt på bekostnad av en bredare jämförelse mellan olika typer av fall (eller varianter av samma fall). En bredare jämförelse har inte varit möjligt inom ramen för denna studie, men pekar på ett behov av fler studier av (och jämförelser mellan) olika fall av genrebaserad ämnesundervisning. Detta leder i sin tur vidare till de behov av möjligheter till vidare forskning som följer av denna studie.

Studien har pekat på möjligheten att inom genrebeskrivningar konceptualisera ett samspel mellan narrativa och analytiska dimensioner av

historisk förståelse. Detta resultat har nåtts via utgångspunkter i sociokulturellt och medborgarbildningsorienterade historiedidaktiska teorier (K. C. Barton & Levstik, 2004), snarare än i mer kognitivistiskt orienterade ansatser (t.ex. Morton & Seixas, 2013; Wineburg, 1991). En såväl teoretisk som konceptuell breddning av historiegenrer, med utgångspunkt i historiska texter som används i samtida undervisningskontexter, (en breddning som påbörjats av t.ex. Myskow, 2017) erbjuder ett sätt att bygga vidare på denna studies resultat.

Ytterligare andra möjligheter att i framtida studier förlänga denna kappas undersökning är att mer ingående studera hur genredualiteten, genom planerad stöttning utifrån elevers olika behov, kan underlätta möjligheten till differentierad undervisning i heterogent sammansatta undervisningsgrupper. Det är kunskap som är av värde för ett långsiktigt planerat genrearbete som sträcker sig bortom det initiala arbetet i mer homogent sammansatta grupper och som därmed har implikationer för implementering av språk- och kunskapsutvecklande undervisning i ett större perspektiv.

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Fixed and flexible, correct and wise: A case of genre-based content-area writing

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ABSTRACT

Content area educators seeking to integrate genre-based writing instruction into their teaching are faced with the task of negotiating the simultaneously constraining and creative aspects of genres, in relation to their content-area teaching and also in relation to various needs and levels of proficiency among students in diverse classroom settings. To explore how this negotiation plays out in instructional practice, this case study, set in a Swedish grade-eight diverse classroom, documents a genre-based history unit where students were offered a range of genres for writing. This multi-genre design offered students a range of genres and choices for their writing. It was found that the teacher could simultaneously present these various genres as *flexible* and *fixed* entities, without this alternation posing a problem for students. When scaffolding students' writing, the teacher was found to guide students either by offering them *correct* (limited) choices, or *wise* (open) choices with the overall purpose of steering students towards history-curriculum assessable texts, while still allowing room for creativity for more able students. These findings have implications for how we can understand and address issues related to genre-based instructional practices.

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1. Introduction

In steadily globalized societies, linguistic aspects of content-area instruction has, increasingly, become a concern for most teachers (Guzmán Johannessen, 2019; Uddling, 2019). In Sweden, which is the context of the study here presented, this trend has been met with state-wide efforts to implement content-based language instructional approaches in schools (Skolverket, 2017b). As a further result of this trend, *genre pedagogy*, representing a content-based writing-focused instructional approach informed by Systemic Functional Linguistics (SFL), has increasingly been given attention in Swedish schools (Johansson & Sandell Ring, 2015).

This push for implementation seems sensible, given that research (e.g., Kerfoot & Van Heerden, 2015; Schall-Leckrone & McQuillan, 2012; White, Mammone & Caldwell, 2014) suggests that genre-based approaches, approaches that make visible the discourse patterns that can otherwise be opaque to learners, can be linked to gains in academic literacy achievement. Furthermore, genre pedagogy has been practiced over a range of curricular domains and educational contexts (e.g., Carstens, 2010; Harman, 2013; Kuyumcu, 2013;

Schlepppegrell, 2004; Sellgren, 2011) and proved effective for students from multilingual and socioeconomically disadvantaged backgrounds (Kerfoot & Van Heerden, 2015; White et al., 2014).

Nonetheless, genre pedagogy has sometimes been met with skepticism (Walldén, 2019), also in scholarly debate (Christie, 2013; Cope & Kalantzis, 1993; Rosen, 2013). This debate revolves, essentially, around the issue of whether a principled, language-focused approach is beneficial or if it leads to over-prescriptiveness and a rigid view on language and pedagogy. The contrast, or rather dynamic, between constraint and creativity in genre-based writing, and the implications thereof for genre-based pedagogies, is the main concern of the present paper.

When a pedagogical approach is at first introduced in the classroom, there is obviously need for at least some level of strategic simplification of the challenge with which students presented. Thus, in introductory stages, the descriptions of genres and the procedures for producing texts might have to emphasize rule-based constraints rather than leave room for creativity. Over time, however, students, to various extent, can be expected to increase their genre-related writing proficiency as well as repertoire. Also increasing, likewise to various extent, is the breadth and depth of the content-area knowledge that their genre-based writing is meant to express. In these evolving classroom contexts, it falls on the teacher to balance the need for lessened constraint for

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some students against the need for maintained, or perhaps increased, constraint for others. The issue, perhaps somewhat overlooked both in debate and research, is not whether genre pedagogy is prescriptive or not, but rather how aspects of constraint and creativity can be simultaneously negotiated in classrooms where students need various levels of support and scaffolding.

The present study explores this issue by investigating a case of genre-based history instruction, taking place in a diverse classroom context. In the instructional unit, the (lower-secondary) students worked with various genres for writing texts in history, something that provided a rich case of genre constraint and creativity negotiation. While most studies of genre-pedagogy-informed instruction have been conducted in contexts where teachers and students are in introductory stages of genre work, the present study reflects a comparatively broader context in terms of previous genre experiences. Thus, the study further contributes empirically to the knowledge base about genre-based instructional practices.

The study is guided by two research questions that capture different aspects of genre work:

- 1 How did the teacher approach genres in the instructional unit?
- 2 How did the teacher scaffold writing in the instructional unit?

2. Review of related research

This section discusses studies of SFL-informed genre pedagogy, the type of genre-based approach that was the basis for the design of the instruction investigated in the present study. Since its inception in the early 80 s, this so-called 'Sydney school' genre theory has been steeped in debate (Bawarshi & Reiff, 2010; Cope & Kalantzis, 1993); a debate that provides the entry point for this review, and one in which opinions have differed strongly among scholars and educators (see, e.g., Christie, 2013; Rosen, 1988, 2013) on the role of constraint versus creativity in writing pedagogies. While some have foregrounded "harmful effects" (Doecke & Breen, 2013, p. 292) of genre-based instruction, others (Kerfoot & Van Heerden, 2015; Kuyumcu, 2013) have stressed the benefits of these same approaches.

In an early conceptual contribution to the debate, Freedman (1993) distinguished between what she called a "strong hypothesis" (1993, in passim), a hypothesis assuming explicit writing pedagogies to be unnecessary, impractical, or otherwise unhelpful. This hypothesis she contrasted with a "restricted" (ibid) one; a hypothesis that was open to investigate "certain limited conditions under which explicit teaching may enhance learning – at least for some learners" (1993, p. 241).

Freedman's hypotheses capture the central concern of the present paper, that is, the dynamics between control and creativity in genre-based writing and its implications for pedagogy. Although Freedman (1993) called for empirical investigations that would validate, or at least test, these hypotheses, there has, until recently, been scant research specifically focused on issues of control versus creativity in genre-based pedagogies (Artemeva & Freedman, 2016). In the following, I draw on a systematic review (Kindenberg, forthcoming) of studies in genre pedagogy classrooms, relating different types of instructional approaches to salient learning outcomes.

This review (Kindenberg, forthcoming) focuses on genre-based interventions in the primary and secondary school years and comprises 37 studies found in research database searches (with search criteria related to 'genre' and 'writing'). It contrasts 'strict' and 'less strict' implementations of the so-called Teaching and learning cycle (or TLC, i.e., the instructional model associated with SFL-informed genre-based approaches), based on how the design of the intervention is described in the studies reviewed. If, for instance, the researcher described the design as following all 'steps' of the TLC model, this was considered a 'strict' implementation. The review is

drawn upon in this section to highlight issues of control and creativity in genre pedagogy and genre-based writing.

Overall, the review (Kindenberg, forthcoming) suggests that a 'strict' implementation of the TLC is helpful for struggling learners by facilitating text construction both at sentence level and at whole-text level. Common to almost all 37 studies is that they have been conducted in socio-economically disadvantaged contexts, something that suggests that a 'strict', or perhaps 'control-based' approach to teaching genres is beneficial under certain conditions, in support of the 'restricted hypothesis' (Freedman, 1993).

Under these conditions, one helpful component of the TLC seems to be the use of 'model texts' to raise awareness of genre patterns. For example, in a fourth-grade English language learner (ELL) classroom, de Oliveira and Lan (2014) found that a model text in the form of a template for procedural recount of a science experiment provided students with a scaffolding structure for their own writing. Similar findings were reported in Kerfoot and van Heerden (2015) where, in a socio-economically disadvantaged ELL context, students made significant gains in overall writing in the information report genre, as a result of analyses of model texts, of teachers and students writing in collaboration, and also of the use of metalanguage.

Another example is Bae (2012), who found that detailed reading and explicit teaching, following the TLC model, improved ELL students' ability to write in the target genre (personal recounts in diary form) as well as positively affecting their attitude toward writing. Likewise, Shum, Tai and Shi, (2018), in an intervention study of genre-based instruction (secondary-school, non-English speaking Chinese students) found that detailed reading of a model text led to significant improvements in writing expository texts, findings supported by those of Choi and Wong (2018).

The pedagogies documented in these studies can be taken as an indication that the 'constraining' aspects of genre-based pedagogies have some merit to them. Preliminary findings from the review (Kindenberg, forthcoming) further suggest that general writing proficiency, raised genre awareness, and text structure improvements seem to be the most salient outcomes of pedagogical approaches with a 'rigid' TLC design. Examples hereof include Gebhard, Shin and Seger (2011), Humphrey and Macnaught (2011), and Pavlak (2013).

Other studies in the review, however, indicate slight and in some cases negative effects of a control-based approach to teaching genre-based writing. Watkins (1999), for example, observed genre-based work on children's stories in a primary school classroom. She reported how the teacher's use of the narrative genre structure as a template for analyzing an illustrated children's story restricted rather than enhanced students' experience of subtle plot twists. These plot twists were conveyed in illustrations, a dramatic resource not included in the template. In another study of genre-based narrative writing instruction (grade 4–6 classrooms), Hermansson et al. (2019) examined a case of 'strict TLC implementation, and specifically the TLC 'Joint construction' activity (i.e., teacher and students jointly constructing a text). They found that this activity, which in this case focused on making explicit the use of linguistic resources for constructing fairy-tale stories, had no discernible effect on the quality of students' writing (ibid).

In the classrooms investigated by Watkins (1999) and Hermansson et al. (2019) only a minority of the students were ELL students, and the majority of students were more proficient in writing compared to students in other studies referred to here. There is, thus, a case to be made that for these more proficient students, being restricted to a controlled set of linguistic resources may have impaired their understanding of the purpose of reading and writing texts. Again, this supports Freedman's (1993) 'restricted hypothesis', that is, that under certain circumstances, explicit, 'controlled' teaching accelerates writing development,

whereas in other cases it does not. This general observation, in turn, raises the question of *when* more (or less) control is instructionally motivated, and further how, in practice, genre-based teaching may successfully provide the constraints required for some students, while simultaneously maintaining freedom and creativity for other students.

Concludingly, three studies specifically addressing this dynamic will be reviewed. As previously stated, such studies are scant. Fisher (2006) observed three teachers' scaffolding of 11-year-old pupils' writing of texts in different genres. Specifically, she was interested in how these teachers coped with the challenge of simultaneously teaching prescriptive conventions for writing *and* encouraging creative questioning of these conventions. Fisher found that the explication of conventions helped students enhance their writing according to conventions, but that these conventions were predominantly geared towards national assessment standards; "the sort of written language that is represented by the National Literacy Strategy" (Fisher, 2006, p. 204) and, further, that creative experimentation with texts was not privileged in these classrooms. Based on Fisher's study, it seems that the shift from control to creativity represents a challenging task to explicit writing pedagogies.

Moore (2019) documented a lower-secondary, SFL-informed genre-based writing unit, exploring how instruction "engaged students with the constraints and choices of the genre" (2019, p. 431) and how these constraints and choices were negotiated in instructional practice. Moore found that genre descriptions used in the instructional unit provided students with constraints that facilitated their writing, while also leaving room for choices and creativity. However, restrictive interpretations of genre patterns would sometimes hamper student creativity, for example when one student, who wanted to elaborate her discussion by putting forth two opposing ideas, was told to "pick the best, single piece of evidence" (2019, p. 449). This strategic simplification of the task seemed, Moore noted, to have been made in consideration of less-able students, but at the cost of some unnecessary constraints for other students.

This same challenge is evidenced also in higher education. Worden (2018) examined how an academic-writing course teacher designed her instruction with a "consistent attention to the relationship between genre stability and flexibility" (2018, p. 6). The teacher was found to shift her pedagogy, and pedagogical content knowledge about genres, from a more flexible to a more rule-based genre view, in response to students' writing anxiety and perceived need for more rule-based instruction, corresponding to the assessment criteria of the course. Thus, while the teachers observed by Fisher (2006) seemed to prioritize (teacher) control over (student) creativity, the case documented by Worden (2018) suggests that this teacher made an active attempt to encourage creative aspects of genre-based writing, but that students' need to 'pass the test' motivated an emphasis on more prescriptive aspects of genre-based writing.

To summarize, the call made by Freedman (1993) for an exploration of the conditions that motivates more (or less) control over writing in genre-based pedagogies is a call in need of response, as few studies have specifically addresses this constraint / creativity dynamic. There is, furthermore, a need for research that links practical concerns, of the type here discussed, to genre theory (Devitt, 2015; Johns, 2008; Moore, 2019). The present study is conducted in response to that need: By interrogating a case of secondary-level genre-based history instruction, the study explores the dynamics of genre constraint and creativity, in order to make an empirical as well as theoretical contribution to the understanding of genre-based instructional approaches.

3. Theoretical framework

3.1. A semogenetic perspective on genres

The focus of the present study is the form of genre-based writing pedagogy that is sometimes referred to as 'The Sydney School' genre pedagogy. Sydney school genre pedagogy (henceforth, 'genre pedagogy') originated in Australia in the early 1980s as an action research program addressing the need for literacy development among socioeconomically disadvantaged students (Christie & Martin, 2005). Over the years, it has developed into a language-focused writing pedagogy, organized around an instructional model, called the Teaching and learning cycle, or TLC. Genre pedagogy, and the TLC specifically, are informed by three theoretical strands: 1) a Systemic-Functional Linguistics (Halliday, 1993) approach to the language of schooling; 2) a critical sociology (Bernstein, 1971) approach to language and power; and 3) a socio-cultural (Vygotsky, 1986) approach to scaffolding writing (Christie & Martin, 2005).

