

Symposium Genredidactiek/ Genre pedagogy

Verslag / Report
Den Dolder,
31 augustus en
1 september 2010



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Voorwoord

Wat zijn specifieke kenmerken van de verschillende vaktalen die de leerlingen in het voortgezet onderwijs krijgen voorgeschoteld? Hoe krijgen we daar beter zicht op en hoe kunnen docenten leerlingen beter helpen met die vaktalen om te gaan? Op zoek naar antwoorden op deze vragen en naar nieuwe perspectieven voor taalgericht vakonderwijs is binnen het Platform Taalgericht Vakonderwijs op 31 augustus en 1 september 2010 een symposium gehouden om te leren van onderzoek en ervaringen uit Australië en Zweden.

Vanuit een functionele linguïstiek is op basis van onderzoek naar vakteksten (hoe de taalregisters van de vakken gerealiseerd worden in vakspecifieke genres) ervaring opgedaan met een in Australië ontwikkelde 'Onderwijsleercirkel'. Daarmee krijgen leerlingen en leerkrachten van primair tot hoger onderwijs meer greep op kenmerken van de teksten.

De – Engelstalige – presentaties van de uitgenodigde experts zijn net als de introductie van Maaïke Hajer terug te zien als een zogenoemde 'weblecture' via de website van het lectoraat [Lesgeven in een multiculturele school](#).

Het betreft de volgende presentaties:

- Maaïke Hajer, Lector Lesgeven in de multiculturele school, Hogeschool Utrecht, Voorzitter Platform Taalgericht Vakonderwijs.
[Introduction to the conference on genre pedagogy](#) (13:39)
- Mariana Sellgren, Stockholm University (Sweden).
[Introduction to the basics of genre pedagogy](#) (47:13)
- Pauline Gibbons, University of Technology, Sidney (Australia).
[Scaffolding language and subject learning through interaction](#) (44:38)
- Mikael Olofsson, Stockholm University (Sweden).
[Strategies for implementing genre pedagogy in a new national context: Swedish experiences](#) (44:42)

Elk van deze presentaties was aanleiding voor een grote hoeveelheid vragen van de symposiumdeelnemers. Daarop hebben de inleiders uitvoerig gereageerd. In dit verslag treft u in hoofdstuk 1 de samenvatting van de presentaties, de vragen en een indruk van de discussie met de inleiders. Het hoofdstuk sluit af met een ter plekke gegeven 'Summing up' met medewerking van drie deelnemers van het Platform Taalgericht Vakonderwijs.

In de ochtend van de tweede symposiumdag (1 september) hebben leden van het Platform Taalgericht Vakonderwijs met enkele andere geïnteresseerden op basis van de buitenlandse presentaties besproken wat zij in de Nederlandse (en Vlaamse) context met de aanpak van genredidactiek zouden kunnen en willen doen. Die discussie is in het tweede hoofdstuk van dit verslag vastgelegd.

1. Verslag van de eerste dag, 31 augustus 2010

1.1 Introduction to the conference on genre pedagogy

Maaïke Hajer, Utrecht University of applied sciences

Genre pedagogy, a new perspective on content based instruction, is the name of this symposium held in Den Dolder in the Netherlands late August 2010. In this introduction, Maaïke Hajer briefly explains why this conference was organized and introduces three international guests that gave a presentation.

Maaïke Hajer is chair of the organization *Platform Taalgericht Vakonderwijs*, which organized the conference. This Platform consists of a group of about 15 organizations. The last ten years, it has promoted teaching approaches in content areas in upper primary and secondary schools in the Netherlands in order to help learners be more successful in school. About 40 people from these organizations, teachers, researchers, teacher trainers, curriculum developers, school advisors attended the conference.

The main questions we discussed, was how a school deals with language policy. Which academic language skills, that are needed to be successful in content areas, are included in the language curriculum, second language curriculum, the language arts curriculum in a way that the bridge is built to learn through the content areas, each with a different type of language instruction?

Maaïke Hajer says that it is very well possible to include a number of insights in language development in content area teaching. Content area teachers can play an important role by using these insights and didactic approaches in language teaching. This results in high quality content area teaching.

The *Platform Taalgericht Vakonderwijs* has worked on this type of content based language instruction for several years and has written some publications on it. Yet, there are still many questions unanswered about how to include language development in specific content areas. The language of history differs from the language of mathematics. In projects, within a content area, the *Platform Taalgericht Vakonderwijs* aimed to complete the puzzle, but instead found themselves in a jigsaw between the form of language (the syntactic structure), the function of language (what you do) and the meaning of language.

Together with language specialists and subject teachers/experts, the *Platform Taalgericht Vakonderwijs* tried to develop prototypical materials for specific content areas, looking for the language of biology, technology etc. The results, the materials, we published on www.taalgerichtvakonderwijs.nl, also in order to promote language development as an integral part of a subject.

Working with these materials in the classroom, the *Platform Taalgericht Vakonderwijs* found that there are still a number of questions to be answered:

- How to strengthen the didactic approaches in the classroom?
- What language to learn in a series of lessons requires a specification of language objectives?
- Because without these objectives, it is very hard for teachers to provide feedback.

New inspiration was needed, trying to find answers to the questions:

- How to build bridges between daily language and academic language in the classroom.
- How to get a grip on the differences between subjects.
- How to relate written to oral language, reading, talking, writing and listening ... about content in the course of a series of lessons.

They found new inspiration in the United States and they came across genre pedagogy in Sweden, which looks like what we in the Netherlands call *Taalgericht Vakonderwijs*. Maaïke explains that Genre pedagogy, which is based on Systemic Functional Linguistics, finds its origin in Australia. After several visits to Sweden, they felt the need to learn more about this approach, which is why this conference was organized.

This conference hopefully provides the answers to the following questions:

1. What is the theoretical background of genre pedagogy?
2. How is written and oral language development connected to the so called 'teaching and learning cycle'?
3. What does teaching involve and how do teachers provide feedback on oral and written language.
4. And why did Sweden embrace genre pedagogy?
5. What adaptations were needed?
6. What are their experiences so far?

With these questions in mind, the *Platform Taalgericht Vakonderwijs* organized this symposium in late August 2010.

Maaïke continues by introducing three guests:

Mariana Sellgren of the Centre for Bilingualism at Stockholm University. She is an upper primary teacher who works with genre pedagogy in her own classroom and she also has done research in her own classroom and written a thesis on genre pedagogy.

Maaïke is also happy to introduce Pauline Gibbons, a well-known scholar who has written a lot about scaffolding language and subject learning through interaction. Several books have been translated into Swedish in order to promote this way of scaffolding in Sweden. She works at the University of Technology in Sydney.

And third, Mikael Olofsson works for the National Centre for Swedish as a Second Language at the University of Stockholm. He is involved with adapting genre pedagogy to the Swedish context and the implementation of it in Sweden.

The second day of this symposium, we will spent on discussing the value of genre pedagogy and whether it would be useful in the Dutch context.

We will initiate several projects and if you would like to know more, please contact:

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Maaïke Hajer at maaikehajer@hu.nl

1.2 Introduction to the basics of genre pedagogy

Mariana Sellgren, Stockholm University

Mariana Sellgren starts her presentation by expressing her thanks for the invitation. She hopes to contribute to the dialogue about genre pedagogy in the Dutch context.

In her presentation, she will only be talking about the basic ideas of genre pedagogy, just an introduction, because there is so much to tell about it. She will first give a short background of

genre pedagogy, then explain the definition of 'genre' according to the 'Sydney school', show the major genres of schooling, show some text examples from textbook texts and student texts and finally tell about the teaching and learning cycle by showing the different activities that you can do you in the classroom.

Brief background

Research started in Australia some 30 years ago, when it became obvious that some groups of children didn't succeed in schools. They investigated the literacy needs of students in primary and secondary education. Joan Rothery, Jim Martin and others worked together with teachers, trying out strategies and so on. From that genre theory was developed in Sydney and is therefore called the 'Sydney School'. An important theoretical framework for this genre based approach was Michael Halliday's work on language development and language learning, called Systemic Functional Linguistics (SFL). SFL focuses on the relationship between language in use and the context in which language is being used. Language, context and culture are interrelated. We use language with a purposes and that differs depending on the context. Halliday has taken great interest in language in education, in language learning and development. For a child, schooling is going from concrete words to getting used to more abstract ways of using language.

Genre

Mariana explains that the word 'genre' is a notion that is mainly used in literature and music, but in genre pedagogy we have to rethink that concept a little bit. In the 'Sydney school', Jim Martin has defined genre as a *staged, goal-oriented social process*.

- Social: we participate in genres with other people
- Goal-oriented: we use genres to get things done
- Staged: it usually takes a few steps to reach our goals. (Martin & Rose 2007).

Easier to say is: Genres are how things get done, when language is used to accomplish them (Martin 1985), in the interaction between us.




Subconsciously, we share a notion of different genres in a cultural context. Researchers found that there were a few basic genres to identify in school. These major genres are:

- Recount
- Narrative
- Report
- Procedure
- Explanation
- Argument
- Discussion.

To be able to recognize genres, you have to "think that they have different purposes and different stages". That is the basic principle. See Table 1.