An essential aim for genre pedagogy is to offer students access to educationally valued discourse patterns (Rose & Martin, 2012). These patterns, which have been identified across various curriculum domains, are made visible in the form of descriptively named *genres* that correspond to different social purposes, for instance, narratives, recounts, or explanations (Martin & Rose, 2008).

Genres are defined as context-embedded, staged, goal-oriented social processes, enabling meaning to be realized through various, socially expected, configurations of linguistic resources (Martin, 1992). While the representation of genres as 'staged' and 'goal-oriented' may seem to convey the notion of a linear and somehow predetermined process, the genre process is more productively thought of as a dynamic and evolving process. The mechanisms of 'genre change' can be understood by calling on notions of *semogenesis* (Halliday & Matthiessen, 1999) and *metastability* (Martin, 2015).

Semogenesis is the unfolding of cultural meaning over time (Halliday & Matthiessen, 1999). It plays out across three time frames; *phylogenetic*, the time over which a culture gradually expands and reorganizes its reservoir of meaning-making resources; *ontogenetic* time, corresponding to the lifespan of an individual member of that culture who gradually acquires, develops, and masters - and sometimes challenges - the resources of the semi-otic reservoir; and *logogenetic* time, a time frame representing the unfolding of a text and how meaning expands and develops in that text.

Semogenesis suggests that expectations on written texts are subject to systemic changes over time. It further suggests that genre processes are, in the words of Martin (2015), "metastable - invested with a finely tuned balance of inertia and change" (2015, p. 53). Although genres are often represented from a *typological* perspective, in the form of taxonomies foregrounding the boundaries between them, they can also be represented from a *topological* perspective that highlights similarities and kinship (Martin, 2015; Martin & Rose, 2008; Rose & Martin, 2012). In the present study, genres are considered from a semogenetic and topological perspective, meaning that genres represent constantly evolving configurations of meaning-making resources, with boundaries that are overlapping rather than sharply demarcated. This 'metastability' perspective explains how, on the one hand, genres are 'unstable', while, at the other hand, especially for instructional purposes, it may often make more sense to emphasize the 'stability' of genres.

3.2. Scaffolding

As previously indicated, scaffolding in genre pedagogy is realized in the shape of the TLC, a cyclical, staged instructional model for genre analysis, joint writing, and gradual handover of writing responsibility from teacher to students (Rose, 2015). The TLC stages include the *Deconstruction* phase, where the teacher introduces metalanguage that helps students identify and talk about the purpose and linguistic features of the target genre (typically exemplified with a genre 'model text'); the *Joint construction* phase, where teacher and learners co-construct text, guided by the patterns they have identified in the preceding phase; and the *Independent construction* phase, where students use the acquired genre knowledge to construct their own texts (Martin & Rose, 2008; Rothery, 1994). Throughout the phases, topical knowledge is built up in various instructional activities.

The TLC resonates strongly with Vygotsky's theory of the *zone of proximal development* (ZPD, Vygotsky, 1986) and scaffolding theory as developed by Wood, Bruner and Ross (1976). According to Wood et al. (1976), scaffolding represents a process "that enables the child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted effort" (1976, p. 90) by strategically simplifying the task, pointing out features critical for solving it, and modeling possible solutions.

While Wood et al. (1976) emphasize the role of the instructor in the scaffolding process, other scaffolding theories (van Lier, 2006) attend also to the role of the learner. Van Lier (2006, 2014) compares this process to the dynamic action of a baton exchange; scaffolding is not an action performed in isolation by a teacher, but an activity negotiated in social interaction with students. The aim of the scaffolding process, according to van Lier (2006), is to enable learners to make *autonomous* linguistic choices.

In the present study, I combine semogenetic perspectives on genre metastability (Martin, 2015) with the 'baton exchange' notion of scaffolding (van Lier, 2006). Scaffolding genre-appropriate text production is considered an interactive process concerned with the "finely tuned balance of inertia and change" (Martin, 2015, p. 53) of genres. In other words, genre pedagogy involves balancing the need for strategic simplification of the genre-based writing task (genre constraints) against the need students have to develop an autonomous stance vis-a-vis genre conventions (genre creativity).

4. Methodology

The study is a case study in a natural setting (Yin, 2014), more specifically a case study of genre-based history instruction delivered in an educational setting that is diverse in terms of students' content area, genre, and writing proficiency and experiences.

4.1. Research setting, participants, and case description

The case study was conducted during a five-week history instructional unit in three grade-eight classes (about 25 students per class), in a Swedish, suburban primary and lower-secondary public school. The instructional unit covered the era of European overseas expansion in the 15th and 17th centuries ('The Age of Colonization'). Students had three lessons per week, lasting between 35 and 60 min.

The classroom context was diverse, with about 10 ethnic groups represented per class. The medium for instruction was Swedish. About 90% of students spoke Swedish as an additional language at various levels of proficiency, about three to four students per class at beginner's level (students newly arrived in Sweden). Students' grades in history and Swedish/Swedish as a Second Language (SSL) also varied considerably.

The teacher, here fictitiously named Ato, was certified for instruction in Swedish, SSL, and the social studies subjects. In Sweden, these include history, geography, religious education, and civic. Ato had about 20 years of experience teaching these subjects. Five years prior to the time of the study, Ato had started to educate himself in genre pedagogy and over the last two years, the school had implemented in-service teacher training in content-based language teaching and genre pedagogy, a training administered by the local education department in collaboration with the local university.

Also prior to the time of the study, Ato had applied genre-based principles to the teaching of various subjects in the classes: In civics and geography, students had produced texts in the arguing genre (arguing for community development in the local area from a city-planning perspective) and in a collaboration between Ato and a colleague teaching Swedish, students had written texts in the narrative genre depicting daily life in Ancient Rome. Additionally, the students had worked with factual reports in civics.

4.1.1. The design of the instructional unit

The teacher's design of the instructional unit was based on the TLC as it is typically described in genre pedagogy literature used in Sweden (Gibbons, 2013; Johansson & Sandell Ring, 2015; these descriptions correspond to the TLC description in the Theoretical framework section). The unit commenced with a presentation of curricular objectives and the writing assignment for the unit. This introductory lesson was followed by a three week period referred to by the teacher as the *Introduction phase*, in which the teacher taught history content using presentations, films, and textbook materials.

For the upcoming writing assignment, students were offered a choice of three types of texts for writing. The teacher referred to these as "narrative-", "factual report-", and "arguing" "types of texts" (the teacher rarely used the term 'genre'). The narrative type of text (as the teacher called them) were described as "somewhere between facts and fantasy" and the students were encouraged to imagine the experiences of historical figures when writing this type of text.

Students were made aware that their texts would be assessed according to grading criteria based on the history curriculum. In the Swedish national curriculum (Skolverket, 2017a), these criteria include two components; one stating that students should display basic historical knowledge (often referred to as "the first criteria" by the teacher and the students) while a second component (by teacher and students referred to as "the second criteria") puts emphasis on more advanced forms of historical understanding, such as historical reasoning and explanation of relationships between events.

The Introduction phase was followed by a week-long *Deconstruction phase* that commenced with a text-analysis activity wherein students, working in groups, assessed language and content qualities of four example texts representing three types of text: one narrative (a fictive account of Magellan's voyage, told from the perspective of a sailor), two factual reports (presenting facts about famous explorers), and an arguing text in the form of a dialog between historic figures Pizarro and Atahualpa. Students were instructed to identify strengths and weaknesses of the texts, in terms of both language and content, and further to grade the texts according to the national assessment criteria for history. Students summarized their assessments on a whiteboard and, in a whole-class discussion led by the teacher, presented their arguments for these assessments. In a follow-up activity, students worked in groups seated according to type of text they would prefer for the individual assignment. They then discussed expectations on the text type in focus, discussions summarized in the form of checklists for writing a text of the chosen type.

Table 1
Overview of data.

Method	Data	Quantity	Comment
Document collection	Planning documents, whiteboard notes, and student checklist (photographed)	2 A4 pages 6 photos	
Observation	Field protocol of genre-related activities and free-text notes	19 lessons Field note transcripts = ca. 3000 words	Used for data triangulation / support for analysis
	Classroom audio recordings of teacher presentations (transcribed)	7 occasions Total: 110 min	Transcriptions translated in part
Interview	Classroom audio recordings of teacher and student interaction, (transcribed)	21 occasions Total: 65 min	Transcriptions translated in part
	Two semi-structured interviews with teacher (audio recorded and transcribed)	20 + 32 min	One prior to, and one during, the instructional unit

In a concluding *Construction phase*, students made a final decision on which type of text to write and which specific topic to research. In their individual writing, they consulted textbooks, films, peers, genre checklists, and the teacher. Two weeks were set aside for the Construction phase, though students also worked on the assignment during after school hours.

In some regards, the teacher's TLC design differed from the design suggested in the literature he had consulted (Gibbons, 2013; Johansson & Sandell Ring, 2015). For one thing, the use of genre labels differed from the ones suggested in the literature. In the Swedish edition of Gibbons (2013), the terms "informationsrapport" (information report), "historisk redogörelse" (historical account), and "faktatext" (factual text) are used. The teacher generally used the term 'factual text', referring to texts that in some form or other gave information on a topic. Hence, the term 'factual text', in this article, corresponds to the teacher's use of that term and can variously represent genres such as historical recounts, historical accounts, descriptive reports, and factorial explanations (cf. Gibbons, 2013; Rose & Martin, 2012).

Another difference was the absence of a Joint construction phase. The teacher's rationale for this omission was that, in his experience, this phase, when organized as a whole-class activity, tended to be perceived by students as tedious, and that he could more efficiently help students construct texts in one-to-one interaction. Lastly, the design differed in that students could choose among a range of text types, rather than work towards a specified target genre.

The diverse classroom context, combined with Ato's teaching experience and his redesign of the TLC, were considered factors that could potentially enrich a case study concerned with genre negotiation in instructional practice. The expectation is that experienced teachers will tend to take an autonomous stance towards instructional design models (Borg, 2015; Moallem, 1998). As described above, this was evident in the instructional unit, and Ato's TLC redesign, based on his teaching experiences, provided the case with several instances of genre negotiation in a diverse classroom context.

4.2. Data collection

The data collected is shown in Table 1. Field notes and teacher interviews provided an understanding of the overall instructional context and was used to interpret and analyze interviews and classroom data. The two teacher interviews were conducted prior to and during the instructional unit. Audio recordings in the classrooms were made using a tablet with recording software, placed in proximity to the teacher. During teacher presentations (whole class), students' comments and questions were sometimes inaudible. Although a few segments of classroom discourse were, thus, not captured, the teacher typically repeated questions and clar-

fied comments, meaning that most recorded interactions were fully comprehensible.

Transcription of recordings was guided by the Jefferson Transcription System (Jefferson, 2004). However, as the analysis aimed for an examination of semantic exchange rather than speech patterns, a restricted set of symbols was used: underlining indicates word emphasis; (.), or (..) short / slightly longer pauses, and [-] indicates that parts of the transcription has been omitted. For readability, words were transcribed according to spelling and grammar conventions (including commas), rather than exact pronunciation. Excerpts of recorded data, presented in the Findings section of this paper, have been thus annotated: YMMDD_HHMM, indicating date and starting time for the recordings. The recordings were transcribed in Swedish and selected extracts have been translated post analysis for this paper.

4.3. Analysis

In an initial step of the analysis of data, I divided the transcribed recordings into *episodes*, representing units of classroom discourse with a unifying topic (Gibbons, 2006). During teacher-student interactions, and sometimes in the teacher's whole-class presentations, topics could at times shift abruptly, meaning that an interactional sequence could contain several episodes. Topics considered relevant for analysis were those that were in some way concerned with the writing assignment of the instructional unit. As the instructional design did not differ significantly between classes, the analysis was conducted across the entire set of classroom recordings and the three classes were considered one cohort.

In a following step, I coded the episodes and organized them into themes and subthemes, guided by *thematic analysis* protocol (Braun & Clarke, 2006). A research colleague familiar with thematic analysis assisted in analyzing a representative subset of the data for inter-coder reliability. Though, overall, there was a high level of inter-coder agreement, there were some issues of disagreement concerned with whether the themes could be considered as mutually exclusive. In the analysis, I have considered the themes to be non-mutually exclusive, in an orientation to my theoretical understanding of genres as metastable (Martin, 2015), as described in the Theoretical framework section of this paper.

The thematization was, furthermore, oriented to the research questions of the study: Research question 1 is concerned with how the teacher approached genres, in the sense of how he talked about them and described them. I identified the genre approach as *fixed* when genres (or types of texts) represented as clearly bounded entities with socially recognizable patterns. An example could be the teacher naming the texts and using model texts, thus signaling that genres are conventionalized and recognizable discourse patterns. An example would be "It's definitely a factual report", indicating that there is a widely accepted name (factual report) corresponding to a certain text. Other indications of a fixed

approach were descriptions of specific features associated with certain types of texts, when these were presented as more or less mandatory, for instance, “In a narrative text, you need to use words that describe how the characters feel” (171024_1457).

A *flexible* genre approach, on the other hand, was thought of as a view where genres were not associated with boundedness and patterns. For instance, genre labels, schematic structure, and linguistic features could be called into question. When the teacher talked about genres as a sort of quality that could be found in various texts to various extent (rather than as a named text type) this was thematized as a flexible approach. For instance, the teacher sometimes described the narrative types of texts as having “a more narrative inclination”. Here, the words “more narrative” (rather than “narrative” only) and “inclination” signal that genres are not fixed categories. Likewise, when the teacher’s way to talk about genres suggested that these could be adjusted, this was thematized as a flexible approach to genres. An example of this was when he explained that the students could “turn” narrative texts “in a factual direction if you’re in the mood”. Words and expressions such as “turn” and “change” indicate that genres are adjustable.

The thematic analysis of how the teacher scaffolded writing (RQ2) was informed by the theoretical understanding of scaffolding as an ongoing process of teacher-student interaction and gradual hand-over of responsibility to students (van Lier, 2014). This take-over takes place in communication (spoken or written), that is, it is set in a dialogic space in which the teacher can either limit or expand the range of options related to the writing task. Here, I used the approach suggested by Moore (2019), that is, to apply the Appraisal framework categories *dialogic contraction* and *dialogic expansion* (Martin & White, 2005) to analyze teacher utterances and actions in situations of interactional scaffolding. While dialogic contraction seeks to “close down the space for dialogic alternatives” (Martin & White, 2005, p. 103), expansive utterances open up this space. An example of a contractive utterance, one that restricts alternatives, was when students were told that they “should include facts”. The word “should” contracts the dialogic space; the student is expected to include facts. Other ways to close down the space is to discourage or devalue certain alternatives, by describing them in negative terms (e.g., “that would be silly”).