Genre	Purpose	Stages
Recount	Retells a sequence of events, drawing on personal experience	Orientation ^ record of events ^ (personal comment)
Narrative	Entertain, create a sequence of events, opp. to reflect on values	Orientation ^ complication ^ evaluation ^ resolution
Report	Classifies and describes a phenomenon	General statement ^ description
Procedure	Instructs/describes how to do something	Aim ^ materials needed ^ steps
Explanation	Explains and interprets a phenomenon	Phenomenon identification ^ explanation of sequence
Argument / exposition	Argues why a thesis is proposed, with arguments in favour	Thesis ^ arguments ^ reinforcement of thesis
Discussion	Explores an issue from two or more points of view	Issue ^ sides/perspectives ^ position

In table 1, the stages in brackets are optional, the others are obligatory. In Dutch, she continues, it might be (slightly) different. "You will have to find your own way and words for the description of genres".

<p>FIELD – topic or focus of the activity, what is being talked about</p> 	
<p>Commonsense (everyday) Words we all understand</p>	<p>Technical (specialized) Words only 'insiders' understand</p>
<p>TENOR – the people involved in the communication and the relationship between them</p> 	
<p>Informal Equal power Frequent contact High affective involvement</p>	<p>Formal Unequal power Occasional contact Low affective involvement</p>
<p>MODE – role of language (written-spoken) and degree of interactivity and spontaneity</p> 	
<p>Spoken Language as action</p>	<p>Written Language as reflection</p>

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Every child enters school with a functional, everyday language, which can be characterized by the terms on the left in figure 1. Schooling for every child is a journey of moving up to the right end of the continuum. Knowledge over genres is a pathway to schooling.

'Explanation' texts in school

Mariana discusses a few examples of the family of the genre 'explanation'. You can distinguish a sequential explanation, a causal explanation, a factorial explanation and a consequential explanation.

For instance: a text on Digestion shows that it is a sequential explanation by using the words 'first', 'next', 'then' and 'finally' in the text to signal the temporal order. In the text you also see a lot of technical words you normally don't use at the dinner table.

In a text about Sea breezes the causes are realized by the words 'caused by', 'causing', 'because' and 'so'. It is not enough to describe what you see, but also why the things are as they are. In the text you also see some nominalisations, which make the text more dense: 'movements' and 'difference' are words that stand for processes, actions, but by nominalisation you can talk and write about it as things.

The third example of an 'explanation' text is on Woodlands in the south, which looks not too difficult, but the causal relation is more or less hidden. The text begins with the description of a phenomenon (the clearing of woodlands) and then the consequential effects are explained without clear signals.

Another tricky text is an historical account: a text between recount and explain, in history you find texts in which the social purpose is twofold: the record and to explain a historical fact. Abstract vocabulary makes this text difficult: you have to understand that e.g. 'this abuse' and 'this resistance' are referring to complex processes that were described in a few words in the other sentences in the text. 'The guerrilla war' is another example from that text: it stands for a set of processes that took place over time. As Coffin (1997) reformulates: "The Eora people began to fight against the Europeans". First they attacked people, and then they burned crops and houses. They used other guerrilla tactics as well. Typical for more academic language is that a set of events, which would be normally (congruently) be realized as temporal sequences of processes, is compressed into nominal groups.

The teaching and learning cycle

The teaching and learning cycle starts with the very important stage of building the field. If you want to show children how they can write, you have to be sure that they have something to write about. In the second stage, a typical text about the subject is analysed by the whole class: deconstructed. In the third step, the students and the teacher construct a text together (joint construction), and in the fourth stage, students can write independently. During her school career, Mariana explains, this fourth stage was the beginning and the end: you get an assignment to write about a subject and then you get a mark for it with some feedback. After the assignment, you get the information about what you were supposed to do. It is very logical to show and teach students what they need to know or do when writing a text before giving them the assignment.

1. *Building knowledge of the field.* With the focus on content, there are a lot of activities you can undertake with the class. Talk about their experiences, find out pre-knowledge, discussions, brainstorming, hands on tasks, field trips, visuals, videos, etc.
2. *Modelling and deconstruction.* Put a model text on the OHP, read it, discuss the purpose of the text, highlight the stages, identify and focus on the language features of the text, ask students to identify the text genre, cloze activities, etc.
3. *Joint construction.* Using the knowledge about field and genre, using time lines and concept maps, reminding the students about the stages the class, constructing a new text with the teacher as scribe. So students see the process of writing a text.

4. *Independent construction.* Stage four is the opportunity to apply the knowledge about the topic and the skills independently on a slightly different topic. The teacher can scaffold and the students may work in pairs. This phase gives every student a chance to succeed in writing the text.

Questions for the workshop

The questions raised by the audience during this presentation can be grouped around three major points:

1. The concept of genre pedagogy.
2. The teaching of teachers.
3. The (concrete) practice in the classroom.

See below for all questions that were asked.

During the workshop hours, most of the time was spent on the third group of questions. Mariana stressed that the sequence of steps of the teaching and learning cycle is not solid gold. There are many degrees of freedom, as long as you keep the main order in mind. Mini cycles can also be very useful, once you and your students are used to the teaching a learning cycle.

1. *The concept of genre pedagogy*

- How to define a genre? Sequential explanation: first...next...then....finally. These connectives have much in common with a *recount*. What is the difference between these two genres?
- Research on teaching cycle in secondary education? Is that possible in your secondary education system? (In ours, it isn't.)
- Is genre a process?
- It is a wonderful process, but it is time consuming...
- Are the results much better (the written texts) compared to texts before genre pedagogy?
- Discussion: This is a very analytical approach of the writing process. Especially in the joint construction of a text. I can imagine that this sequence doesn't appeal to all learning styles.
- What can genre pedagogy contribute to/ add to the theory of 'writing frames'?
- What are important genres in specific domains? (example texts)
- A lot of children are struggling with reading and have difficulty in understanding texts. Strong focus on *writing* own text. What about independent reading?
- We formulated a new genre when using the teaching and learning cycle for the domain of line graphs (mathematics): 'interpretative description of a line graph'.
 1. Is it possible/acceptable to combine *reasoning* with *describing* within one genre?
 2. Will it make enough sense for pupils to get familiar with this genre just for schooling purposes (no societal purposes are involved with this genre)?
- Why starting with a model text in the T and L cycle – is this interesting for pupils to write a 'new' text that is already there?
- Genres are positioning students. What about self-positioning? (Broadening the borders of a genre?)
- Do we have mixed genres?
- Why make the difference between causal and consequential explanation?
- Is it possible to elaborate the relationships between genres and social practices? I.e. which genres are applied in what social practices? Every social practice = a genre with social rules.

2. *The teaching of teachers*

- How much time is needed to get subject teachers able to work according to these didactics?
- How can you teach teachers to give the most effective feedback on oral and written language?
- Do you think you should learn content teachers to analyse the learning text and present it like a scheme to the children? I mean also as a start for *reading* the text.
 - Could you tell us more about your experience with teachers and how they reacted to the stages in the teaching and learning cycle? Are there stages in teaching this to teachers?

3. *Classroom practice*

- What about teaching genre families during language lessons (instead of subject content lessons)?
- During a teaching and learning cycle, is there one genre in focus, or could there be more genres to be written from a family? In other words, the jointly constructed and analysed genre is written again individually. Maybe, some examples might help.
- How to build a curriculum from primary to secondary on genres?
- How do you use the genre pedagogy in your lessons in primary education?
- How do you make explicit to learners that you can write for different audiences when they might not have experience with different audiences themselves?
- I would like to go deeper into the process of modelling a text. Could you make it more concrete? What does the teacher do?
- Stage 2: modelling and discussion.
 1. Ask students to identify the text genre from a collection of other texts. Why and how?
 2. Time: higher education.
 3. Who teaches the cycle? Who is the teacher (language/content teacher)? What can you ask from a content teacher with respect to language technical aspects?
- Dutch context: role of text writing is less important, not part of central examinations. Takes a lot of time for teachers.
- How does a teacher prepare lessons in terms of SFL?
- How do pupils develop the content of concepts in phase 1 (building the field)?
- Is there experience with a different sequence of this T & L cycle?
- The cycle: 'it takes weeks': how to keep the attention of the pupils?
- Is it possible to start with the independent construction and then work to other ways around? (=inductive)

1.3 Scaffolding language and subject learning through interaction

Pauline Gibbons, University of Technology, Sydney

Pauline Gibbons starts by thanking the organization for inviting her. She loves to be back in Holland and also to meet her friends from Sweden again.

Genre theory started as a way to help students write in schools, it is in fact a way of integrating reading, speaking listening and writing. Her presentation, she explains, is about the part of the spoken language in this process. Her favourite quote comes from Neil Mercer: "it is in the discourse between student and teacher that education happens or fails to happen". You may well or you may not agree with that, but it is the basis on which she has worked.

Scaffolding, she explains, has become a very popular term in Australia as well as in Europe. It has been used in various ways for some time and therefore I want to be specific. Very often students ask their teachers for immediate help and it is important the teacher can provide this kind of instant help. But scaffolding is something else. A definition:

- **temporary** help that assists a learner to move towards new concepts, levels of understanding and new language;

- enables the learner to know **how to do something** so that the learner will be better able to complete a similar task alone;
- **future oriented**: what a learner can do with support today, s/he will be able to do alone tomorrow.

In short: scaffolding sets students up for success, because they get a lot of 'help' before they work on a task on their own.

Here I would like to distinguish between macro- and micro scaffolding. **Macro scaffolding** is how you plan a program, or a 'teaching and learning cycle' with the following four stages:

1. field building (to become familiar with the topic);
2. deconstruction of the genre (to become familiar with the social purpose and language aspects of the genre);
3. joint construction (teacher and students work together, to model process and product of writing);
4. independent writing (for students to produce their own piece of writing in the target genre).

This teaching and learning cycle is a good example of scaffolding. Stages 1 and 2 scaffold the students to be successful in stage 3. And stage 3 enables them to be successful in stage 4. By the time students have to write by themselves they have had a lot of support, which enable them to be successful. If we put up the scaffold first, we call this front-loaded scaffolding. I am going to focus on micro scaffolding: this is what happens during the interaction between teacher and students. Macro scaffolding is planned. Micro scaffolding you cannot plan. It happens naturally between teachers and their students.

The Mode Continuum: from Spoken to Written Language

An important task for the teacher is to help students develop their language on the continuum from spoken language to written language. This mode continuum can be illustrated by a set of 4 texts (spoken or written), recorded in a primary classroom, where children are experimenting with magnets.

Table 2: Example of the mode continuum on magnets

Text 1: (talking while doing)

this... no it doesn't go ... it doesn't move...

try that...

won't work...

these are the best, going really fast...

Text 2: (telling others)

We tried a pin... a pencil sharpener... some iron fillings and a piece of plastic. The magnet didn't attract the pin, but it did attract the pencil sharpener and the iron fillings.

Text 3: (early writing)

Our experiment was to find out what a magnet attracted. We discovered that a magnet attracts some kinds of metal. It attracted the iron fillings, but not the pin. It also did not attract the things that were not metal.

Text 4 (science text book)

A magnet is a piece of metal surrounded by an invisible field of force which attracts any magnetic material within it. Magnetic attraction occurs only between ferrous materials.

At the start of the continuum the language is only to be understood if you were there. Moving up the continuum (text 2 and 3) the language is getting more specific: all the objects in the experiment are specified. In text 4 you notice a very simple grammar ($X = Y$) with a very long noun groups.

Working towards text 4 is important because in there, the language provides the students with the big ideas in the subject matter. They can be recognized as nominalisations: nouns that refer to processes, for instance 'magnetic attraction'. You have to have that language, otherwise you can't learn in that subject.

The point is that the teacher should be aware of this continuum. In most classrooms you come across text 1. Students are doing an experiment, but then immediately they are expected to write about it. It is a big language step from text 1 to text 3. We should give students the opportunity to talk aloud in language that is moving towards written language, to prepare for written language. This text 2 type of language is called **literate spoken language**, meaning that it has elements of written language in it. In the stage of building the field, students should have a lot of opportunities to use this more explicit form of spoken language.

Mode shifting in talk

I want to show you teacher talk that is effective in developing the field; that gives the student an opportunity to rehearse language that is more like written language. The example comes from a primary school. Pupils (second language learners in a mainstream classroom) are experimenting with bar magnets.

Table 3: Effective teacher talk

Pupils	Teacher
	What were your results?
When we put it on one pole ... em faces the other one it doesn't stick, but when we turned the other one around, it sticks together	
	OK can I just clarify something? You've got two magnets? they're in line / when you put the two together
Yes Miss	
	Like that (demonstrating) they are attracted to each other / they stuck to each other / is that right?
(nods)	OK can you then tell me what you had to do next?
When we had em the things the first one like if you put it up in the air like that. The magnets you can feel. Feel the em. That they're not pushing?	
	When you turn the magnets around? you felt that
Pushing and if we use the other side we can't feel pushing	
	OK so when... they were facing one way... they / you felt the magnets attract and stick together / when you turn one of the magnets around you felt it. Repelling. Or pushing away. OK thank you well done Charbel

What the pupil says is not very explicit or accurate. The teacher is actually helping the pupil a lot; a strong way of scaffolding. This is a second language learner who does not know words such as attract and repel. If you analyse this classroom conversation in terms of the mode continuum, you see something interesting is happening.

Table 4: The scaffolding teacher

Pupil	Teacher situation embedded	Teacher every day	Teacher formal
it sticks together			
	like that (demonstrating)		
		they stuck to each other	
			when they were facing one way you felt the magnets attract
		and stick together	
			when you turn one of the magnets around you felt it repelling
		or pushing away	

On the left we see the pupil's contribution to the conversation. In the second column we see 'situation embedded talk', which is like text 1 in the previous example. Next we see the teacher using everyday language (text 2), like stick and push. On the right we see the formal language, the more technical terms like attract and repel (text 3). The teacher repeats what the student has said and then recasts it in more technical terms. The scaffolding that the teacher is doing is in fact going from the spoken towards the written language. Teachers do this automatically, implicitly. If you go into any classroom, you will hear teachers doing just that: demonstrating, using everyday language and modelling the more formal language. But they don't always recognize what they are doing.

Joint construction

I want to move into the third stage of the teaching learning cycle: the stage of joint construction, in which the teacher and the students are writing together. Spoken language (scaffolding) plays an important role here. The example is from a primary classroom. The pupils already read books and fairy tales. They have deconstructed stories with the teacher. They noticed that these stories have an orientation, a number of events, a particular structure and so on. In short: they talked about the genre. For now they have decided to write a story about a witch. We are entering the third stage of the teaching learning cycle and you can see the role of spoken language here.

Table 5: Spoken language in the stage of joint construction

T. So how could we begin?
S1. One day (**T. scribes**)
S2. No, once upon a time (**T. scribes**)
S3. Once upon a time there was a witch.
S4. And she lived in a dark wood.
T. OK, let's try another beginning, to see if we can make it more exciting. Remember this is the Orientation, so what do we need to do here?
S5. Make the person reading it, make them interested.

S6. And they want to go on reading.
 S2. And we give details about who and what and where.
 T. Is there any other way we could start that sentence? Who's got another idea?
 S5. We could say, In a dark wood a witch lived. **(T. scribes underneath previous suggestions)**
 T. Lets read that together.
 All. In a dark wood a witch lived.
 T. How does that sound: In a dark wood a witch lived? Does anyone want to change that a bit?
 S4. There lived a witch.
 T. Let's read it again (T. scribes)
 All. In a dark wood there lived a witch.

The teacher models the process of writing, for instance by rereading, asking how a particular phrase sounds, looking for alternative options that fit the purpose of the Orientation better and so on. The discussion about this first sentence continues even longer and the pupils love to do this. This is certainly possible in a secondary classroom as well with other genres, like arguments, science reports and so on. This kind of modelling (scaffolding) is not just showing what a story looks like (the product), but also how you go about as a writer (the process).

Through scaffold teacher-student talk, the stage of Joint Construction:

- models the process of writing;
- co-constructs a model of the focus genre;
- is a context for talk ABOUT language in the context of USING language.

Teachers as well as students were using words like Orientation, time connectives (first, then, next, after). They were talking about language as something that is constructed. Together they were developing a language about language. To me this is teaching grammar. It's just that it has been done in context.

Why focus on spoken language?

Pauline Gibbons gives four reasons to focus on spoken language in the classroom:

- Because we develop ideas and concepts, and collaboratively solve problems and find solutions, through spoken language (building the field).
- Because by listening to what students say, teachers can learn how they are thinking and reasoning.
- Because spoken language is the route to written language and subject literacy (mode continuum).
- Because the way those students are spoken to, and about, constructs how they see themselves as learners.

Questions on scaffolding language and subject learning through interaction

Gibbons' lecture raised a lot of questions on various topics. We specified six of these topics.

Mode continuum

- How do you teach literate spoken language? How do teachers of different subjects react?
- Literate spoken language: which genres are convenient here? Movement from spoken language to written language.
- I like to learn more about the route from spoken to written language.
- Example of the magnets: teacher uses different forms of language, academic knowledge, students are not using it. How to promote students' use of more academic language?

- Academic to everyday. Big concepts in a subject in text books (long noun groups) have to be brought back to contexts for students, as they have to use them as a source for their knowledge. Can you use 'genre pedagogy' also for that? As to put it 'joint analysis'?
- I see very often written students' texts after some experiments done, that are really denser than the original spoken language.
- Your 'everyday' to 'academic' three texts: were these texts observed writing by children, or were they constructed by you as an example.

Talking about language (grammar)

- What language terms you use to talk about language?
- Joint construction = talking about language; teaching grammar?
- Joint construction, is that most of the time about the mode, or is tenor a point of discussion too?
- Developing meta-linguistic knowledge: are students able/capable to do this? How?
- Introducing the words for the stages in genres to young pupils: isn't that very abstract? How do you avoid that?
- You didn't seem to be using a lot of grammar jargon in your examples of classroom joint construction. In teacher training would you be more explicit in your talking about language, for instance by using words such as verb, noun, or even nominalization?

Training the teachers

- How can teachers learn scaffolding techniques and understand its value.
- How do you instruct/inform teachers about scaffolding?
- How do we make teachers aware of the implicit things they do in scaffolding?
- How can we teach teachers this way of scaffolding? How can we scaffold our teachers?
- This genre pedagogy looks a great way to scaffold students toward more cognitive and academic proficiency. But how to get subject teachers (not linguistics or language teachers) to learn this?
- How can subject teachers give feedback on language?
- Are all subject teachers able to scaffold their pupils without proper training? In Holland most teachers are not well educated at that point in teacher training.
- How do teachers in other countries handle this way of talking with a class as in the Netherlands teachers only read text in the text books because they are not sure about their own knowledge of subjects (especially in physics, biology, technology).
- In the Netherlands interactive skills of teachers are not well developed – in teachers and students. What are the experiences in Sweden/Australia?
- Could you tell us more about how you teach this to teachers? In what kind of setting have you used this?

Subject learning

- How do you think that talking/discussing & writing contribute to conceptual development – are you looking for it or not?
- What would be an efficient approach to teach subject-specific vocabulary (oral and written)?
- Goal of scaffolding: learning the language (L2) or learning about academic language?
- When trying to use the teaching and learning cycle in mathematics education we experienced difficulty in keeping the children on track and for them to feel confident enough to do suggestions within the joint construction phase. How to best prepare this phase?