Expansive utterances signal that there are several, perhaps negotiable, alternatives, for instance “You might perhaps need to add some more indications of who is talking. Somehow”. In this utterance, words such as “might need”, “perhaps”, “some more”, and “somehow” signal openness to alternatives. The analysis differentiated between contractive and expansive scaffolding utterances / actions as presenting the students either with a *correct choice* or with a *wise choice*.

In addition to dialogic contraction / expansion, I examined the way the teacher encouraged or cautioned against certain alternatives. When the teacher signaled that a certain alternative would present a less complicated choice (e.g., “One more paragraph is enough, you don’t have to write any longer than that”) this was seen as an attempt to influence students to make a ‘correct choice’, whereas ‘challenging’ students by associating an alternative with a higher degree of complexity (e.g., “If you want to push yourself a little, you can include the Aztecs’ perspective”) was analyzed as a ‘wise choice’.

5. Findings

This section presents main themes and subthemes identified in the data and how these relate to the research questions. The themes are summarized in Table 2.

Table 2
Themes organizing data.

Main themes	Themes	Subthemes	Episodes
Approach to genres	Fixed		38
	Flexible		22
Scaffolding writing	Correct choices	Assessment	37
		Style	4
	Wise choices	Assessment	16
		Style	15

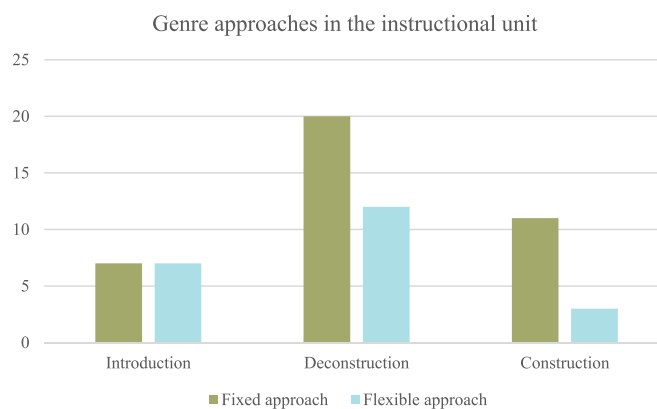


Fig. 1. Genre approaches in episodes identified in the three phases of the instructional unit.

5.1. RQ1: How did the teacher approach genres?

The teacher’s approach to genres, that is, the way he talked about and otherwise described them, was an amalgam of co-existing ‘fixed’ and ‘flexible’ approaches, as will be demonstrated in this section. My overall impression from observing the instructional unit was that the co-existence of seemingly opposing approaches did not seem to bother or confuse the students. Fig. 1 shows an overview of the extent to which the two approaches manifested in episodes across the three TLC phases of the instructional unit.

The co-existence of fixed and flexible approaches was built into the overall instructional design. When Ato, the teacher, commenced the instructional unit, students were offered a choice of genres for the writing assignment, an indication of a flexible approach:

you can write three types of text. Choose one, but I have divided them into three types (teacher’s presentation of the instructional unit; 171004_1004).

Here, the teacher left room for students to “choose” genre. The teacher’s observation that “I have divided them into three types” further signaled that there might be other ways to classify texts. On the other hand, there was also a fixed approach at play: When the teacher, in this introductory presentation of the unit, outlined the three types of texts (genres), he pointed out that these were “typical” texts in history, that they had recognizable features, and further that checklists would be used to guide students as to “What should be included in a specific type of text” (171004_1004), thereby talking about genres as bounded types of texts.

When proceeding to a more detailed explanation of these three types of texts (referred to by Ato as “narrative”, “factual report”, and “arguing text”, he switched back to a flexible approach, for instance when describing the narrative text type:

You can write an interview [where] you pretend to have met a person and sits down to talk to them (..) and this then all in

all becomes ... fiction, because you can't actually meet a person who lived during this era (171004_1004)

Here, the narrative type of text was represented as an adjustable rather than clearly bounded type of text. In a further indication of the flexible approach, Ato was open to the idea (suggested by students) of further altering these types of texts. Dividing the texts into three broad text types, the teacher later explained, was meant as a starting point for "thinking about different types of texts in history" (171025_0955). This is an example of the co-existence of fixed and flexible, as the teacher was open to the idea of changing the text types, while still maintaining that they were text types associated with history.

In the printed instructional unit plan, handed out during the introductory lesson, the different types of texts were presented with labels and the instruction to choose one. This indicates a fixed approach but one that was, however, moderated by Ato in his oral presentation of the instructional unit. The labels on texts then seemed rather fluid, for instance the teacher suggested that one form of narrative text could be the interview and that interviews were, in turn, negotiable: "Interviews, I mean [they are] a little more like biographical recounts" (171025_0955).

This flexible approach was consistent in the teacher's description of the various types of texts. Further detailing the interview assignment (171025_0955), the teacher maintained that it was "like a biography" but that students could "turn it in a factual direction", should they be "in the mood". The 'narratives', in the teacher's description, presented students with a range of alternatives, as in this extract:

Teacher: The narrative texts, the little more literary texts, well, you have the topic there about you imagine yourself interviewing, or that you are, a sailor, traveling with Magellan for three years. Or, that you're traveling with da Gama to India and [describes] what happens there (171024_1412)

These are some examples of how the teacher pursued a strategy where a flexible genre approach, including open-ended genre descriptions, co-existed with a fixed approach, as exemplified by the teacher stating that the texts were typical history texts and had "typical features" (171024_1307). In the Deconstruction and Construction phases, the fixed approach was more prominent than in the Introduction phase (see Fig. 1), although there was, as discussed above, still a matter of co-existence of fixed and flexible approaches.

In the Deconstruction phase, Ato and his students read and jointly analyzed 'model texts' representing the three types of texts. When describing these model texts, the teacher, on the one hand, took a fixed approach, presenting them as typical and recognizable texts in history genres. For instance, a Wikipedia article, representing the factual report type of text, was described as the "factual report of all factual reports" (171025_0942). On the other hand, the teacher gave a rather non-typical example of an arguing genre text as this was a dialog between Atahualpa and Pizarro debating politics and, furthermore, suggested that this type of text could be reworked into a narrative (171024_1427).

As the objective for this activity was to identify typical and recognizable features of texts, a fixed approach was salient in episodes in the Deconstruction phase (see Fig. 1), with the focus being on what distinguished these types of texts from each other. These differences notwithstanding, the fact that all these texts were treated as equally valid history texts, in the sense that they could all potentially meet the grading criteria for the instructional unit, represented a flexible genre approach, co-existing with the fixed one. This flexible approach was further evidenced by the fact that the teacher consistently avoided referring to the texts

used in the Deconstruction activity as 'model texts' (as would be expected from the literature on genre pedagogy he had consulted) and, instead, preferred the term 'example texts'.

The qualities of the model/example texts were further discussed by students in a follow-up activity (also in the Deconstruction phase), in which students were grouped according to which type of text they planned on writing. The instruction from the teacher was to summarize the discussions in the form of a checklist, "a list of things that are important to think about when writing this type of text" (171024_1457). The students were generally in agreement as to what content-related and linguistic aspects would be expected of each text.

In these checklists, students listed several linguistic features, for example, the need for expressive descriptions in (historical) narratives (e.g., "Make it lively!"); to include introductions and sub-sections in factual reports, and to use evaluative language in the arguing texts. As an example, one factual-report checklist item included: "Include years"; "Paragraph"; "Introduction"; "Subheadings"; "Names of people and places".

As these lists clearly signaled what to include, and what not to include, in certain types of texts, they represented a fixed approach, emphasized by the fact that many students used these checklists to guide their writing. The teacher also recurrently reminded students to make sure that they had considered all items on the checklists. However, the checklists also represented a co-existent flexible approach, in that they were not 'mandatory' and seemed to be used to a lesser extent by more proficient students (as will be further outlined in the subsequent section).

When interviewed about his instructional design and opinions on genre-based writing (Teacher interview 171,025), this co-existence of fixed and flexible approaches was further evident in the way Ato described his intentions for the instructional design. The rationale he gave for a design where students could choose genre was that this would likely motivate students. The multi-genre design would also, in Ato's opinion, facilitate a differentiated instruction in which less proficient students could be, as Ato said, "nudged" towards choosing the factual report genre. This genre he considered "the easiest one" for these students in the sense that it was a "concrete and hands-on type of text" that suited his intention to "give [students] just a about the right amount of guidance".

Correspondingly, writing texts related to the narrative genre (texts such as interviews, fictive autobiographies, and historical fiction) was something Ato anticipated would be the most challenging type of writing. He expressed his concern that when students, especially less proficient ones, wrote these types of texts, they would get stuck in "expressive descriptions rather than content", hence the intention to steer certain students away from this type of writing.

At the same time, he was hoping that other, more able, students would choose these challenging genres and perhaps experiment with them even further. Historical knowledge, both basic and advanced, could, in Ato's opinion, be expressed to sufficient extent in either genre. This thinking he illustrated by imagining what would happen should (historical-fiction author) Ken Follet have written arguing texts: "I'm not sure he would have displayed more knowledge, than he did in his story [The Pillars of the Earth]".

Overall, this interview reinforced the impression that Ato had a simultaneously fixed-and-flexible approach to genres and, further, that this co-existence of approaches would allow him to represent them as more 'fixed' vis-à-vis students that were in need of some level of rule and constraint, while at the same time taking a flexible approach when these constraints could be lessened. This brings this presentation of findings to the second research questions, namely how this intended balance was visible in the scaffolding of students' writing.

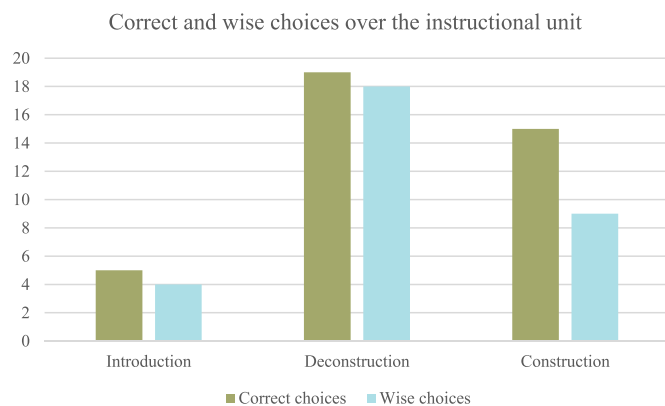


Fig. 2. Correct and wise choices over the instructional unit.

5.2. RQ2: How did the teacher scaffold writing in the instructional unit?

The teacher's scaffolding consisted of guiding these choices, in interactions and activities, either by contracting the dialogic space (offering students a limited set of *correct choices*), or by expanding it (offering a range of *wise choices*). Fig. 2 shows the distribution over the instructional unit of these two types of guidance. Table 2 in the previous section shows how these subthemes, in turn, were concerned with matters related to *assessment* or *style* (discussed below), as detailed below.

As a general scaffolding strategy, Ato sought, in different ways, to steer his students' choice of genre for their writing assignment. To that end, he used a sort of 'wise choice approach', meaning that he did not 'forcefully' contract the dialogic space but rather expanded it, by associating the alternatives with various degrees of freedom and challenge. Consequentially, when introducing the writing assignment alternatives, Ato presented the narrative and arguing types of texts as more difficult. He further emphasized that for the narratives there was only a limited set of suggested topics, while if students choose to write a factual report, they would be "free to choose" (171024_1412) a topic according to individual preferences.

The arguing genre was presented as the alternative where students would have the most limited set of topics and the teacher emphasized that students should not feel obliged to choose this genre, rather they could do so if they felt that "I want to write a little more [text], I'd like to elaborate, I'd like to take the next step, well, then it might work" (171004_1116). By using the words "the next step", Ato implied that expectation put on the arguing texts but were somewhat higher than on other types of texts. The factual report texts, by contrast were presented as 'the easy choice'. In this way, Ato offered students to choose among the writing assignment options in a way that would be, for the individual students, the wisest choice.

When students had decided on a type of text to write, they were faced with the many choices (lexical, grammatical, syntactical, semantic, etc.) that are associated with that genre, situations of choice in which they regularly sought out the teacher's support. In these situations of interactional scaffolding, the teacher would often micro-manage the dialogic space to present students with the type of choice (correct / wise) that most appropriate, considering what the individual student seemed capable of, as exemplified in the following sections.

5.2.1. Correct and wise choices: Assessment

The assessment subtheme captured interactions that were concerned with matters of assessing students' historical knowledge

or understanding. The teacher would often set assessment-related limitations for students' writing, by presenting them with correct choices (as indicated in Table 1, which shows a strong correlation between correct choices and assessment). For instance, the teacher cautioned students writing narrative types of texts that: "You're allowed to make up a little bit of it, but you can, you should, include facts" (171004_1116), thus setting a limit for the fictive elements in these texts.

The teacher also drew students' attention to certain linguistic features that were concerned with assessment. In the following extract, from the text analysis activity of the Deconstruction phase, Ato and his students discuss the importance of headings:

Teacher:	Then there's a rather long text about <u>Columbus</u> and a tiny stub about <u>Pizarro</u> (.) Ehrm (.) What was this person supposed to write about? What was he supposed to write about, or she? What's the heading?
Student:	Cortez.
Teacher:	About <u>Cortez</u> . I think we can spot a minus already at once [weakness in the text] here
[–]	
Teacher:	If you say that you're going to write about one thing, well then you write about that thing. You can't really have a heading, the circulatory system, and then start writing about the digestive system, that'll be really weird (171024_1319)

In this situation, the used pejorative words such as "minus" and "weird" to rule out certain options (i.e., contract the dialogic space), thus signaling to students that precise, topic-specific headings was the correct choice. A lack of such headings would present an obstacle to the teacher's assessment of students' historical knowledge, likely contributing to Ato's contracting, correct-choice approach to scaffolding.

Another form in which students were presented with correct choices associated with assessment concerns, were the text-type related checklists that students (as described in the preceding section) compiled. These lists gave clear guidance of what was expected from writing and the teacher frequently reminded students to use these (e.g., "Before you leave, make sure you have checked the checklists!"; 171109_1042). For students writing factual report texts, the checklists clearly functioned as a list of correct choices, indicating mandatory features that were related to displaying (and, for the teacher, assessing) knowledge, for instance, "Include years and names of persons", or "Headings and subheadings", instructions these students seemed to be clearly responding to.