Teaching writing by rules

- In my experience, children in Primary school are sometimes 'blocked' in their thinking when confronted with rules and models in writing a text. They follow the rules or the model without thinking about their function. Do you recognize this effect and how to handle it?
- Re: front-loaded scaffolding. The comparison with how we learned to write ourselves (I'm 55 years old now): isn't that about the non-existing criteria for making the text. My feeling is that scaffolding is not about criteria and judgment but about interaction between teachers and student about how the student could act, not should act. So, positive pedagogy, not critical assessment.

More examples from research

- Do you have examples of scaffolding in secondary education (writing economics)?
- Examples of scaffolds (frames) to help students give a presentation, participate in a debate.
- Do you have examples from higher education, or secondary school?
- Do pupils in secondary schools like to construct all genres?
- Are there yet effect studies on genre pedagogy?
- Can the teaching and learning cycle be used in 30 minutes instead of many weeks?

Competing developments in education

- When working with a multilingual class that is not used to speak/discuss/reason out loud, what suggestions would you do in order to realize the change in social norms needed?
- Most examples refer to discovery learning. That isn't the regular practice in secondary education. What are the possibilities and/or results in lessons with teachers who prefer a more traditional way of teaching (more deductive)?
- You indicated in your lecture that talking with the students (being interactive) is good for:
 1. Developing ideas, solving a problem.
 2. The teacher can follow the learning process of the student.
 3. You can give scaffolding for going from spoken to written language.
 4. You give the student the opportunity to build an image of him/herself as a learner.Nowadays it is seen as progressive letting the student (12-13) working with his/her own laptop, most of the times individually, working on his own questions, in his own tempo. Which of the four elements (indicated above) are lost when working in this way? Which argument can be placed in a discussion about introducing laptops – as described above?
- My experience is that many teachers use IRF as "window dressing" without really listening to the pupils' answer. Sometimes it seems the answer of the pupil is irrelevant. Do you agree?
- Do you think that Dutch 'exam-makers' should give writing tasks also in the exams? (As now some teachers say: they don't have to write, so why should I teach it to them?)

Discussion with Pauline Gibbons

After the questions were taken in and briefly been read, we had a discussion with Pauline Gibbons on the following three topics:

- Training the teachers
- Understanding the genre pedagogy
- Using meta language.

Training the teachers

Many questions were on the topic of how to train the teachers. The Australian experience shows us that it is a mistake to start with theory of language, including concepts as field, tenor and mode. Pauline prefers to start with asking teachers about their concerns and needs for help. It is very likely that teachers eventually come up with the writing problems of their students. The teacher trainer can then move forward by asking:

"What kind of writing do you ask from your students?"

"Can you show me a good example of such writing?"

"What makes this writing successful?"

Once these kinds of questions are part of the teachers training, teachers become aware of the language of their subjects. Thinking and talking about nominalizations and noun groups becomes than a useful activity for teachers of any subject, even mathematics. Be aware that it takes a long period to convince math's teachers that also their subject is language based.

As a next step in this teachers training, you can examine student writings. Teachers tend to be vague in their comments: "This is just not exactly what I had expected." See to it that the strong and weak aspects of the student's text are made explicit. Define the gaps between the student's text and a text model and outline the learning process to reach that model text.

Examining textbooks is another important issue. In many subjects these books are the core of the curriculum. At the same time subject teachers experience the student's (lack of) ability to read as a major problem. Literacy should be seen as part of the subject. Teachers should become aware that reading the textbook is at the end of a learning activity. First students must become familiar with the content, with the words and concepts, with the text genres.

Last but not least the interactive (verbal) skills of the teacher should be examined and improved. Most teachers see verbal instruction as an important aspect of their profession. They don't believe in extreme forms of constructivism in which the independent learning student has the full focus. Teaching in dialogue with their students does not only satisfy teachers, it raises also serious problems. How do you realize mode shifting? How do you get the students from spoken language to written or academic language?

On this issue Pauline introduces a strong metaphor: the Janus Head. One side of the teacher is paying attention to the words and phrases the student bring with them. He has to listen very carefully to these words. The other side is focused on the curriculum, on the words and phrases that are needed to talk about the subject matter. The teacher should be aware of the discrepancy between these two languages and know how to mediate, how to scaffold the student in using the subject language.

Understanding the genre pedagogy

The genre pedagogy is based at a large scale research (Martin ea.) on writing skills in schools with 95% ESL-students (English as a Second Language). The texts that were written were mainly narratives with a very simple structure (than...and then...and then). In higher grades the text became longer, but did not improve on other aspects. The teachers were trained to focus on genre; for instance, they learned to conduct the phase of joint construction with their students. After this intervention the writing abilities of the students improved remarkably. Since the outcome of this research the genre pedagogy has gained influence. But it has never been used as a recipe. It should be seen as a framework for better writing education. And the idea of genres can also help in understanding the nature of textbooks. In textbooks you come across various genres (narrative, report, argument etc.).

The genre approach is not prescriptive (a set of rules) but descriptive. Within the subjects it helps to clarify how subject texts look like. Within a number of subjects, like history, science, economics a large amount of texts (chosen by subject teachers) have been analysed. Because of this large corpus of analysed texts, we have a pretty accurate picture of the way genres are used in various subjects.

The genre approach and vocabulary expansion can perfectly go together as long as word learning is not seen as a separate activity. Vocabulary should always been thought in context and for a specific purpose. For example in joint construction the teacher can ask: "Can you think of another word for...?" Vocabulary always starts with a text or in a context.

In a school context it seems appropriate to learn genres (for instance in language lessons) and then use them (for instance in subject lessons). This is a mistake. Students learn a genre within a meaningful context. A genre is learnt by practicing it throughout life.

Genre pedagogy is not the same as discovery learning. It focuses on explicit teaching, to help students being successful in specific learning tasks. It aims at all students, not only at ESL-students. It has its roots in Vygotsky's theory: learning as a social interactive activity in which students and teachers cooperate.

Using meta language

Talking about language is essential in the genre approach to reading and writing. The different genres have their own name (narrative, argument, report etc.) and the linguistic features of genres should be made explicit. The Australian experience learns that even young pupils can talk about language in that way. Pauline refers to a primary school pupils who had written a report on koalas. A school visitor gave a positive comment: "That's a lovely story." One of the pupils reacted with: "That's not a story, it is a report."

Language features as time connectives can also be taught, as long as they are presented in context.

1.4 Strategies for implementing genre pedagogy in a new national context

Mikael Olafsson, National Centre of Swedish as a Second language

Mikael Olafsson starts by thanking Maaike Hajer en Theun Meestringa for being invited for this conference. He will tell about the projects and strategies involved when implementing genre pedagogy in the Swedish context. Although they started in 2004 in Sweden, they find themselves at the beginning stages. Sometimes, this process was difficult, but it has also been very inspiring and exciting.

Mikael first shows an overview of the presentation:

- Clarify the role and position of the National Centre of Swedish as a Second language
- Swedish school context
- Implementation of genre pedagogy in Sweden
- Key factors
- Work in progress.

National Centre of Swedish as a Second language

Mikael works for the national resource and development centre that supports the development of Swedish as a second language for all school levels, which, since 1999, has been one of the eight national centres commissioned by the Swedish government. Its principal aims are:

- Serve as a link between researchers, educators and society at large
- Clarify significance and role of the subject 'Swedish as a second language' in teacher training
- Spread knowledge and awareness of the special learning processes involved in acquiring a second language
- Endorse teaching methods which support linguistic and cognitive development.

The NC does this by organizing seminars for educators and researchers, by taking initiatives in the development of teacher networks, by organizing symposiums and conferences and by doing projects at schools.

Swedish school context

Since 1980's, Swedish education is more progressive characterized by:

- The teacher as a facilitator, not merely an expert;
- The student's voice central, working from their own words and experiences;
- Little explicit grammar teaching.

The National curriculum and syllabuses reflect the focus on:

- Teacher autonomy, there is a great amount of freedom. The texts express a confidence that the teachers are able to decide on what and how to learn. They are seen as professionals.
- The goals and objectives are general, content-based and skills-based and at this point, only few specific language goals. In the new syllabuses, he believes the language goals will be more explicit.

In Sweden 18 percent of the students come from a foreign background, speaking 140 different native languages. Arabic speaking is the biggest group. As a group, they show lower results compared to students with Swedish as a first language. There is a lively debate about how to reduce the difference.

First acquaintance with genre pedagogy

A study of Thomas and Collier (1997) on bilingual students in North America, shows that language minority students become more successful when there is a joint effort of L1 and L2 instruction, academic and cognitive development in L1 and L2, combined with good sociocultural support. Sweden was struggling with the academic and cognitive development in L1 and L2, working with subject teacher, when they came across Pauline Gibbons book 'Scaffolding Language, Scaffolding Learning' (2002).

Several experts on Swedish as L2 were already familiar with her work and this book made them realise that it could well bridge the gap between where they were and where they wanted to be. The book is based on a socio-cultural perspective on learning (Vygotsky). It involves teachers of all subjects, integrates language and content and is meant for ESL-students in the mainstream classroom.

In it, you will find a theoretical perspective as well as teaching and learning activities.

The 'big new thing' for us in the book, Mikael explains, is a theoretical view on language and language proficiency. Systemic Functional Linguistics (SFL Halliday). This theory combined with the genre theory resulted in a new perspective on language learning, called genre pedagogy. It provides a more systematic approach of the development of academic language skills.