In classroom work, the teacher, however, still managed to moderate the degree of prescriptiveness of the checklists. In the following example, the teacher added an element of 'wise choice' to the issue of including source material, an inclusion prescribed by the factual reports checklists:

I would like you to have, in a best-case scenario, two sources (...) I'm not gonna give you a failing grade, should you only include only one, but it's for practicing how professional historians work with sources (...) It's not a disaster should you find only one, but I'd be really happy for two (171109_1042)

While the inclusion of one source was something that was taken for granted (an assumption that contracts the dialogic space), the option to include additional sources was presented as a wise choice; one source only would not be "a disaster", but by adding sources, the student would give themselves the opportunity to gain insight into the literacy practices of scholarly historians.

While the opportunity for such insights, that is, for more advanced historical understanding, was related to a wise choice, correct choices were (as previously noted) mainly associated with the teacher's need to make sure student met the basic grading criteria. There were, however, exceptions: In the following extract, Ato was talking to a student who was drafting a factual report but had, thus far, come up with a rather disorganized text:

Yeah, it might even be that agriculture will be, will be a heading of its own later. I see, it was kind of all over the place, you started writing about agriculture here, where you were supposed to write about the city. That's kind of weird. I'd say, I'd think the text would be a lot more smartly constructed if it was like this (...) [writes in the student's notebook] (...) The Aztecs [writes a heading], introduction (...) ahem (...) maybe about the city then (...) maybe about (...) [-] well (...) I don't know (...) choose (...) I don't know, but, I mean, somehow about the encounter between Aztecs, Spaniards, and the native population (171108_1020)

By discouraging certain (“weird”) choices made by the student, and by simultaneously intervening physically to draw a preferred outline for the text in the student's notebook, the teacher reduced the dialogic space for discussion about text organization: A factual report genre-appropriate text is to include an introductory section and expedient subheadings. However, for this particular student, including text corresponding to the advanced grading criteria (indicated by the term “encounter” mentioned in these criteria) was a correct choice. The choice was made a correct one by the fact that the teacher included it in his drawing of the preferred outline of the text.

The exact organization of the text (including selection of aspects of the encounter and the exact sequence of headings) was, however, an otherwise wise choice. In the extract, this is signaled by the teacher presenting the student with hedged, non-privileged alternatives: “it might even be ... a heading of its own”; “I don't know”; “maybe about the city”, “somehow”, and so on”. As was often the case, the teacher struck a balance between wise and correct choices in the interactional scaffolding.

The exact level of ‘fine-tuning’ of this wise / correct balance was often set in response to the individual student's needs and abilities (as experienced by the teacher). This is the case in the next example, in which one student was drafting a factual report text on the Aztec Empire and wanted to include facts about how potatoes were introduced to Europe as a result of Spanish colonization of South America. The student, having read an article from a popular science magazine about plans for growing potatoes on Mars, consulted the teacher about the relevance of this article for her factual report:

Teacher: Yes. If you're about to grow something on Mars ... and make people survive there, live there. Well, then potato is like really good (...) a really good thing to grow

Student: So, if (...) should I write about that? I mean this is about Europe and South America

Teacher: Maybe, maybe a little off topic (...) Perhaps that 'll prove that potato's a good root vegetable in general, or-

Student: [inaudible]

Teacher: It could perhaps be used to explain and reason about why potatoes became so popular in Europe. It took a while, but then it became hugely popular

Student: Ok, yes

Teacher: Why? Because it works. It makes it easier for humans to get along, to survive. “Potato's a good thing”. If you'd explain Sweden's big population increase during-

Student: Should I write about Sweden too?

Teacher: No, well...

Student: That'd be wrong. (171011_1000)

In this interaction, the teacher at first attempted to demonstrate how the technique applied by the science magazine reporter, that is, to present some attention-grabbing ‘fun facts’ about the topic, could be similarly used by the student to introduce the topic and establish the historical significance of the spread of potatoes. This decision was to some extent a matter of style but with implications for assessment, since Ato also indicated that it would potentially make the text meet an advanced grading criterion: the ability

to “explain and reason” (this collocation was typically used by the teacher in reference to advanced grading criteria).

The decision whether to include these fun facts was presented to the student as a wise choice as the teacher expanded the dialogic space with the repeated use of “perhaps”, and “maybe”. The student, though, seemed, at this point to be insufficiently scaffolded by a wise choice. Apparently seeking a more contracted dialogic space, they instead asked whether they “should” include facts about Sweden (shown towards the end of the transcript). At, by replying “No”, confirmed this request for contraction. An additional, hesitant, remark (“well...”) hinted at the possibility of a continued non-contracted dialog, but the student (in a final reply) closes the interactional space.

In the following example, there is a similar, situation-sensitive, shift between wise and correct choices, with a gradual contraction of the dialogic space in the direction of correct rather than wise choices. This student was puzzled by the factual report checklist they were using, specifically concerning the number of headings and paragraphs:

Student: It says here “four to seven paragraphs” but I already wrote this much about tomato and potato and then a little here too, but it's more like (...) that, how much, I mean how should I do that with paragraphing? Because, I'd have to write a lot in that case, if I have to make seven paragraphs

Teacher: Possibly, if you write one paragraph about (...) say, like this, tomato and potato then you have two sections (...) then it might be a little bit about the tomato in South America (...) How the tomatoes were received in Europe (...) What did they use the tomatoes for. There then you'll have your paragraphs.

Student: How many would you, like want, do you want two [sections], do you want more than that, because tomato and potato, that's only two. (171011_1000)

In this part of the interaction, Ato took a dialogically expansive approach, with words such as “possibly”, “if”, and “it might” signaling that the number of headings (in turn, related to the choice of facts to include) was a matter of wise choice. The student, by contrast, demanded more correct choices (“do you want two [sections]?”), prompting the teacher to borrow the student's notebook and outline a structure with subheadings and names of vegetables to include (a technique for contracting dialogic space evidenced also in a previous example).

Having thus facilitated choices related to the organization of the text, Ato, as shown in the following extract, proceeded by drawing attention to an advanced assessment criterion for this assignment, one concerned with interpretation of the cultural “encounter”, that is, how people at the time reacted to the new discoveries and innovations of the era:

Teacher: Umm (...) don't forget about, or the things you find, how people react, that is, the encounter between people in different ways

Student: Now I just wrote a little about the tomatoes

Teacher: Yes. What it was that convinced them that ‘This is a good thing, this is what we're gonna grow, spread around (...) this (...) this we're gonna bring home’ Maybe easier and even more clear when it comes to tobacco and cocoa (...) but, well. If you've got anything about tomatoes, I'll be really happy, because historical knowledge is one part [of the grading criteria] and (...) the encounter between people that's the second [criterion]

Student: Ok

Teacher: See what I want you to include? The emphasis of your text will be on historical knowledge, while the emphasis of, say, Lee's [another student's] text will be on the second [criterion] (171011_1000)

Including something in the text that would meet the advanced assessment criterion was initially presented as a correct choice, something the student was told to “don't forget”. However, as the student seemed to be struggling with assembling facts, the teacher settled on the basic grading criterion, signaling that “anything about tomatoes” would be the correct choice here, the choice

that would make the teacher “really happy”. Although the option might still have remained for the student to pursue the advanced criterion (after all, the student is not obliged to make the teacher happy), the teacher effectively contracted the dialogic space by contrasting this student’s text to a more advanced text produced by a peer (Lee), clarifying (with the question “See what I want you to include?”) that this students should go for a more basic grading criterion.

5.2.2. Correct and wise choices: Style

Wise choices typically concerned *style*. Typically, these choices concerned the addition of narrative elements to the factual report texts, as seen in the following extract, where Ato is describing the factual report writing assignment:

Teacher: If you want to put some more life into them then you can say, well, ‘A journey through the Inca Empire’ [–] But otherwise you can write about gold- or silver findings, diseases (171025_095)

The emphasis put on the word “if”, signaled that expressive descriptions were a wise choice, but that it would be equally acceptable to concentrate on the facts.

When discussing texts with students that wrote narrative types of texts, the teacher would typically establish an expansive dialogic space for the discussion, by using hedges such as “maybe” or “perhaps” when presenting alternatives. Remarks on narrative texts often came with the caveat that these remarks were perhaps more of “a Swedish [i.e., language] teacher remark” (171025_0955), a further indication that they were primarily a matter of wise rather than correct choices.

Few correct choices concerned style. Those that did often carried simultaneous implications for assessment, for instance, when a student was told to translate into Swedish certain words he had left untranslated (e.g., “castle”) from the English source material. In this case, Ato clearly contracted the dialogic space, saying that non-translated text would look “really weird. Indeed. Translate it” (171110_1112). Leaving words untranslated could be considered a matter of style, some students (for whom Swedish was an additional language) often used English words in their day-to-day conversations with the teacher, but in this case it also concerned assessment, since a translation of the words would make it easier for the teacher to see what this student had grasped from the content of the source.

The next extract provides a more intricate example of coalescing style and assessment concerns. One student, who was consulting a history magazine article on smallpox to help with the drafting of a factual report text on the history of diseases, asked the teacher how best to commence the text. A stylistic device used in the magazine article, namely to metaphorically refer to the smallpox virus as a “biological ally” to the Spanish invaders, could, Ato suggested, be applied to the student’s text:

Teacher: Somewhere right there, you have your introduction, I’d say. You can borrow the introduction a little, or at least borrow some thoughts from the introduction here, like they’ve done it in (.) what is it? (.) “Populär Historia” [“Popular History”] (.) and (..) do you understand my thinking? And maybe (.) [underlines a passage in the magazine article] What if you have that take on it when writing about the diseases that were spread. You could also turn the argument around a little: what if these diseases had not been on the side of the Spaniards, then what would have happened? (171109_0947)

The metaphor used in the magazine article is a way to engage the reader with the text. That the student’s text needed some form of topic-relevant introduction was something that was assumed, that is, it was presented as the correct choice: “Somewhere right there, you have your introduction”. The exact design of that introduction, on the other hand, was a mix of style and assessment,

presented as wise choices; the student “could” choose to “turn the argument around”. In this way, Ato invited the student to “borrow the introduction”, which would be a matter of style, or “at least some thoughts (for the student to elaborate on), bringing the choice closer to a matter of assessable historical understanding (since this would likely require some analyzing on behalf of the student). The teacher took a step further by suggesting, also as a wise choice, that the student might expand the metaphor into a case of contrafactual historical reasoning about an alternative historical development; a wise choice related to style (making the text more interesting) but also assessment (of advanced historical understanding).

The aforementioned checklists, as they related to matters of style, played a somewhat ambiguous role. In one sense, these lists contracted the dialogic space for discussions about texts since they gave seemingly non-negotiable directions for writing in different genres. For the narrative types of texts, most items of these lists concerned style (e.g., “Don’t [make the text] sound like a letter from your insurance company”). In practice, however, the choice to write a narrative type of text as a writing assignment seemed, as far as I could observe, to be a choice made by more proficient students. These students would also consult their checklists less often, and less rigorously, in comparison to students writing factual reports. The use of, and adherence to, checklists seemed, thus, to be in itself a matter of wise choice for the more proficient students.

6. Discussion

In this paper, a case of genre-based history instruction has been documented. The aim of the paper has been to explore some instructional implications of the “Janus-like” (Devitt, 2004, p. 162) dynamics of genres, that is, the dynamics arising from the fact genres offer writers both flexibility and constraint (Bawarshi & Reiff, 2010). In debates, within and outside of scholarly communities, critics of genre-based pedagogies have often focused on the constraint aspect, arguing that (especially SFL-informed) genres cannot avoid over-prescriptiveness, leading to stifled creativity (Cope & Kalantzis, 1993; Rosen, 2013).

However, as I have sought to demonstrate in this paper, while genre pedagogy can indeed be constraining, it is unhelpful to our understanding of genre-based pedagogies, to assume that, in instructional practices, they are *only* that. In instructional practices, genres appear metastable (Martin, 2015) and it is this metastability, and more precisely how it is negotiated, that can productively inform our understanding of genre-based classroom work.

The findings of the study suggest that this genre negotiation is essentially a matter of ‘both’, rather than ‘either or’: Genres can be presented simultaneously to students as prescriptive, rule-based templates (a fixed genre approach), and as adaptable discourse pattern examples (a flexible genre approach). In the discursive practices of the teacher here studied, the teacher applied both approaches and this, apparently ambiguous, strategy did not seem to be perceived as problematic by the students; fixed and flexible approaches co-existed in genre discourse in the classroom.

The strategy represented by this teacher, namely, to simultaneously maintain two contrasting approaches, can be compared to the case documented by Worden (2018), in which a teacher, by contrast, switches approach over the course of an instructional unit. After having initially taken an approach in which the teacher emphasizes that for genre-based writing there has to be “more than one way” (p. 50), the teacher, getting near the end of the course, shifts to the approach that students “have to be given a way” (p. 53), in face of the pressure put on students who experience “emotional reactions to the uncertainty of writing” (p. 53).

Interestingly, in the present study a similar, though perhaps more subtle, flexible-to-fixed genre approach shift can be found. One tendency in the data was that flexible themes were less salient in the final phase of the Teaching and learning cycle (as indicated in Fig. 1); the phase where students were writing texts that were to be handed in for assessment of history knowledge. This is also in line with the observation made by Fisher (2006), that national assessment standards play a role in influencing genre-based classroom work.

Furthermore, from a classroom management perspective, foregrounding the constraints of genres often makes sense. Especially in a diverse classroom, where students display widely varying levels of language, writing, content-area, and genre proficiency, teachers may be tempted to take an overall (and perhaps also overly) fixed genre approach, thereby simplifying the writing task to increase their control of the writing process. These strategic simplifications could, for instance, include a 'target genre' that conforms with assessment criteria rather than with wider social purposes for writing, or a severely restricted set of linguistic features. While the teacher, in so doing, might facilitate the instructional planning and design, there is the obvious risk, as evidenced by Watkins (1999), that the simplification might obscure the social purpose(s) of various genres (and see also Brisk, 2012; Freedman, 1993).

The genre design of the instructional unit here documented was somewhat unusual, in that students could select among a range of 'target genres'. To paraphrase Worden (2018), students were, by this multi-genre design and additionally by the co-existent fixed / flexible strategy, simultaneously given "more than one way", and "a way". It could be argued that such an approach can potentially facilitate the classroom management process in that it opens up a space where students are able to make autonomous choices; a space that, in turn, motivates learners and stimulates a development towards autonomous language use (van Lier, 2006).

However, leaving room for genre flexibility and choice can potentially present a dilemma: students' freedom to choose comes with the risk of choosing tasks that might be too complex, with the contingent risk of being unable to express historical knowledge at a level required by national assessment standards. The teacher in this case study was specifically worried that students whom he saw as insufficiently proficient writers would choose the narrative type of texts to express their knowledge of the past. This was likely a valid concern as researchers, among others Christie and Derewianka (2008) and Coffin (1996), have noted how young writers often struggle when tasked to display knowledge of the past in the form of fictionalized autobiographies or recounts.

This teacher's particular way of resolving the dilemma brings this discussion to another facet of genre metastability negotiation: the scaffolding of students' writing. To influence students' writing-related choices, in the flexible and open-ended multi-genre space he had established, the teacher alternated between presenting students with a limited set of clear options ('correct choices') and an expanded range of alternatives, none being clearly privileged ('wise choices'). This alternation corresponded to students' needs, as anticipated and perceived by the teacher.

The findings in the present study is in support of observations made by Moore (2019) who has demonstrated how expansion and contraction of the dialogic space between teacher and student can guide young students towards purposeful writing choices. Based on the findings of the present study, it seems that this regulation of students' writing process is an integral part of genre pedagogy, whether the instruction targets a single genre (as is likely the case for young writers) or allows for a range of genres (a possibility that comes with an expanded repertoire of genre experience).

Scaffolding as an ongoing alternation between correct and wise choices, that is, as a continuous process space seems thus to be a vital component in the instructional negotiation of genre metastability

(Martin, 2015), as students progress along their individual ontogenetic time frames of genre development. Also indicated in the findings is that the regulation genre of choices may often be influenced by teachers' need to ensure that students produce assessable texts. In that process, correct choices (e.g., specifying the number of subheadings or paragraphs) may in many cases help those students struggling to accomplish texts that the teacher can use for assessment of content area understanding. While it is important for students to succeed, teachers need to keep an eye out so that assessment standards do not lead to unnecessary simplifications, or possibly restrictions, of students' writing (Fisher, 2006).

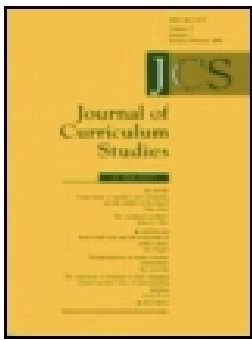
As evidenced in this study, there is room within various genres to elaborate texts and expand the range of intellectual content. Also after having decided on a genre, the texts of students in the instructional unit here documented were sometimes negotiated into more advanced historical reasoning. This tells us that students, even when writing in the same genre, can be guided to express either a 'basic' content-area, or a more advanced form of understanding. In the present study, this was exemplified by the fact that some students were being guided towards what would perhaps be identified as a historical recount or account (Coffin, 1997), while others wrote texts corresponding to the factorial or consequential explanation genres (ibid), although these students were ostensibly writing in the same genre.

In the case here studied, this 'genre shift' might have come as a result of the correct or wise choices (i.e., whether to include implications of the 'cultural encounter'); a finding indicating that there might be less need for the teacher to determine, in advance, precisely what 'target genre' an instructional unit concerns, since there is room for fine-tuning genre construction in interactional scaffolding. Further empirical and theoretical explorations of these subtle processes, especially in diverse classroom setting such as the one here studied, would most likely be a venue of research welcomed by teachers applying genre-based principles to their pedagogies.

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Narrative and analytical interplay in history texts: recalibrating the historical recount genre

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Narrative and analytical interplay in history texts: recalibrating the historical recount genre

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ABSTRACT

Based on Systemic Functional Linguistics (SFL) informed genre theory, this paper investigates the interplay between narrative and analytical representations of the past in texts used for history-educational purposes. In this paper, it is argued that the role of narrative merits further attention in history genre descriptions. Thirteen history texts, selected from a lower-secondary history-instructional unit about European colonization, are examined. The examination of stages, narrative elements, and the way historical significance is expressed in these texts arrives at a re-calibration of the historical recount genre suggesting four distinct *historical recount types* with different configurations of a narrative-analytical interplay. The findings have implications for our understanding of the role of narrative elements in history texts, and further for genre-based approaches to instruction that concern reading and writing history texts.

KEYWORDS

Genre pedagogy; historical recount; history education; history genres; narratives

Introduction

As a domain of inquiry, history can be understood in two dimensions: as (re)telling stories from the past, and as analysis and interpretation of these stories (Christie & Derewianka, 2008). Given these two dimensions, the task of identifying the linguistic aspects of school history texts so that learners, in turn, can be made aware of how they function to express historical understanding, represents considerable challenges to content-based language teaching approaches (Creese, 2005; Stoller, 2008). Research on issues related to these challenges is, therefore, valuable to history educators especially in today's globalized educational settings (Coffin, 2006a).

The *Sydney school genre pedagogy* (e.g. Martin & Rose, 2008, henceforth: genre pedagogy) represents perhaps the most ambitious effort so far to map out the role of language in various curriculum domains (Johns, 2008). Informed by *Systemic Functional Linguistics (SFL)* (Halliday & Matthiessen, 2014), the genre theory related to this pedagogical approach has taken aim at capturing literacy demands in the form of *genres*: Linguistically distinct discourse patterns reflecting educationally valued epistemological practices (Christie & Martin, 2009).

For educators of secondary school history, *history genre* descriptions (Christie & Derewianka, 2008; Coffin, 1997) have provided instructionally productive explications of the role of language in construing history knowledge (Gebhard & Harman, 2011). These descriptions label and map out texts that students are commonly expected to read or write. Such genre descriptions include historical recounts, period studies, historical expositions, and consequential explanations (Christie & Derewianka, 2008; Coffin, 1997; Martin & Rose, 2008; Rose & Martin, 2012).

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There is evidence that such descriptions, when thoughtfully integrated in history teaching sequences, can work productively to develop students' historical knowledge (Coffin, 2006a). However, for two important reasons, the history genre descriptions hitherto proposed may merit further attention. First, while SFL-informed genre theory has produced meaningful distinctions *between* history genres, there is, from a history-educational perspective, perhaps some negligence of qualitative differences *within* genres. For example, two different history textbooks that present factors leading up to World War 2 would, in terms of history genres, represent two examples of the *same* type of explanation (the factorial explanation genre). From a history educator's perspective, however, they may still represent qualitatively 'different lenses' (Wilson & Wineburg, 1988, p. 525); perhaps the one text emphasizes the impact of individual actions and national sentiments, while the other foregrounds economic factors. Aligning genre descriptions more closely with different explanatory perspectives (e.g. materialistic vs idealistic perspectives) represents a potentially fruitful enhancement of genre-pedagogy-based history instruction.

Another reason history genres merit further attention is linked to the role of narratives in history. Often, history genre descriptions (Christie, 2012; Christie & Derewianka, 2008; Coffin, 1997) tend to represent history education in schools as a gradual movement away from the story-like genres of the early school years, limited to narrative and everyday literacy practices, and towards late-adolescence arguing genres that are thought of as required for abstract discourse and analytical understanding (Christie & Derewianka, 2008). In history-educational practice, however, narratives are often a valued form of discourse regardless of age level (Barton & Levstik, 2004; Bage, 2012; Eliasson & Nordgren, 2016). Although students' writing is increasingly geared towards the arguing genres over the school years, textbooks generally tend to substantially rely on narrative elements, also at higher educational stages (Eggins et al., 1993).

Examining more closely the nature of the *interplay* between narrative and analytical representations, rather than the movement from one to the other, can contribute to the development of genre-based history teaching practices. This is precisely what this study sets out to do. With a focus on the story-like historical recount genre (e.g. Coffin, 1997), I will argue that differences in acknowledgement of historical significance can serve as 1) the basis for understanding various forms of interplay between narrative and analytical representations and 2) as a ground for subcategorization of the historical recount genre.

Related research

Although the role of narrative in history has not been extensively researched within the field of history education (Barton & Levstik, 2004), there is agreement that narratives are a pedagogical asset valued by history educators (Vass, 2004). However, there is also scepticism towards unreflective use of stories that invite students to 'empathize with a protagonist's perspective without motivating critical analysis' (Levstik & Thornton, 2018, p. 486). Levstik (1986) found an example of this in a participant-observational study of a sixth-grade US classroom, where reading *Anne Frank: The diary of a young girl* triggered student engagement with historical events, but also seemed to make them less concerned with alternative perspectives. Similar findings were reported by D'Adamo and Fallace (2011) in a study where middle-school students wrote texts in a range of narrative writing. Although this seemed to foster empathy, historically credible perspective-taking remained a challenge, especially in story writing.

Understanding alternative perspectives, and other modes of analysing, reasoning, and making arguments about the past, count among the history-educational goals most valued by scholars (Lévesque & Clark, 2018; Van Boxtel & Van Drie, 2018). In an observational study of upper-secondary students learning about Sweden's mid-19th century transition to parliamentarism, Halldén (1994) found that while students tended to 'cling to a narrative method of history' (1994, p. 208) and accept historical accounts at face value, the teacher's goal was rather for students to align with the historians' view (as represented in the textbooks) and identify these accounts as constructed.

Influential efforts to conceptualize historians' analytical rather than narrative view of the past include those of Wineburg (1991), Seixas (2017), and Van Boxtel and Van Drie (2013). While these efforts have largely been guided by cognitive approaches aiming for *conceptual change*, moving students from an everyday frame of reference to an analytical conceptual framework (Levstik & Thornton, 2018), there has, in general, been scarce interest in the type of language needed for realizing this change (Coffin, 2004).

As an exception, genre pedagogy related, SFL-informed research in the Sydney school tradition focuses on the role of language in construing historical knowledge (Martin, 2015). For instance, Eggins et al. (1993) have used the SFL (Halliday & Matthiessen, 2014) to analyse post-secondary school history textbooks. They identified nominalizations of verbs and adjectives as a linguistic resource crucial for analysis of the past and found that by ascribing an agentive role to nominalizations (e.g. letting the nominalization 'fundamental changes' function as an agent that can 'mark' new eras), textbooks shift attention from temporally sequenced events and individual actions, towards analytical organizations of events; organizations where the event is the outcome of, or the driving force behind, activities of generic classes of people, institutions, or factors. This shift, Eggins and colleagues observed, could be understood as a *genre* progression, a continuum of textual discourse patterns ranging from story-like to abstract. They identified three history genres along this cline: 'narrative-like', Report, and Argument (Eggins et al., 1993, p. 82). Eggins and colleagues concluded that while story-like genres can be useful for illustrating generalizations (e.g. Michelangelo illustrating the Renaissance), the Argument (or arguing) genres should be privileged in history education as they more adequately reflect the discursive practices of scholarly historians.

Coffin (1997) has extended on the genre progression proposed by Eggins and colleagues in an SFL-informed genre analysis of a representative sample of some 1,000 history texts written by secondary students in an Australian educational context. She arrived at a classification that related these texts to various social purposes: recording, explaining, and arguing. Within these broad genre families, a finer distinction was made between key *history genres* with more specific purposes: autobiographical/biographical recount, historical recount/account, factorial/consequential explanation, and arguing by way of either exposition, discussion, or challenge (Coffin, 2006b).

Like Eggins and colleagues, Coffin took these key genres to represent points along a recording-explaining-arguing continuum. As this continuum coincided with the progression in writing demands occurring over the years of schooling (Coffin, 1997; Veel & Coffin, 1996), it further provided a type of learning pathway where 'at the one end of the pathway lie the genres that comprise the domain of narrative and at the other end the genres that comprise the domain of argument' (Coffin, 1997, p. 196).

Christie and Derewianka (2008) have built on the work of Coffin to further detail this narrative-to-analytical-movement. Extending on the genre trajectory proposed by Coffin, Christie and Derewianka detailed the linguistic demands on control over staging, sequencing of information and attitudinal positioning posed by different genres. Drawing on empirical data in the form of some 2,000 Australian primary and secondary students' texts, their SFL-informed analysis of a representative sample of documents supported the notion of a history genre trajectory ranging from early childhood to late adolescence writing. The trajectory suggests a development from recounting genres oriented to reconstructing the past as retellings of personal or historical events, to arguing genres concerned with reviewing (i.e. analysing) the historical past (Christie & Derewianka, 2008).

Of further relevance to the present study is Coffin's (2002) SFL- and Appraisal framework (Martin & White, 2005) informed examination of different 'voices' of school history texts. Coffin found that, in texts written by secondary school history students, these authors employed various linguistic resources to assume either the voice of a 'Recorder, an 'Interpreter', or an 'Adjudicator', representing increasingly interpretative stances towards the events presented in the texts. Recently, Myskow (2017) has suggested that in secondary school history textbooks, a 'Surveyor' voice is prominent, a voice that 'fashions itself as a disinterested topographer' (Myskow, 2017, p. 8) of a historical

landscape and one that can be located at an intermediary position in the Recorder to Adjudicator continuum.

Based on this review, there seems to be, in history genre research, consensus around the position that genres can be hierarchically ordered from story-like genres retelling the past to more complex genres suited for analysis and arguing historical perspectives. This should not be taken to imply that, in history genre research, the goal is to eliminate narratives from history education. Martin and Rose (2008, 2012) have proposed the concept of *macrogenres* to explain how, typically in textbooks, story-like genres can, for illustrative purposes, be integrated into larger, explaining- or arguing-oriented, genre complexes. As noted by Myskow (2017) history textbook can use voices in various ways to foreground 'personas novice writers are expected to simulate in their written essays' (Myskow, 2017, p. 13), essays often expected to integrate these individual figures and events into analyses of historical development trends.

However, the more precise, linguistic dimension of the integration of narrative and analytical representations of the past is an issue that has, it appears, been left somewhat unattended in history genre descriptions. Assuming that the integration takes form as an interplay between narrative and analytical representations of the past, rather than as a movement from one to the other, the present paper sets out to explore this interplay.

Theoretical framework: historical understanding and history genres

The theoretical framework of the present study combines an SFL-informed view on genres (e.g. Christie & Derewianka, 2008; Coffin, 1997; Rose & Martin, 2012) with a socio-cultural view on school history as a citizenship education subject (Barton & Levstik, 2004). In general, these genre descriptions assume a form of developmental trajectory for the history subject area, meaning that in the early years of schooling, students' activities are primarily about 'simple recording and/or description of events' (Christie & Derewianka, 2008, p. 87). While students' writing in these early years is concerned with correspondingly 'simple' recounting and recording genres, in the senior years, students need to command advanced historiographical skills and genres, helping them to become 'discerning consumers of historical information' and additionally to be able to 'participate in the kind of critical analysis required of the discipline' (Christie & Derewianka, 2008, p. 146)

While SFL-informed history genre descriptions (e.g. Coffin, 1997) do recognize that the purpose of school history is not to turn students into 'mini-historians', the somewhat linear appearance of the 'trajectory' might convey the notion that some (senior school years) genres are 'more advanced' than others, and that the end goal of school history is the analytical skills of scholarly historians (see Kindenberg et al., for a further discussion). In the present study, the proposition is that the purpose of school history is to initiate students into the cultural community as citizens (Barton & Levstik, 2004), rather than to initiate them into a scholarly community as professionals and, further, that narratives are a form of historical sense-making that is neither opposed to, nor separated from, historical analysis.