The National Centre recognized the potential of the book and started to plan their activities based on it.

Implementing genre pedagogy

Step 1: Finding cooperation and getting support

The work started by finding co-operators. Apart from NC, the Universities of Stockholm and Gothenburg were involved as well as The Multilingual Research Centre and the Teacher Training in Malmo. Together they formed a network and wrote an application for grants for the National Agency of School Development. The concept was appreciated, approved, and resulted in support of the NASD.

Step 2: Gain knowledge of SFL and genre pedagogy

The University of Gothenburg was asked to design a course for the experts involved on an advanced level: SFL & the language of schooling. This course convinced them even more that genre pedagogy was the 'right way to go'. Also, an explorative research project was carried out on language and subject content in which some of the activities were tried with the help of teachers.

An important step was the assignment given to John Polias, an international consultant from Australia in language and literacy. He offered a course for tutor trainers in language and literacy 'Classroom applications of functional grammar'. Fifteen people were trained in a week time. Finally, two conferences were organized with international speakers for teachers in order to make them more familiar with the concept (Gothenburg 2006, Stockholm 2009).

Step 3: Recruiting course leaders (2007 onwards)

With this basic knowledge and understanding of genre pedagogy, the concept needed to be spread to more people to work with it. The NC recruited and trained 15 course leaders for leading and developing courses for teachers (on-line and at the workplace). They selected the best teachers and took geographical spreading into account (selected teachers from Haparanda in the north of Sweden to Malmo in the south). Other criteria were that they should be educated in Swedish as a second language, have experience in SLA teaching and that they would be experienced in coaching. It turned out that they were all women.

Step 4: Training of the course leaders and developing the course

To start with a 2 x 2 day-seminar with lectures was offered based on Pauline's book, SFL and genre pedagogy. Together with the teachers, they designed the course and developed a course description. They trained 33 groups of teachers from Haparanda to Malmo. Because the course leaders lived in the area where the teachers were trained, they also served as a daily resource, also on-line.

Step 5: The course Scaffolding Language, Scaffolding Learning

Pauline's book in English, the decision was made – with the help of the publisher Hallgren & Fallgren - to translate it into Swedish. This was a very successful step. The course lasted 28 weeks, 6 to 7 seminars (1 chapter per seminar), from November until May.

In between the seminars, the teachers tried the activities in their own classroom and discussed their experiences on-line and face to face with their course leaders.

First they trained the SSL teachers and in 2008/2009, more and more subject teachers were trained. The SSL teachers served as a bridge to their colleagues in other subjects, many of whom participated in the second year 2009/2010. For the subject teachers, not being familiar with language learning, it was quite demanding. They need more literature and more support. The NC aims to offer more specific courses for subject teachers and would like to provide on-line help in the future.

At this point 650 teachers completed the course. The course was evaluated and 96 percent "good" or "very good" and "very useful in my practice."

In figure 2, you will find an overview of all the activities involved at national level.

- Red stands for the activities with which they gained knowledge
- Green for theory
- Orange stands for activities that involved teachers
- Yellow are the courses.

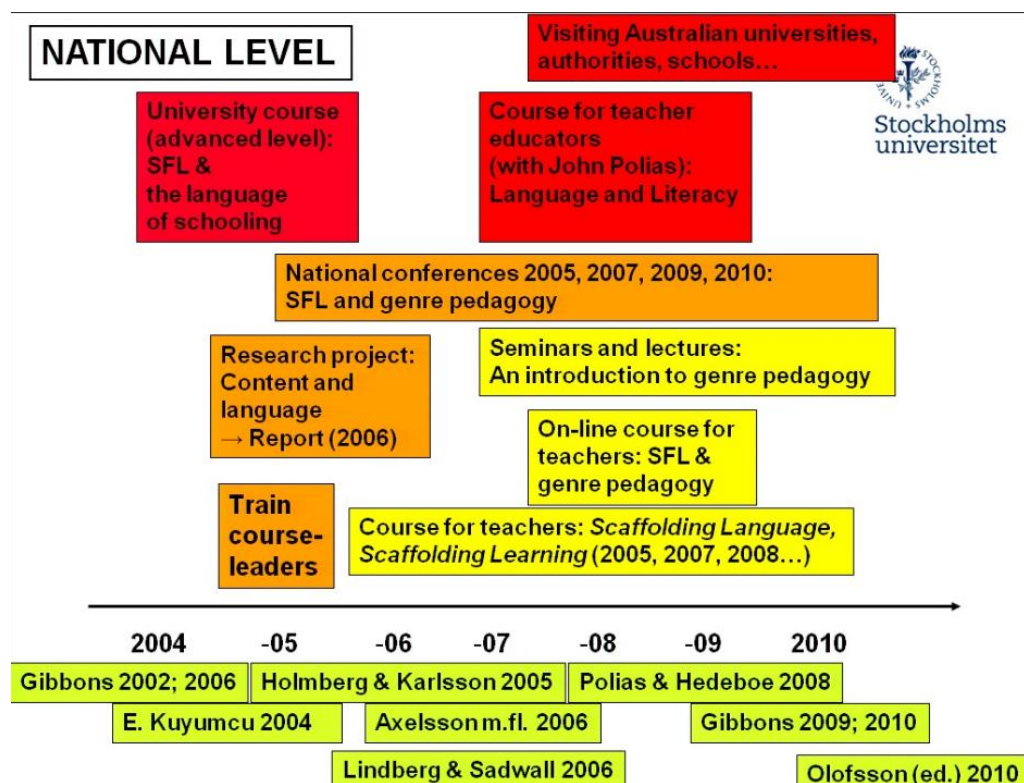


Figure 2: Overview of activities introducing genre pedagogy in Sweden

Mikael sums up the key factors for success in Sweden, which starts with:

- A strong basis of support from agencies, universities and research centres;
- The course with John Polias, which was hands-on;
- Recruiting and educating course leaders;
- Courses at the workplace, course leaders coming to their schools;
- Starting with teachers that are already interested and knowledgeable (SSL teachers);
- Inviting international researchers (Pauline Gibbons, John Polias, Jim Martin, David Rose etc.);
- Translating international literature into Swedish. Literature on scaffolding and SFL was translated into Swedish (9 books were translated).

The challenges he sees ahead are:

- Adopting a new way of thinking, a new language approach, because it needs a lot of time to become familiar with it;
- How to reach the subject teachers, what level of language is needed;
- The role of language in the teacher training programmes, which is still neglected ...

Implementing genre pedagogy is work in progress, Mikael concludes:

- There are on-going courses for teachers;
- There is continuous instruction tutoring in schools;
- Adult education is also interested in Genre pedagogy;
- There are about 10 PhD-theses on SFL/genre pedagogy in Sweden.

Priorities are the need to develop teaching materials together with the subject teachers and to start research projects to get more examples from the Swedish school context.

Questions posed to Mikael Olofsson

- What were the main points of discussion in the teacher groups?
- What kinds of questions are investigated in the theses?
- Can you tell more about the research results of the courses? How satisfied were the teachers? Did you observe their teaching after the course?
- The evaluation results of the courses are very good. But...what is the effect a year or two years after the course? What do you know of the implementation in the classroom? Are teachers still using what they have learned during the course?
- In primary education are there subject teachers?
- What about the government – who/what convinced them to support?
- How do you deal with time, as this genre didactics will take a lot of time in the subject lessons? Here, in primary education teachers will spend 30-60 minutes a week for natural sciences. How do teachers react on this phenomenon?
- The dissemination, implementation sounds like a success story. Apart from the content, how was this achieved? What is the policy on professionalising in Sweden? Can teachers choose? How the funding is organized?
- If you could do the implementation a second time, what would you do in another way? E.g. change the steps or...
- How to deal with subject teachers?
- Did the subject teachers also think the course 'was very useful in my practice'?
- Are the teachers who took the course being followed in their teaching? And what are the results?
- What kind of strategies/approaches do you use to make subject teachers aware of the language they use – and to develop materials?
- To what extent can the teachers' attitude towards professionalization be considered crucial? I do not reckon the Netherlands to have such a tradition in professionalization, I wonder what other conditions should be met in order to make implementation a success in the Netherlands.
- Have you seen genre pedagogy working adequately in all school subjects (for instance mathematics)?
- How did you reach 650 teachers? (School boards? Individual choice by the teacher or policy – forced to follow the course?)
- Can we have access to the online course SFL and genre pedagogy?
- Are there networks on genre pedagogy in Sweden? Participants? Organisation?
- Is the course not being given anymore (after 2008-2009)? If yes: why?
- Networks: local or national or both? Are those networks self-supporting or not?
- Can you elaborate on the learning process and experience of the content teachers?
- Who financed this plan? What did it cost?
- Do the trained subject teachers support the development of genre pedagogy in subject teaching?
- Genre pedagogy in adult education: how & what?