Barton and Levstik (2004), suggest that the purpose of school history is to develop certain historical 'stances' that citizens in a pluralistic society need to be able to assume.

These stances are concerned with helping students to identify and associate themselves with individuals, groups of people, and certain events in the past (Identification stance); to analyse and generalize about the past (an Analytic stance that establishes causality within and between events); to respond morally (Moral response stance) towards events and persons, for instance, commemorating, condemning, or admiring these; and to assemble and display historical information (Exhibition stance).

The stance perspective recognizes interconnectedness between structures and factors (social, economic, ideologic, technologic, etc.), and the agentive role of individuals. This means that students need to be able to identify both with individuals and generalized collectives in the past. In school history educational practice, identification is sometimes confined to identification with historic

individuals, with whom students can identify based on their own personal experiences of being oppressed, being interested in new discoveries, or for some other reason (Barton & Levstik, 2004). But when students are offered opportunities to recognize that certain persons or groups of people in the past belong to the same group as themselves (e.g. Europeans, the middle-class, capitalist societies), this generalized identification may deepen their understanding of how events in the past may have affected the present.

The citizenship education perspective, furthermore, foregrounds a moral response to past events. Students need to see that they might themselves be part of oppressed, or oppressive, structures and institutions and, further, to recognize the ethically problematic aspects of these institutions. Thus, this moral response is linked to a recognition of the historical implications of past events; tracing the historical roots of current social injustices is a way for history education to provide valuable 'lessons from the past' (Barton & Levstik, 2004, p. 69).

Important to the argument in this paper, Barton and Levstik (2004) propose that 'narratives', alongside 'inquiry' and 'empathy' represent cultural tools for making sense of the past, whether this sense-making in terms of identification, analysis, or some other stance. Thus, narratives do not represent a 'simpler' genre for realizing a restricted form of historical understanding but one that can, in various ways, have analytical orientations as well. The 'narrative-to-analytical' trajectory reflected in history genre descriptions is, as previously noted, held up for examination in this paper. However, these empirically grounded and conceptually detailed genre descriptions (e.g. Coffin, 2006a) provide theoretical insights and also analytical tools for identifying discourse patterns in history texts. SFL-informed history genre theory, therefore, represents an essential component of my theoretical framework and the methods for analysis, a component to which I now turn.

SFL-informed genre theory is concerned with how language, in socially recognizable ways, functions to achieve various curricular purposes (Christie & Derewianka, 2008). In SFL theory (Halliday & Matthiessen, 2014), language realizes the expected *meaning potential* of a certain situational context through a configuration of three contextual *register* variables: *field* (subject matter or topic), *tenor* (roles and relationships), and *mode* (form of representation, from spoken to written). The language that mediates this delivery is a *lexicogrammatical* (i.e. relating to vocabulary, syntax, and grammar) configuration of three *metafunctions* that corresponds to the register variables: the *ideational* metafunction (corresponding to field), the *interpersonal* metafunction (tenor), and the *textual* metafunction (mode).

In schools, register variables in texts are often sufficiently patterned, generic, and regularly recurring to be thought of as genres. These can be arranged into *genre families* (Rose & Martin, 2012) that respond to general social purpose: *engaging* genres (including narratives and recounts), *informing* genres (including explanations and reports), and *evaluating* genres (including reviews and arguments). If, for example, the overall purpose of a text is to retell historical events in the order they occurred, it is considered a form of *recount*, more specifically a *historical recount*. Table 1 shows an overview of common history genre families, genres, their overall purposes, and how they are staged.

It is the *staging* of the genres, that is, the culturally expected sequencing of discourse, that makes genres recognizable and enables them to achieve their respective purpose (Coffin, 1997). The historical recount, for example, typically follows a sequence where an initial *Background* stage establishes an ideational and interpersonal context for the text and is followed by a *Record of events* stage and an optional *Deduction* stage. Within these stages, at the level of clause, lexis, and grammar, genres recruit functional linguistic resources to establish temporality, causative chains, or chains of arguments.

Materials and methods

Data

The data used (see Table 2) consist of educational history texts, collected in 2017 as part of a broader case study. The case study covered a history-educational instructional unit in a grade-eight

Table 1. An overview of history genres (Coffin, 2006b, p. 418); brackets indicate optional stages.

Genre family	Genre	Overall purpose	Stages
Recording	Autobiographical recount	to retell the events of your own life	Orientation; Record of events (Reorientation)
	Biographical recount	to retell the events of a person's life	Orientation; Record of events (Evaluation of person)
	Historical recount	to retell events in the past	Background; Record of events (Deduction)
	Historical account	to account for why events happened in a particular sequence	Background; Account of events (Deduction)
Explaining	Factorial explanation	to explain the reasons or factors that contribute to a particular outcome	Outcome; Factors; Reinforcement of factors
	Consequential explanation	to explain the effects or consequences of a situation	Input; Consequences; Reinforcement of consequences
Arguing	Exposition	to put forward a point of view or argument	Background; Thesis; Arguments; Reinforcement of thesis
	Discussion	to argue the case for two or more points of view about an issue	Background; Issue; Arguments/perspectives; Position
	Challenge	to argue against a view	Background; Position challenged; Arguments; Anti-thesis

classroom at a school in Stockholm, Sweden. The five-week instructional unit focused on the encounter between European and American cultures during the 1400s to the early 1600s. For the students' writing assignment, where they were free to choose topic, the teacher had compiled a list of resources from which texts were selected for analysis.

The texts selected are listed in Table 2. Since students were free to seek information online, some students used other texts as well. The texts selected (Table 2) thus represent a sample of the history text landscape that was open to the class throughout the instructional unit. This sample was based on texts that appeared 'story-like' (Martin & Rose, 2008) and could be expected to fall within, or display elements of, the broad 'story family' proposed by Martin and Rose (2008, p. 46). Such story-like texts were those that featured one (or more) historical figure(s) and retold a specific historical event. This included texts on historically famous explorers or conquerors (e.g. Columbus or Cortez,

Table 2. Data.

Text	Title (translated from Swedish)	Description	Type of data	Quantity (□ words/minutes)
E1	Christopher Columbus—Wikipedia	Text from Wikipedia (.se)	Electronic resource	Ca 4200
E2	Hernan Cortés—Wikipedia	Text from Wikipedia (.se)		Ca 2200
E3	Christopher Columbus' discovery of America	Text from web page SO-rummet		Ca 1000
E4	Magellan and the first circumnavigation of the Earth	Text from web page SO-rummet		Ca 600
E5	Vasco da Gama and the sea route to India	Text from web page SO-rummet		Ca 450
E6	Cortez conquers the Aztec Empire	Text from web page SO-rummet		Ca 850
E7	Pizzaro and the conquest of the Inca Empire	Text from web page SO-rummet		Ca 900
E8	Vasco da Gama	Text from web page historiesajten.se		Ca 700
E9	Ferdinand Magellan	Text from web page historiesajten.se		Ca 800
E10	Ferdinand Magellan—Wikipedia	Text from Wikipedia (.se)		Ca 1400
T1	New routes across the seas	Textbook section on colonization and trade	Textbook	Ca 1200
F1	Magellan—the first circumnavigator of the Earth	Educational film	Film, audio transcribed	14 min
F2	World History part 5: Money and Plundering	Educational film		50 min

and their respective exploration/conquest) but excluded factual texts describing and explicating historical phenomena, for instance, how the Aztec empire functioned.

The texts selected included both printed and electronic texts, as well as the spoken narration in educational films, indicated with the letter T, E, or F in [Table 2](#). The spoken narrations of the films were transcribed. All texts were in Swedish; post-analysis, I translated parts relevant for my presentation of findings. The electronic texts were resources from Wikipedia, and *historiesajten.se* (Swedish spelling of 'the history site') and *SO-rummet* ('The Social Studies Room'); two popular Swedish online history-educational resource sites authored by teachers.

Analysis

My analysis has been concerned with the interplay between narrative and analytical representations of the past in history genre texts. The analytical process consisted of three steps: 1) identifying how, in the texts, the past was narrated, looking at their *narrative elements*; 2) identifying how past events were evaluated in terms of *historical significance*; and 3) examining the *interplay between narrative and analytical representations*.

In my analysis, I have applied categories derived from register analysis (SFL), such as the field and tenor variables. *Field* represents the content of discourse: what is happening, when, where, why, in what manner, and so on. Field variables are realized lexicogrammatically as *participants* (who, what), *processes* (the doings), and *circumstances* (when, where, how). *Tenor* represents relations established between participants, including attitudinal lexis for evaluating and positioning what the text is about. To identify tenor relations, Martin and White (2005) have suggested the *Appraisal framework* that distinguishes between three various systems for evaluating things: *Appreciation* (assessing form and impact of phenomena), *Judgement* (assessing human behaviour), and *Affect* (concerned with emotional reaction). The use of these categories is further detailed below.

Narrating the past: narrative elements

Narrative elements in the texts were identified based on the suggestion by Martin (2007; and also; Martin & Rose, 2008) that stories use language to *engage* the reader with the content of the story. These functions, named *narrative elements*, are summarized in [Table 3](#). In this table, the narrative elements have been ordered under three headings; 'Story structure', representing the overall unfolding of the text, which is considered a *textual* resource; *Concreteness*, representing an *idea-tional* set of resources; and *Invitation to react*, corresponding to *interpersonal* resources (see the Theoretical framework section for a further mention of textual, ideational, and interpersonal register variables).

In the texts examined, *concrete participants* in the texts (e.g. 'Columbus', 'King Charles V') were considered engaging as they present the reader with a specific person, as opposed to collectives or institutions, that is, *abstract participants* (e.g. 'Spain', 'the Catholic church'). Furthermore, *specific circumstances* of time and place (e.g. 'early morning on the 12th of October 1492') were considered as more engaging, compared to generally described circumstances (e.g. 'in the 15th century'). More concreteness was seen as creating a sense of 'historical presence', enhancing engagement with the story. Additionally, *mental processes* (e.g. 'thought' or 'decided') were considered narrative elements that engaged the reader with the participants as these verbs intrude participants' own experiences, thus bringing them closer to the reader.

Stories can further engage the reader by making readers react to the attitudes, behaviour, or actions of the participants. Following Martin and Rose (2008), I have labelled such responses *attitudinal outcome* and *material outcome* respectively. Attitudinal outcome concerns the positive or negative evaluation personality traits or actions of participants. In the Appraisal framework (Martin & White, 2005), the *Judgement* category specifies evaluations of peoples' behaviour in a number of subcategories: *normality* (how special someone is), *capacity* (how capable), *tenacity* (how dependent, or persistent), *veracity* (how



Table 3. Linguistic realizations of narrative elements.

Narrative elements	Linguistic realizations
<i>Narrative elements (engaging the reader with the story)</i>	
<i>Story structure (textual resources)</i>	
Presenting context	
A setting is presented, relevant to understanding what the story is about (including mention of time, place, important recent events, and so on).	Initially in the text, the (historical) setting of the events is presented. Example: 'Ferdinand Magellan, (or Fernão de Magalhães) as he is called in Portuguese, was born in the spring of 1480 in Sabrosa near Villa Real in Portugal.'
Creating and releasing tension	
The story is organized around a problem (finding new land), and its solution.	The text initially identifies a problem ('no one had found a passage to India'); obstacles are signalled ('but ...'), and a solution is presented ('Finally, land was in sight!')
Succeeding events	
The story unfolds in time, building tension ('what happens next?').	Chronological sequencing of events Example: '10 January 1520, they came to Rio de la Plata'; 'In August, they continued ...'; 'Finally, they found ...'
<i>Concreteness (ideational resources)</i>	
Evolving context	
Concrete locations in time and place to create a sense of immediacy (historical presence), Imagery and descriptive expressions are used to draw the reader into the story.	Concrete Participants (named individuals); Specific circumstances of time and place: 'In September 1492, they arrived at the Canary Islands'. 'Early dawn, the sound of the watch was heard: "Land o'hoij!"'
Intruding participants' thoughts	
The story invites the reader to 'take part' (historical presence) by representing persons' experiences and thoughts.	Concrete participants (e.g. 'Christopher Columbus') and mental or verbal (sometimes behavioural) Processes related to that person ('Columbus dared to'), as well as circumstances of manner ('he stubbornly refused')
<i>Invitation to react (interpersonal resources)</i>	
Material outcome	
Inviting the reader to experience or react to the events in a 'physical' sense.	Interpersonal resources: actions and/or experiences that invoke \pm AFFECT (positive or negative reactions: happiness/unhappiness; satisfaction/dissatisfaction; insecurity/security) Example: 'The strait was difficult and dangerous to navigate' (-AFFECT: unhappiness/insecurity)
Attitudinal outcome	
Inviting the reader to react to the participant, either with admiration or (moral) reproach.	Interpersonal resources: Language that invokes Appraisal in the Judgement subcategories Normality, Capacity, Tenacity, Veracity, or Propriety; overt or invoked. Example, overt: 'Cortez was a ruthless commander' (-PROP) Example, invoked: 'Cortez had no intention to keep his promise' (-VER)
<i>Judgement subcategories used</i>	Example

(Continued)

Table 3. (Continued).

Narrative elements	'Fernando Magellan was the person who led the sea expedition that first sailed around the world' (+NORM, +CAP, +TEN)
Normality (\pm NORM) Indicating individual/behaviour being special (+) or mundane (-)	
Capacity (\pm CAP) Indicating individual/behaviour being capable (+) or incompetent (-)	
Tenacity (\pm TEN) Indicating individual/behaviour being persistent (+) or non-persistent (-)	
Veracity (\pm VER) Indicating individual/behaviour being truthful (+) or dishonest (-)	
Propriety (\pm PROP) Indicating individual/behaviour being ethical (+) or unethical/cruel (-)	

honest), and *propriety* (how reproachable/far beyond reproach). Positive or negative judgements are represented as \pm NORM, \pm CAP, \pm TEN, \pm VER, \pm PROP, with a plus sign indicating admiration, a minus sign criticism. These subcategories were used as codes to capture the attitudinal outcome.

Material outcomes are those that invite emotional reactions, for example, by describing ‘vivid details’ (e.g. storms or violent deaths). This reaction was analysed in the *Affect* category (Martin & White, 2005) as either +AFFECT or -AFFECT. Plus- or minus signs indicate that either a positive or a negative reaction is to be expected (e.g. ‘Atahualpa was strangled’; -AFFECT).

Analytical elements: acknowledgement of historical significance

To identify how past events were evaluated, that is, the analytical representation of the past, the acknowledgement of *historical significance* of these events was examined. Categories related to evaluations of past events are included in Table 3. Different types of acknowledgements were identified using the *Appreciation* category in the Appraisal framework, a category that is concerned with the appreciation of human events and affairs. The Appreciation category falls into three subcategories: *reaction*, *composition*, and *valuation* (Martin & White, 2005). The composition category is concerned with how balanced and complex the event is, a perception related to ‘our view of order’ (Martin & White, 2005, p. 57). The composition subcategory was not used in the analysis, since it confined to an appreciation of the event as such, rather than with its (historical) significance. The analytical elements are shown in Table 4.

In my analysis, I have expanded on the reaction (REAC) and valuation (VAL) categories (cf. Martin & White, 2005). In the analysis, the reaction category is concerned with the impression the event makes on the individual (being perceived, e.g. as remarkable, sensational, unremarkable). As Martin and White (2005) note, Reaction is related to emotional responses, in terms of how ‘attention-grabbing’ an event is. Hence, this subcategory was used to capture instances where events were represented as *unique* and unprecedented, without necessarily having any long-term effect on economic and political development. For instance, ‘Columbus had achieved something no one had done before’ (+REAC) was categorized as positive appreciation of significance in terms of uniqueness (long-term implications of Columbus’ achievement are absent).

The valuation (VAL) subcategory concerns the value the event has outside their impact on the individual, captured in aspects such as ‘penetrating’ and ‘profound’ (Martin & White, 2005, p. 56). Based on the SFL-informed notion of metafunctions of language, Martin and White suggest a further distinction between the reaction and valuation subcategories, a distinction that orients the former to interpersonal significance and the latter to ‘ideational worth’ (Martin & White, 2005, p. 57). In the analysis, I have applied this distinction in such a way that reaction is concerned with events (i.e. the voyages of discovery) being ‘attention-grabbing’ and never-before accomplished achievements. Valuations, on the other hand, is concerned with the value, the material ‘ideational worth’ the

Table 4. Linguistic realizations of analytical elements.

Analytical elements	Linguistic realization
<i>Acknowledgement of historical significance</i>	
Historical significance: uniqueness	
Historical events are being acknowledged as unique, remarkable, or pioneering achievements (not in terms of long-term significance)	Evaluation (of an event) in the Appreciation subcategory of Reaction (see below)
Historical significance: historical implications	
The significance of historical events is acknowledged in terms of long-term historical implications for political and economic development	Evaluation (of an event) in the Appreciation subcategory of Valuation (see below)
<i>Appreciation subcategories used</i>	<i>Example quote</i>
+REAC (historical uniqueness); indicates personal reaction, the event is impressive or sensational.	‘Vasco da Gama’s expedition was the first to circumnavigate the Earth’
\pm VAL (historical implications)	‘Vasco da Gama’s expedition led to changes in European trade patterns’
Indicates a consequential event, whether positive (+) or negative (-); the event has long-term consequences	

event (in this case, the voyage) has for the world, beyond representing a form of ‘historically record-breaking’ triumph. Appreciations that were concerned with such long-term effects were seen as being concerned with *historical implications* and were coded as either +VAL or -VAL (positive or negative long-term consequences). Should the above description of Columbus, by contrast, have been along the lines of ‘Columbus had achieved something that would have long-lasting effect on European trade’, that would have been considered a reference to historical implications (+VAL).¹

Interplay between narrative and analytical representations

Following the above identification of narrative and analytical elements, I examined how these were interrelated. This was a synthesizing step of the analytical procedure, where I looked at the extent to which narrative elements (e.g. a character’s thoughts and actions) were associated with:

- (a) appreciation of historical significance in terms of historical implications,
- (b) moral response to historical consequences, and/or
- (c) identification with other events, groups of people, or phenomenon in the past or the present

If, for instance, mental processes were shown to reflect not just the experience of a specific historic individual, but also ideologies of the time, this was seen as an example of an *interplay* between the narrative and the analytic. An example commonly found in the texts was when the personality of a European explorer (e.g. that he was ruthless), was used as an example of a general European colonial mindset. Another resource for interplay is the connection between the past and the present in the form of individuals and institutions or collectives. When links between concrete participants (e.g. Columbus) and abstract, generalized participants (e.g. Europeans) were made, and when it was further expanded this collective over historical time (i.e. recognizing that today’s Europeans belong to this collective), this was seen as a narrative-analytical interplay.

In the analysis, I looked at what type of historical significance was being acknowledged at various *stages* of the historical recount texts. Stages represent the ‘steps’ through which a text unfolds and are crucial components for organizing information and making meaning (Rose & Martin, 2012). The stages were identified using history genre descriptions (Christie & Derewianka, 2008; Coffin, 1997; Martin & Rose, 2008). For the Recording Coffin (1997; 2006b, see also Table 1) suggests the following sequence: Background, Record of events, Deduction stage. The function of the Background stage is to ‘summarize previous historical events that will make more meaningful the events focused on in the body of the text’ (Coffin, 1997, p. 204). The Record of events stage chronicles and elaborates a sequence of events, while a concluding Deduction stage ‘functions to draw out the historical significance of these events’ (ibid). As the textbooks did not always follow this suggested sequence, I differentiated between those significance-deducing stages that appeared concludingly in the text (called Deduction), those that appeared initially (called Abstract, though functioning as Deduction stages), and finally those that were inserted within the Recount of events stage (called Comment).

This stage analysis helped determine whether this acknowledgement was foregrounded. If the acknowledgement of significance was made in an initial (Abstract) or concluding (Deduction) stage of the texts, it was considered foregrounded. Otherwise (when the acknowledgement was made in a Comment stage) it was seen as being given less prominence. When both historical uniqueness and implications were acknowledged, the type acknowledged in the initial Abstract stage was seen as the one given precedence in the texts. For instance, if an acknowledgement of historical implications of Columbus voyage occurred in the Abstract or Deduction stage, that was seen as an interplay between narrative and analytical, that is, the staging helped frame the recording of this event as a story, but also a story with long-term historical implications.

In the analysis, I have separated genres based on their acknowledgement of historical significance, as well as the way these texts structured and narrated the content. Here, an argument could be made that a different set of texts might have arrived at a different typology. In the present study,

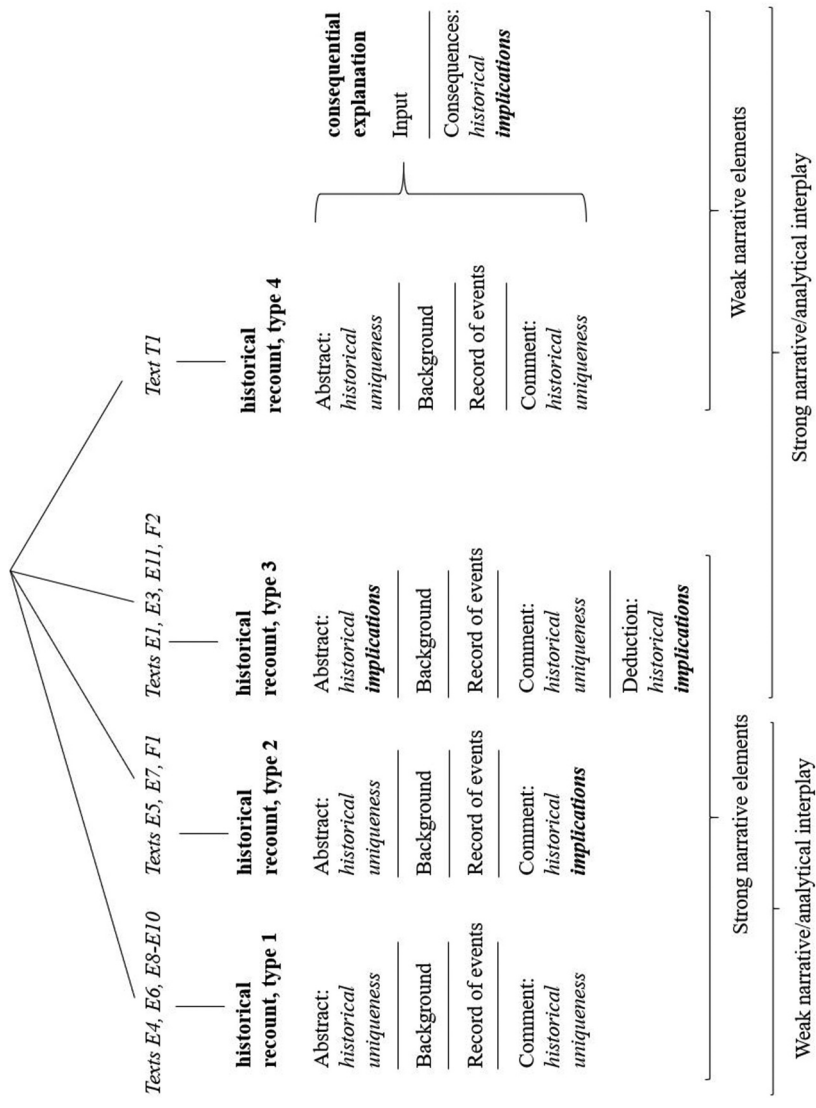


Figure 1. Historical recount types (1–4)—Genre staging with acknowledgement of historical significance.

I have sought proximity to instructional context and the sample of texts was grounded in my case study observations of these texts in use. In contexts such as this one, it is not uncommon for students to seek information from a wide range of educational texts, both in print and electronic, and, hence, come across texts that are not easily corralled into existing genre classificatory spaces. That is, the wider the range of texts students encounter, the higher the probability that these texts will represent subtle genre variations.

Findings

As a result of my analysis, I identified four variations of the historical recount genre, which I have called *historical recount types*; different in terms of narrative-analytical interplay. Shown in [Figure 1](#) are the different staging of these genres, what type of acknowledgement of historical significance were made in these texts, and further how weak/strong the narrative-analytical interplay was. These features of these texts will be discussed in the following sections.

In [Figure 1](#), the Deduction, Abstract and Comment stages have been qualified with the type of historical significance acknowledged (historical uniqueness or historical implications, as highlighted). The *Record of events* stage appeared in all texts, unsurprisingly since this was a selection criterion, and this was the stage of the texts where most narrative elements were found, meaning that this stage represented the 'core' of the respective 'explorer story'. A *Background* stage, preceding the Recount stage, providing background information about the setting in time and place, was also present in all texts.

Text example

Described below are the four historical recount types identified from the examined text. To present the reader with an idea of the appearance of the texts examined, a representative example text, 'Magellan and the first circumnavigation of the Earth' (Transcript 1), will first be described. In this description, and in the ensuing sections, narrative elements (see [Table 3](#)) are colour-coded in grey, and acknowledgements of historical significance either yellow for historical uniqueness, or green for historical implications.

In the text shown in Transcript 1, the Abstract stage acknowledges the historical uniqueness of Magellan's expedition; that he 'first sailed around the world'. The following Background stage sets the historical context, using general indications of time ('the early 16th century') and provides information about Magellan and the reasons for explorations.

The shift from Background to Record of events stage is marked by an enhanced focus on time (e.g. 'On 20 September 1519'). The stage unfolds as a series of succeeding events, marked by circumstances of time in the initial sentence position, all contributing narrative elements to the text. Other narrative elements include concrete participants (e.g. Magellan's captains, King Charles V) whose thoughts and experiences are being realized as mental processes (e.g. 'decided', 'convinced').

Many of these narrative elements invite the reader to react, either as an emotional reaction (in the +AFFECT category) to the persistence, bravery, and otherwise favourable characteristics ascribed to Magellan, or as responses to vivid details about the dangers and dramatic nature of the expedition (e.g. 'the strait was dangerous and difficult to navigate', invoking feelings of insecurity in the -AFFECT category). As can be seen in the extract, the text makes overall use of narrative elements by evoking an exciting sea voyage as the context for the story; following secret maps to unknown locations, making landfalls at perilous islands, quenching mutinies, and so on. Although the text is somewhat shortened, the overall story structure, with a mission/problem being accomplished/solved is still discernable in the text.

Historical recount type 1

The exemplifying text in Transcript 1 also represents a *Historical recount type 1*. These texts have a large degree of narrative elements; they focus on individual actors, they recurrently invite the reader to react emotionally, share the characters' thoughts, and so on. In this type of Historical recount, the significance of the expeditions is acknowledged primarily in terms of their historical uniqueness (as in Transcript 1), that is, as impressive and historically pioneering achievements, but with no overtly stated long-term historical implications.

While the text in Transcript 1 includes events that, historically, had far-reaching implications (e.g. founding trade colonies), the text does not explicitly point to these as having long-term historical implications. Thus, the explorers are not set in a context of wider political or economic development in Europe. Should this have been the case, students (in the Swedish classroom context of this study) would potentially have been invited to assume an identification stance (Barton & Levstik, 2004); seeing themselves as part of the European collective (or, otherwise, as part of the groups of people being historically oppressed by Europeans). Instead, the characters are largely confined to being characters in a 'story' with Magellan as the hero. A deep historical understanding, in the sense of identifying characters as representatives of larger political entities, or as representing an ethically evaluable historical behaviour of these groups, is thus absent in these texts. Hence, there is no narrative-analytical interplay going on within these texts.

Historical recount type 2

Texts of the *historical recount type 2* were almost identical to type 1 in terms of staging, and degree of narrative elements. They were also similar in that historical uniqueness was the foregrounded type of acknowledgement of significance. However, these texts also included remarks (inserted Comments) pointing to historical implications, a brief acknowledgement made in the Comment stage, as exemplified in Transcript 2:

The historical implications acknowledged (i.e. 'was to have enormous significance for European trade') in this text (and in texts like this one) provide a link to long-term consequences and generalized identification. The abstract participant in the extract, the 'Europeans', enables an identification between da Gama and Europeans as a historical entity, an entity with whom the reader can associate. This association would, however, likely have to be inferred since it is not made explicit in the text. Thus, the narrative-analytical interplay in these types of texts is weak (though not entirely absent) since the historical significance is not foregrounded in the staging of the text. The narrative elements in this type of Historical recount serve mostly to reinforce engagement with remarkable achievement, and a unique (though not morally irreproachable) historic individual.

Historical recount type 3

The *Historical recount type 3* has the same staging as type 2 texts, and (just like the preceding types) these texts made strong use of narrative elements. In type 3 texts, however, the narrative elements could be simultaneously read as having an engaging function with the story *and* as being resources for a narrative-analytical interplay. This interplay was enabled by the acknowledgement of historical significance being made in the Abstract stage, as illustrated in this introduction to text F2 (Transcript 3).