- How did you reach the subject teachers in the second year of the course for teachers?
- Why only second language teachers as course leaders? Why not organized around different subjects? Genres are so subject oriented.
- Can you tell me more about the results of the course on subject teachers (effect in the classroom)?
- What does John Polias cost?
- In the Netherlands we don't have second language teachers anymore. As I understand from your presentation these teachers play a crucial role in the implementation. What could you advise us to do in the Dutch context?
- Define: who are the experts in L2 school; address them, they can be bridges.
- Do questions reach you/NC from schools?
- Is there any description of teacher competences required in genre..? Course objectives (what to know...).
- What should course leaders know, be able to?
- What about content specialists in designing the course?
- What in your opinion is the key concept of SFL/genre pedagogy that makes it so promising and attractive for second language teaching? In opposition or addition to other language education practices?
- Bouwt voort op CBI/SIOP, maar SFL heeft meer systematische werkwijze rond teksten. Geeft holistische benadering.
- How do we collect good examples from the Dutch context?
- Did you find cooperation from the teachers or resistance?
- Project: genres beschrijven in school, zijn anders dan Australië (bv 'exposition' kwam niet veel voor). Vraag leerkrachten om voorbeeldteksten.
- How did you adapt the materials/SFL/genre pedagogy to the Swedish context? In what way does it differ from the Australian context?

In the afternoon sessions, Mikael supplied the following additional information, following the questions above:

Why SFL and genre pedagogy is an inspiring approach

Mikael accounts for his engagement in the work for the last few years. He considers the genre-approach as a way to explicitly focus on academic language in a constructive way. School language is not seen as a trouble source, but as a specific way of using language, that can be demystified for students in a structured way, so that the door to school discourse is opened for them. Academic language is a new language for many learners, so it has to be taught! Mikael also likes the focus on the teacher's role at a micro level, as the scaffolding skills are elaborated explicitly.

Different contexts, different applications of SFL

For many years, Sweden worked on the development of a specific subject 'Swedish as a second language' as the main instrument for immigrant student's language development. The genre-pedagogy was brought to Sweden as a means to take a further step and improve L2-learners success in the mainstream classroom. In another national context, the approach could

be presented differently: the question was raised whether it is wise to focus specifically on the second language learners in the Dutch context. Mikael underlines that SFL originally did not have this focus on L2-learners, but aimed at opening up school discourse for students from working class backgrounds.

Also, different stress can be laid on language skills: writing has another place in Australian schools as compared to the Dutch schools. Here, reading skills are in the core of language policy. The teaching-learning cycle might broaden this perspective, but without paying as much attention to writing as is done in Australia.

As for Sweden, Mikael explains that the sociocultural view on learning is very strong and has influenced all teachers training. SFL and working with the teaching learning cycle fitted well into these ideas. The approach had the 'wind in the back' so to say.

What remains to be done would be to take the step into specific school subjects and involve content teachers. Also, working with genre pedagogy and including scaffolding strategies could be included in the teacher training in future; here work remains to be done.

Mikael recommends including **trainers** who can combine the (second) language perspective and the content perspective and who can build bridges between the content areas. Do not restrict the work to the language curriculum, he advises.

At a school level, he recommends to start with the school management and the pioneering teachers in the team. In Sweden, (second) language teachers were reached in the first stage, but rather quickly they stimulated content teachers from their own schools to also pay attention to genre-characteristics in their subjects. This also happened because the content teachers noticed that learners benefitted from the genre-teaching that they had received in language classes, and that they should promote a transfer from these skills to their content classes.

In seminars scaffolding skills were central focus of attention. The trainer came by once every month (4 hours) to guide the teachers. In between these seminars the teachers carried out assignments and documented their experiences, a.o. by audio taping some talks they had with the students.

A learning process for all

Working with the Australian ideas is a learning process. The ideas are not fixed; everyone has to find out the benefits and restrictions. Enter the process this way, Mikael says. Stay learning and exchanging ideas. And invest in a shared knowledge and understanding and common terminology in your group of experts before turning to the schools.

The field of SFL is a very broad and deep one. It is not necessary to make all content teachers experts in SFL. But teacher trainers could use a John Polias-like course to understand SFL very well. With teachers the focus could be - as a start! - on main categories of genres, their purpose, structure and two features of language use in these genres. In Sweden, it has been very helpful to have basic texts translated into Swedish at an early stage. Also, the provision of Swedish examples of schoolbook texts and genres was useful.

Mikael wrote the following summary of implementation steps taken in Sweden:

Mikael Olofsson 23/08/2010

Implementing genre pedagogy – a summary

Efforts regarding ...

- Building our own knowledge about SFL and genre pedagogy
 - Co-operation with the universities of Gothenburg and Stockholm for a tailored introduction course in SFL and genre pedagogy
 - Inviting John Polias to give the course “Language and literacy. Classroom applications of functional grammar.”
 - A research project: “Content and Language.”
 - Seminars and conferences with leading international researchers in the field.
 - Visiting schools, authorities and universities in Australia (i.e. South Australia and New South Wales).
- Spreading the knowledge to schools
 - Giving the at-work place-/on line-course Scaffolding Language Scaffolding Learning.
 - Giving the on-line course on genre pedagogy.
 - Inviting teachers to conferences and seminars. (From 2006 to 2010 there have been four big conferences on SFL/genre pedagogy. 500 - 1000 participants per conference.)
 - Offering lectures/seminars to schools on “An Introduction to Genre Pedagogy.”
- Trying to use genre pedagogy in practice
 - A research project “Content and Language” (Five researchers, six schools.)
 - Giving the at-work place-/o- line course Scaffolding Language Scaffolding Learning. (The course is based on trying genre activities in practice.)
- Create opportunities for implementing
 - Translation of Pauline Gibbons’ books.
 - Publishing books – both with teachers in service and researchers
 - Publishing conference reports.
 - Publishing a web page with films etc. on Swedish Educational Broadcasting Company (UR) (<http://www.ur.se/pedagog>)

1.5 Summing up

Plenary session: Three participants were invited to look back at the three presentations on genre pedagogy and the following discussions. The last word was for the three presenters.

Atty Tordoir, Genre pedagogy and school practice

For more than one reason this has been a very inspiring day.

1. Genre pedagogy establishes a clear connection between language and learning. It shows why language is so important in the learning process. Genre pedagogy offers practical tools to teachers.
2. The relation between genre pedagogy and language integrated subject learning (taalgericht vakonderwijs TVO) is obvious. The three pillars of TVO can be associated with the phases of the teaching learning cycle:
 - a. Context → building the field.
 - b. Interaction → scaffolding and joint construction.
 - c. Language support → modelling and deconstruction (What makes a text difficult?).
3. Interesting for the Dutch school practice: the connection between writing and reading. We should further explore the Reading to Learn principle (article by David Rose).
4. We should explain the strength of scaffolding to Dutch teachers. Up till now we see Dutch teacher mainly helping their pupils, instead of scaffolding.
5. The concept of 'nominalisation' (as explained by Gibbons) to describe the bi ideas of subjects, turned out to be very useful and concrete.

Joke Morshuis, Genre pedagogy and teacher training

- We refer to the idea of genre pedagogy as a way of deepening of the concept 'Taalsteun' (Language support). It gives concrete suggestions to teachers.
- As teacher trainers we have to start with where we are: our work with the students. So teach genre pedagogy on their level, e.g. in essay writing
- As for our colleagues, teacher trainers of other subjects: Let's try to walk along with them. So let's ask our colleagues what they expect their students to write. Here we follow Gibbons advice: Ask science teachers: what kind of writing they ask from your students? Ask them what they are looking for as 'a well written text'.
- Dutch tradition is not to ask students to write a long coherent text, but to present them closed questions (unlike the Anglo Saxon tradition of open questions). The recently developed 'kennisbasis' underlines this tendency to closed questions, due to digital testing.
- Genre pedagogy is probably something for a long term and a lot of work. But the long term may be more effective and efficient.

We like Paula Gibbons' metaphor of the Janus head, de Januskop. The teacher trainer listens with one face tot the students, to what they bring. And with the other face to the curriculum, to what is needed. The challenge is to bring these two together.

Piet Hein van der Ven, Genre pedagogy and educational research

Thinking about the challenges of genre pedagogy, I see several ways of educational research:

- Strategic research. How do we involve the teacher?
- Historical research. What ever happened with educational developments like Freinet and the 'Paulus Project'; projects with a strong focus on writing across the curriculum.
- Comparative research. Why has genre pedagogy been so successful in Australia? Under which conditions can it be successful in the Netherlands?
- Theoretic research. In what way is the theoretic framework of genre pedagogy (Systemic Functional Linguistics) related to for instance discourse analysis?
- Practical research. What really happens in classrooms?

In all kinds of research we should start by analysing the problems that teachers experience.

Trying to solve the presupposed problems is not very fruitful. So we have to look for:

- The teacher perspective on the educational setting and learning the school subject;
- The student perspective on the teacher and the subject matter;
- The specific interaction in the classroom between the teacher and the students.

Gibbons, Sellgren & Olafsson: What about genre pedagogy in the Netherlands?

Suggestions for school support and teacher training:

- Ask yourself: are you convinced about the value of genre pedagogy.
- Once you are convinced, ask yourself: how are you going to develop your own knowledge about genre pedagogy. Before you involve teachers in this process, you have to be well prepared.
 - Attending lectures by experts.
 - Small scale research projects with schools.
 - Conferences with and for teachers.
 - Reading Gibbons: Bridging Discourses in the ESL Classroom.

Suggestions for research:

- Build on the knowledge you already have developed: relate genre pedagogy to Taalgericht Vakonderwijs.
- Think about the way in which you are going to use this knowledge in educational practice
- Analyse the Dutch educational context: what is your starting position?
- Take notice of the actual political context: there is a strong tendency to banish interaction from the classroom (students work on individual assignments on their laptop).
- Take notice of the cultural differences between the Netherlands, Sweden and Australia. This is important if you want to translate the practice of genre pedagogy to the Dutch context.