In these types of texts, the ensuing events, due to the focus on long-term significance established in the Abstract stage, are framed as politically significant events with long-term implications, including the development of our current capitalist society. Thus, the narrative elements in these texts reinforce the acknowledgement of historical significance made in the Record of events stage. In the Recount of events stage of text F2, Columbus' thoughts and actions are reconnected to the acknowledgement of historical significance: 'Columbus immediately realized that there were three things that would guarantee Europeans dominance in the New World: Slavery, Christianity, and superior weapons'.

The intrusion of a participant's thoughts ('realized') connects Columbus' beliefs to the driving forces behind European political expansion. The mental process, for one thing, invites the reader to 'take part' in the story while, simultaneously, functions to associate Columbus' thoughts (as well as his behaviour) with plunder, unfair trade, and otherwise questionable methods, in turn associated with the 'foundation for capitalism'.

Likewise, the negative evaluation of Columbus' character (representing a narrative element in the attitudinal outcome category) can be linked to the negative judgement of European colonialism, and thus the reproach goes beyond condemnation of an individual explorers' ruthless character, extending to problematizing the ethics of the system arising from this person's mindset and behaviour. For example, the observation that Columbus 'immediately' recognized desirable qualities of, in fact, a morally questionable phenomenon, invokes a negative judgement of his character. As Columbus also, from the acknowledgement made in the Abstract stage, functions as a representative of European colonialism, this negative judgement 'spills over' to European ambitions of political dominance in general. In ways like this, narrative-analytical interplay is enforced in the Historical recount type 3 texts.

Historical recount type 4

Item T1 is a history book chapter that briefly presents Columbus and his voyages and then discusses the ensuing political and economic consequences for Europe, including the development of global trade patterns, colonialism, slave trade, and racism. In this text, I have identified the part of the text dealing specifically with Columbus as a *historical recount* that, as part of a macrogenre structure (Martin & Rose, 2008), constitutes the *Input* stage of a *consequential explanation* (Christie & Derewianka, 2008), as visualized in Figure 1. Unlike in other texts, the recount of a voyage is substantially expanded upon in a discussion about long-term consequences and this story-within-explanation macrostructure has been categorized as a *historical recount type 4*.

The explanation of consequences is the main concern of text T1 and in this explanation, the narrative elements have a vital function. Transcript 4 illustrates how narrative elements in the form of intrusion of Columbus' intentions (what he 'wanted' and 'was hoping for', namely 'new trades routes') is linked to a preceding acknowledgement of historical implications (in the form of 'new routes for trade') for European political and economic development.

Although in item T1, the degree of narrative elements is small, it has recognizable narrative characteristics, such as specific locations in time as marked themes: 'In September 1492, Columbus three ships raised anchor from the Canary Islands and set sails westwards'. Importantly, the story about Columbus' voyage is then drawn on in later parts of the text to discuss the consequences of colonization, as shown in Transcript 4.

The text in Transcript 4 is from the *Consequences* stage of this (macrogenre) text (see Figure 1), where the consequences of the historical Input (being Columbus's voyage) are explained. This explanation of consequences is linked to the information found in the Record of events stage (e.g. the reader is reminded about Columbus' arrival in the Caribbean). The text uses narrative elements, in the form of intrusions of Columbus thoughts, to illustrate how his beliefs (about perceived inferiority of indigenous people) can explain a mindset enabling European colonialism, while also inviting a moral response (a narrative resource in the attitudinal outcome category) to the fact that Columbus did not, 'even for one second', imagined non-Europeans as individuals. In this way, a narrative-analytical interplay is brought about in the historical recount type 4an interplay that resembles the type 3 interplay, though embedded in a more complex genre structure.

Discussion

Detailed linguistic descriptions of history genres are important to educational research as well as to educators, since it is through such descriptions that 'students' success and progress (and therefore failure) can be articulated in precise linguistic terms' (Coffin, 2004, p. 158). In the present study, I have

examined the linguistic mechanisms of history texts, suggesting a relatively fine-grained distinction between variations of the historical recount genre, variations reflecting different ways in which narrative and analytical resource interplay. The findings differ from previous history genre descriptions (e.g. Coffin, 1997; Martin & Rose, 2008) in that they offer a means to distinguish genres based on different types of evaluation of historical events. In this regard, the study seeks to extend on previous efforts (e.g. Coffin, 2004; Myskow, 2017) to link SFL-informed genre pedagogy to a wider history-educational research context.

The present study has relied on a framework for distinguishing between texts that would, at the level of text structure and organization, be classified as belonging to the same genre (the historical recount genre). The essential distinction between these texts is the type of acknowledgement of historical significance made and how narrative resources are recruited, including those of text structure. For example, a Deduction stage commenting on Magellan's circumnavigation of the Earth as a unique accomplishment realizes a meaning potential (Halliday, 1993) very different from what would be the case, should the Deduction stage have concerned long-term economic consequences. From the perspective of genre structure, however, such texts may appear similar or even identical. These differences have implications for authors of history textbooks, as well as for teachers. For teachers emphasizing the citizenship education aspect of history teaching (Barton & Levstik, 2004), the framework might be particularly relevant, as it is linked to a theoretical understanding of history education as the promotion of a set of 'historical stances'.

Although SLF-informed genre theory operates with useful concepts such as macrogenres and contextual metaphors (Martin, 1997) that describe how genres may adjust and evolve to meet situation-specific needs, the present study suggests that if genre descriptions are too general, they risk obscuring qualitatively different understanding of history content. A fine-tuned recalibration of the historical recount genre can help teachers identify and select relevant types of texts and how these should be approached in instruction. For instance, a ('story-like') type 1 text would presumably have an immediate 'grab' but would also require considerable contextualization that makes the historical implications of explorations accessible to students.

In the historical recount type 2, links to historical implications are provided but their subtle presence (in Comment stages) may need to be equally highlighted by the teacher. On the other hand, the historical recount type 4, with very little narrative flesh on its analytical bones, so to speak, might be too far removed from students' prior understanding of events for a productive narrative-analytical interplay to occur. Perhaps here, a historical recount type 1 would serve as a complement and help strengthen interplay with more analytical representations of the past.

The role of narratives is sometimes devalued in history educational theory (Barton & Levstik, 2004). However, many studies lend support to the belief held by many teachers (Bage, 2012), namely, that students' interest in history is often enhanced by an engagement with narratives (e.g. Levstik, 1986). Given the interest that students and educators alike allocate to narratives, its role, both history educational research and genre-based instructional approaches, might be undervalued. In SFL-informed genre descriptions, an assumption is often made about a genre 'learning pathway', along which students advance from narrative-like genres, close to the discourse of everyday experiences, to arguing genres, where a more abstract and analytical understanding of the world is enabled (e.g. Christie & Derewianka, 2008). Though genre-based pedagogies are not devaluing narratives as such, the positioning of 'the narrative' in contrast to 'the analytic' along genre developmental trajectories has the unnecessarily troublesome implication that narrative and analytical representations of the past are mutually exclusive. The historical recount typology should be seen as an effort to identify the productive role narratives have for historical understanding.

The framework proposed in the present paper provides a starting point for examining how narrative and analytical representations of the past interplay in educational history texts. Recent work on the range of voices, such as the 'surveyor voice', in the historical recount genre (Myskow, 2017) provides a tool for further examination of variations within genres. For an even

more fine-grained analysis of the narrative-analytical interplay, the notion of ‘coupling’ (Zappavigna et al., 2008) of ideational and evaluative resources represents a potentially productive extension of the history-text analysis framework suggested in this article (see, e.g. Hao & Humphrey, 2009 for an example from science texts).

The analysis has been primarily concerned with a specific topical context, which raises questions about the generalizability of the analysis. It is important to bear in mind that school texts, including history texts, are used in a situated context. In other words, texts, as encountered by students in actual practice are, inevitably, concerned with a specific ‘something’. Genres are bound to be ‘tinged’ by the specific educational context in which they are found (Bawarshi & Reiff, 2010). If descriptions of genres are too generalized, they run the risk of being removed from actual classroom practice. I would argue, however, that the historical recount typology I propose, based on texts about Colonization events, reflects a fairly general pattern of history texts; using narrative elements to enhance students’ historical understanding seems intuitive (Barton & Levstik, 2004; Eggins et al., 1993).

The extent to which the proposed typology is generalizable outside its immediate context would be well worth further pursuit in genre research. Considering the increasingly globalized and multi-cultural classroom settings (Guzmán Johannessen, 2019), such an analysis would most likely need to take into account how different perspectives and voices in the classroom might enhance or challenge evaluations of historical events and what the ‘stories of history’ are intended to tell. In short, a fuller understanding of narrative-analytical interplay in genre subtypes could productively inform instructional planning, curriculum design, and assessment of students’ written texts as well as telling us more about what history is about.

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Transcript 1. Example text, extract from item E4 (see Table 2).

[Heading] Magellan and the first circumnavigation of the Earth (+REAC)	Stage: Abstract
Fernando Magellan was the person who led the sea expedition that first sailed around the world. (+REAC) (+NORM, +CAP; +TEN). But only 18 of the 265 sailors survived (-AFFECT) the long voyage. (+REAC);	The <i>historical uniqueness</i> acknowledged Attitudinal outcome: Magellan a persistent and competent person Material outcome: insecurity about the dangerous journey
[Subheading] No one had yet found the sea route west to Asia (+REAC)	The historical uniqueness reinforced
Fernando Magellan (1480–1521) was a wealthy Portuguese navigator and warrior who had participated in voyages (+CAP) to India in the early 16th century. He also founded a Portuguese colony in the Moluccas (+CAP), or the Spice Islands as they were called.	Stage: Background
At the age of 40 he returned to Portugal. Now he had decided (mental process) to find the sea route west to the Spice Islands (+TEN). Magellan was convinced (mental process) that there was a passageway south of the American mainland. Among other things, he had knowledge of (+CAP) of secret Portuguese maps (+AFFECT) indicating that there would be a connection between the Atlantic and the Pacific Ocean in South America. But because the Portuguese were not interested in the plan, Magellan was forced to turn to King Charles V, who was the ruler of Spain (+TEN)	Magellan is established as the main character; Attitudinal outcome: Magellan is an able and experienced person Intrusion of Magellan’s thoughts: the reader is invited to ‘take part’ in his plans, Magellan’s persistence is highlighted (attitudinal outcome) Material outcome: ‘secrecy’ invoking excitement Attitudinal outcome: Magellan persists when encountering obstacles
Spain was interested in expanding its trade relations to find a sea route west from its colonies in South America to Asia.	

(Continued)

Transcript 1. (Continued).

[Subheading] A deadly (-AFFECT) journey

On 20 September 1519, Magellan departed from Spain with five small ships. Like many other commanders (+CAP), Magellan kept the true objective of the trip a secret to his crew members, because he thought (mental process) they would then not dare to join the trip (-AFFECT).

Finally, the vessels arrived at **Patagonia (southern South America)** where the crew wintered. **Here**, Magellan had to fight with force (-AFFECT) a rebellion from one of his subordinate captains (-AFFECT).
[Parts of text omitted]

On 6 March 1521, they reached **the Marianas. After that**, the trip went **to the Philippines. On the island of Cebu**, Magellan established trade relations (+CAP) with the islanders and converted some chiefs to Christianity (+CAP). To help (+PROP) the ruler of Cebu, Magellan offered (+PROP) to attack the neighbouring island of Mactan. **On 27 April 1521**, he made landfall on the island of Mactan with 48 men where they met 1,500 people (+CAP). Magellan was killed after a warrior among the islanders hit him with a spear in his chest (-AFFECT).

[Subheading] The expedition succeeded but at a high price (-AFFECT)

Of Magellan's fleet of five ships, only the ship Victoria reached past the southern tip of Africa and back home to Spain in 1522. By then the expedition had been going on for almost three years. Of Magellan's original crew of 265, only 18 completed (-AFFECT) the first world circumnavigation of the Earth and returned to Spain. (+REAC)

Material outcome: Dangers of the journey

Stage: Record of events Succeeding events. The stage shift is signalled by circumstances of time/place, often as marked themes (these have been **highlighted** in the text). Focus on Magellan as a resourceful leader of the expedition, and the reader is invited to share his thoughts (intruded via mental processes). The perils of the voyage are frequently noted (coded with -AFFECT), adding to Magellan's capacity as a leader.

Attitudinal outcome: Magellan is presented as resolute, helpful, and competent, who also fights against overwhelming odds.

Material outcome (-AFFECT); dramatic events are detailed

Material outcome: Dangers reinforced

The final paragraph contains fewer narrative elements (since the 'protagonist' has died). The danger of the journey is reiterated. The text ends with a reinforcement of historical uniqueness

Transcript 2. Historical recount type 2, extract from item E5.

Vasco da Gama was a Portuguese seafarer who went down in history as the first person to travel by sea from Europe to Asia (+REAC)
[parts of the text omitted]

Da Gama had not intended to follow the coast of Africa, instead he planned to sail straight across the Atlantic and then steer towards Cape of Good Hope.

The Europeans had thus established a connection at sea with India. Vasco da Gama's accomplishment was to have enormous significance for European trade with Asia (+VAL)

During the voyage, severe storms were encountered.
[text continues]

Abstract

The historical uniqueness of the event is acknowledged

Record of events Mental processes (intended, planned) intruding participants' thoughts

Comment The historical implications of the event is acknowledged

Record of events (continued)

Transcript 3. Extract from item F2.

The 16th century was the century of exploration. European adventurers sailed into the unknown. Their main goal was to get rich—fast. In distant lands, they plundered tons of gold and silver. And they made fortunes on furs, flowers, and exotic spices. The sailors became businessmen, and the businessmen became immensely rich. Their methods were theft, fraud, and murder. Pirates, kings, and conquerors laid the foundation for capitalism. This was the era of plunder.

Transcript 4. Extract from item T1.

Christopher Columbus was born in the Italian port city of Genoa in 1451. In many ways, he can be seen as typical of the Renaissance, with its optimism and willingness to invest in new ideas.

In the late 15th and early 16th centuries, he and other European seafarers made a series of voyages of discovery that opened new routes for trade across the seas. Europe came to control these new trade routes for many hundreds of years.

Columbus wanted to sail westward from Europe to find a sea route to India and China. In this way, he was hoping to open new trade routes across the seas.

With the explorations, European colonialism begins, that is, a country subjugates other countries and territories. The first thing Columbus did when he landed on an island in the Caribbean was to take possession of the island in the name of Spain.

Columbus did not think, even for one second, that the islanders themselves might have any right to the island where they lived

Note

1. Unfortunately, from the point of view represented by my analytical framework, Martin and White (2005) use the word 'unique' to characterize the valuation (VAL) category. It should be noted that, in the present paper, 'uniqueness' is tied to REAC, not to VAL.

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