2. Verslag van de tweede dag, 1 september 2010

Aanwezig: Paula Bosch, Regine Bots, Henriëtte de Bruijn, Aartje van Dijk, Gerald van Dijk, Jannet van Drie, Dolly van Eerde, Maaïke Hajer, Fer Hooghuis, Bart van der Leeuw, Theun Meestringa, Joke Morshuis, André Mottart, Erica Neutel, Ietje Pauw, Joanneke Prenger, Laura Punt, Atty Tordoir, Piet Hein van de Ven, Michiel Vogelesang

Agenda

Naar aanleiding van de workshops, waarin veel vragen waren over hoe leraren te benaderen, kregen we het volgende advies van de Mariana Sellgren, Pauline Gibbons en Mikael Olofsson.

1. What are you really thinking about genre pedagogy: are you convinced?
2. If the answer is yes: how to develop your knowledge and share with colleagues?
3. Become comfortable the genre pedagogy, before you confront others with it.
4. Build on the field you are already strong in).

Op grond van dit advies / deze vragen wordt de agenda voor deze ochtend als volgt vastgesteld:

1. Zijn we overtuigd van de voordelen van genredidactiek (voor de Nederlandse situatie)?
2. Kaderontwikkeling
3. Aansluiten op de Nederlandse context
4. Implementatie.

Besloten wordt eerst agendapunt 1 plenair te bespreken, dan in drie groepen (lerarenopleiders, begeleiders en ontwikkelaars) de andere punten te behandelen, waarna een plenaire afsluiting volgt.

2.1 Zijn we overtuigd van de waarde van genredidactiek?

Kanttekeningen

- Waken voor weer iets 'nieuws', eerst goed overdenken en daarna pas naar het veld;
- Moeite met het prescriptieve. Schrijfkaders kunnen ook heel gesloten zijn;
- Zijn er effectrapportages? Ofwel, hoe zit het precies met de effecten van genredidactiek in een context waar het 'massaal' is ingevoerd (Australië)?
- Er wordt vergeten dat mensen onvrede moeten hebben over taal. Binnen de bètavakken hebben vooral de biologen interesse in verdiepingscolleges, maar scheikundigen moeten het idee nog krijgen dat taal belangrijk is. Anders is het praten over taal zonder weerklank;
- Aansluiten bij de context-conceptbenadering. Daar is in de lerarenopleiding veel meer aandacht voor dan voor taal;
- Er werd verwezen naar Vygotsky, Bruner. Over genre en discourse is ook in (West-)Europa al veel onderzocht: Ongsted, Kresh, Vollmer.

Pluspunten

- Heel erg waardevol, zeer interessant, zeer overtuigd van de waarde;
- Mogelijk impuls voor schrijfonderwijs en daarmee ook voor begrijpend leesonderwijs;
- Schrijfonderwijs is nuttig voor de ontwikkeling van het denken;

- Mogelijkheid om taalvaardigheid in de vakken verder vorm te geven, geeft meer houvast om de vaktaalverschillen te expliciteren;
- Verlegt de aandacht van spellen naar formuleervaardigheden. Sluit aan op DAT en CAT en geeft concrete handvatten: nominalisaties, joint construction;
- Mits we de diepte in kunnen gaan met Nederlandse voorbeelden: ook uitwerken voor leesonderwijs. Het past naadloos in taalgericht vakonderwijs;
- Een verbinding leggen met de 'leren denken'-reeks (David Leat e.a.) ;
- Mooie kans voor een stuk verdieping van vakspecifieke kenmerken die je inzichtelijk kunt maken voor de docent, zie ook wat Atty gisteren zei over de drie pijlers;
- Krijg echt weer zin les te gaan geven met de teaching-learning-cycle, en dat is voor mij een belangrijk criterium;
- Het gaat om expliciet doceren en geeft echt concrete voorbeelden;
- De teaching-learning-cycle om de boel op te krikken is zeer herkenbaar voor leraren;
- Herkenbaar en hanteerbaar model voor verdieping;
- Raakt de kern van taal en leren, sluit aan bij actief leren;
- Voor veel vakdocenten, kunnen zelf eigen taal en genres helder voor zich zien en pas dan kun je er zelf actief mee werken;
- Leren is entering the discourse van het vak, vakdiscipline is taalgebruik. We moeten manieren van leren, micro en macro met elkaar verbinden;
- Dit laat zien hoe je lezen en schrijven op elkaar kunt betrekken;
- Sterk punt is dat je hiermee zaakvakleraren kunt overtuigen. De inhoud van het vak staat centraal, we moeten zoeken naar modellen van bijvoorbeeld ook scheikunde;
- Eerst inhoudelijk verdiepen; dit verdient nader onderzoek. Het Platform moet proberen voorop te lopen door een Nederlandse variant te maken;
- Bij geschiedenis is het probleem van taal wel erkend, dit biedt nieuwe mogelijkheden, we moeten het inbedden in taalgericht vakonderwijs;
- Wat mij aanspreekt is dat hiermee er weer aandacht komt voor de interactie is tussen docenten en leerlingen en daar zie ik veel mogelijkheden. Eigenlijk zou ik veel meer voorbeelden willen zien
- Ben geprikkeld door Mikaels uitspraak: voor alle studenten is CALP de tweede taal. Het belang van de interactie van docent met de leerlingen is zo vanzelfsprekend, maar het gebeurt niet.
- Zonder voorbehoud: de genredidactiek is juist geschikt om leraren te bereiken en vakleraren aan te spreken op hun expertise: kennis van de vaktaal(eisen). De verbinding van taalontwikkeling en denkontwikkeling is goed onderbouwd.

2.2 Proeftuintjes genredidactiek

Het symposium over genredidactiek hebben we afgesloten met een vooruitblik naar de toekomst. Wat we zouden willen en kunnen, is het volgende:

1. Eigen deskundigheid van de groep in dezen verhogen. Dit kan onder andere door:
 - a. Boeken (Gibbons, Christie & Derewianka) en artikelen (samen?) te lezen
 - b. Andere experts uit te nodigen (Polias, Kristin Love)
 - c. Andere vakdidactici (Nederlands en andere vakken) erbij te betrekken
 - d. Onszelf trainen in de analyse van teksten (genres) op basis van SFL
 - e. Bijeenkomsten, conferenties te beleggen en bij te wonen.
2. Een link met de praktijk leggen ten behoeve van ons leren, door
 - a. Vingeroefeningen
 - b. Inventarisaties / onderzoeken in de praktijk.
3. Nederlandse voorbeelden ontwikkelen in samenwerkingsvormen van taal- en vakmensen, onderzoek door andere uit te lokken.

- a. In hoeverre vragen nieuwe exameneisen voor vakken als aardrijkskunde, biologie, economie en scheikunde ook om aangepast onderwijs? Denk daarbij aan de toename van de zgn. lange antwoord vragen.
 - b. Welke universiteiten in Nederland/Vlaanderen hebben expertise opgebouwd op het gebied van Systemic Functional Linguistics? Welke onderzoekers kunnen we hiervoor benaderen.
4. Om daarmee voer te verzamelen voor een Nederlandstalige introductie / toepassing binnen taalgericht vakonderwijs.

Deze voornemens komen samen in het 'onderhouden van proeftuintjes'. Afgesproken is dat we de komende tijd waar mogelijk onze eigen activiteiten zullen herontwerpen met behulp van onze huidige kennis van genredidactiek en daarover aan elkaar rapporteren (ook binnen Platformverband). Op deze manier willen we ervoor zorgen dat we samen blijven optrekken bij het greep krijgen op de mogelijkheden van genredidactiek voor de versterking van taalgericht vakonderwijs en samen werken aan een gemeenschappelijke taal.

Hieronder volgen de beknopte beschrijvingen van onze proeftuintje(s). Ze zijn grofweg te verdelen over a) primair onderwijs, b) voortgezet onderwijs en c) lerarenopleiding.

A. Primair onderwijs

Gerald van Dijk, HU: Teaching-learning-cycle in lessen natuur, groep 8 po.

Ik wil graag weten hoeveel moeite het mezelf zou kosten om de teaching-learning-cycle uit te voeren in het PO of VO. Inzicht in de moeilijkheden die ik zelf ervaar, maakt het makkelijker om de literatuur te lezen, en om met leraren in gesprek te gaan. Dat laatste levert vervolgens weer gegevens op ten behoeve van de vertaling van de genredidactiek naar de Nederlandse praktijk. Binnen dit proeftuintje ga ik in januari een lessenserie over een natuurwetenschappelijk onderwerp geven in groep 8 van het PO. Ik ga vervolgens de lessen nabespreken met de leerkracht(en). Daarmee hoop ik te achterhalen wat zij vinden van deze didactiek in termen van effectiviteit en haalbaarheid voor hun eigen praktijk. Ik kan de lessen in groep 8 zelf op video opnemen, maar dat levert geen hoogwaardig beeld en geluid op. Het zou mooi zijn als technisch goede opnamen worden gemaakt. Delen daaruit zijn bruikbaar om in onze groep onderzoekers tot dieper inzicht te komen. In een later stadium zijn de opnamen wellicht bruikbaar in de opleiding van leraren PO en leraren exacte vakken in het VO. Ook zou dat materiaal een plaatsje op de LEONED site kunnen krijgen.

B. Voortgezet onderwijs

Joanneke Prenger, ETOC Groningen: Schrijven om te leren bij Nederlands, geschiedenis en science.

Ons proeftuintje zal plaats vinden binnen het project "Schrijven om te leren bij Nederlands, Geschiedenis en Science". Dit onderzoeksproject heeft tot doel experimentele evidentie te verzamelen voor de effectiviteit van het verbinden van het schrijfonderwijs bij Nederlands en het vakonderwijs bij Geschiedenis en Science in het eerste leerjaar van het vmbo, havo en vwo. Projectlocatie is het Werkman College in Groningen.

In het experiment krijgen leerlingen bij Nederlands instructie en oefening in het schrijven van twee tekstgenres (uiteenzetten/verklaren en samenvatten) en vervolgens worden deze tekstgenres toegepast bij Geschiedenis en Science. Van de interventie worden positieve effecten verwacht op de schrijfvaardigheid van de leerlingen, op hun schrijffattitude en opvattingen over schrijven, en op hun kennis en begrip bij Geschiedenis en Science. Het instructie- en oefenmateriaal en de meetinstrumenten is al ontwikkeld en uitgeprobeerd in het schooljaar 2009-2010 en het experiment zal in 2010 -2011 worden uitgevoerd en gerepliceerd in 2011-2012. Ik ga kijken of ik in het materiaal (dat dus klaar staat voor het experiment) nog elementen van de genredidactiek kan verwerken.

Paula Bosch, ITTA: interactie en schrijfvaardigheid in kennisverwerving.

In ons project in Zuidoost over de rol van interactie en schrijfvaardigheid bij kennisverwerving kunnen we inzichten uit genredidactiek inbrengen en verwerken.

Gerald van Dijk & Maaïke Hajer, HU: Genres bij natuur- en scheikunde in het vmbo.

Ik wil graag weten met welke genres leerlingen worden geconfronteerd bij het vak nask in het vmbo. Om daar enig idee van te krijgen gaan Maaïke Hajer en ik eind september 2010 een paar lessen bijwonen en met de docent een nagesprek voeren. We proberen ook mondelinge vormen van scaffolding waar te nemen waarbij (vak)taalontwikkeling wordt ondersteund, of de gemiste kansen te identificeren.

Jannet van Drie, ILO-UVA: Goede voorbeelden taalgerichte geschiedenis- en aardrijkskundelessen vo.

- Het Landelijk Expertisecentrum Mens en Maatschappijvakken heeft een project Taalgericht aardrijkskunde en geschiedenisonderwijs. In dit project worden, o.a. in samenwerking met docenten die taalgericht vakonderwijs in de praktijk brengen, voorbeelden van geslaagde aanpakken verzameld. Hier kunnen aanpakken gebaseerd op genredidactiek uitgewerkt en uitgetoetst worden.
- We gaan kijken of het mogelijk is om een onderzoeksvoorstel te schrijven waarin ideeën van genredidactiek uitgewerkt en uitgetoetst gaan worden bij het vak geschiedenis.

Piet-Hein van de Ven, ILS-RU: Schrijfdidactiek vakspecifieke genres bovenbouw havo-vwo.

Op een school, bovenbouw havo-vwo, werken met leraren aan gezamenlijke schrijfdidactiek met aandacht voor eventueel vakspecifieke genres. Het onderzoek richt zich op gezamenlijk ontwikkelen van schrijfdidactiek (probleemverkenning, - analyse en aanpak; zo mogelijk registratie van focusgroepsgesprekken), op praktijk en opvatting van vakdocenten (data: vakopdrachten voor schrijven, interview en observatie, eventueel teamteaching), op werken met leerlingen aan proces georiënteerd schrijven via vooral geven van feedback via peer tutoring (data: leerlingverslagen van tutortraining, van werken als tutor; leerlingteksten diverse vakken). Met de school wordt in september contact opgenomen voor concretisering.

- In aansluiting hierop een artikel in LTT met André Mottart.
- Met Jannet van Drie teksten analyseren ten behoeve van een artikel.

André Mottart, Universitaire Lerarenopleiding Gent: schoolmethode Project algemene vakken.

In het BSO in Vlaanderen is er een nieuw vak, dat heet Project algemene vakken, dat Nederlands, wiskunde en Frans omvat. Daarvoor is geen lesmateriaal. André is gevraagd methode te ontwikkelen. Hij overweegt hierin lijn aan te brengen op basis van de genredidactiek.

Fer Hooghuis, ILS-RU: schrijfproject Montessori Lyceum Nijmegen.

We werken in dit project onder andere gericht op tekstbesprekingen. Dat kunnen we opbouwen naar 'joint construction'.

Regine Bots, CED Rotterdam: Varia

- Proberen in de Nederlandse toepassing van word-generation.org de teaching-learning-cycle in te bouwen.
- In het kader van de 'Robuuste aanpak' in Rotterdam, die sterk op leesvaardigheid is gericht, in een verdiepende pilot de relatie lezen-schrijven onderzoeken.
- Idem in Nieuwsbegrip.
- Voorbeelduitwerkingen proberen te maken van tekstanalyses zoals Mariana die liet zien.
- De Schrijfkaders (de publicatie van Schoo) nog eens nader bekijken.

Laura Punt, KPC: financiering zoeken voor nieuw project.

Kan het platform TVO (de LPC en SLO) een project aanvragen op additionele SLOA-gelden? Laura Punt neemt hiertoe initiatief op haar eigen werk (KPC), in samenwerking met de andere LPC.

Theun Meestringa & Bart van der Leeuw, SLO: Analyse opdrachten en leerlingenteksten.
SLO doet dit jaar onderzoek naar taaleisen bij economie, biologie en scheikunde in de tweede fase van het VO. Bij die vakken analyseren we door leerlingen geschreven teksten. Dit in samenwerking met onze collega's van andere vakken. Een spannende onderneming waarvan de eerste resultaten op HSN 2010 (Gent) gepresenteerd worden.

C. Lerarenopleiding

Gerald van Dijk, HU: Teaching-learning-cycle in de lerarenopleiding Techniek.

Vorig jaar heb ik tijdens een cursus Techniek en Samenleving, binnen de lerarenopleiding techniek deeltijd, proefgedraaid met de teaching-learning-cycle. De studenten moeten voor die cursus als eindproduct een artikel voor een vakblad schrijven. Ik heb mijn pogingen geëvalueerd met de studenten. In maart 2011 geef ik de cursus nog een keer. Ik wil dan een verbeterslag maken, waarin ik de evaluatie uit 2010 en nieuwe inzichten uit de literatuur en het symposium verwerk. Het zou mooi zijn als delen van lessen technisch goed op video kunnen worden opgenomen, bijvoorbeeld ten behoeve van de verzameling praktijkvoorbeelden op de site van LEONED. Hier is nog slechts sprake van een proeftuintje en we hebben meer tijd nodig om echt sterke voorbeelden van genredidactiek in de Nederlandse context te genereren. Daarom zou dergelijk materiaal voorlopig onder de kopjes mondelinge en schriftelijke activiteiten geplaatst kunnen worden. Ik zal ook de dubbele bodem tijdens de lessen expliciteren: *hoe is deze opleidingsdidactiek jullie bevallen? Hoe bruikbaar zou deze didactiek zijn in je eigen lessen?* De gegevens uit die reflectie kunnen ons misschien meer vertellen over de attitudes van docenten ten aanzien van expliciet schrijfonderwijs binnen technieklessen.

Henriette de Bruijn, HU: Teaching-learning-cycle in de lerarenopleiding, genre 'onderzoeksvoorstel'.

Wat mij betreft: ik wil graag in een leesgroepje om een of twee boeken verder te bestuderen en te bespreken (en verslag van te doen).

In periode 4 van komend schooljaar (ongeveer vanaf half april) geef ik een cursus Introductie praktijkonderzoek voor de Masters. Het eindproduct daarvan moet een acceptabel onderzoeksvoorstel zijn. We hebben daar al wel redelijk criteria voor ontwikkeld die de studenten ook tot hun beschikking hebben, maar de teaching-learning-cycle van de genredidactiek wil ik daar wel graag eens proberen.

Gerald van Dijk, HU: Het genre 'portfolio' in studie-loopbaan-begeleiding op de lerarenopleiding.

Ik probeer elementen van de genredidactiek in te voeren in mijn eigen lessen StudieLoopbaanBegeleiding. Tijdens die lessen leer ik studenten een portfolio te schrijven. Met een collega ga ik proberen een wat scherper beeld te krijgen van kwaliteitskenmerken van dergelijk schrijfwerk. Daarna gaan we proberen expliciet op zulke kwaliteitskenmerken te trainen (fase 2 en 3 uit de teaching-learning-cycle). Omdat ik me vooral wil richten op de bètadidactiek, ben ik niet van plan om deze pogingen uitvoerig te documenteren. Wel levert dit hopelijk enig anekdotisch bewijsmateriaal op, om de bruikbaarheid van de genredidactiek voor het leren schrijven van een portfolio te illustreren.

Aartje van Dijk, HRO: Genredidactiek als instrument in de lerarenopleiding (wiskunde of biologie).

Vanaf het begin van dit schooljaar ga ik meedraaien in de kenniskring van de lectoren taal op de HRO.

Ik wil onderzoek doen naar de mogelijkheden van genredidactiek in één van de lerarenopleidingen. In mijn onderzoeksvoorstel heb ik wiskunde genoemd, maar ik vraag me af, als ik Schleppegrell lees, of de wiskundeopleiding de meest geschikte is voor een experiment met schrijfvaardigheid. Het kan ook biologie worden. Daar wil ik nog over nadenken. Binnenkort kan ik daar concreter over zijn. Het gaat me dus om genredidactiek als instrument van de opleiders.

Ietje Pauw, KPZ: Kleinschalig varia in de lerarenopleiding (pabo).

- Ik informeer mijn collega's van de sectie Nederlands over de uitgangspunten van de genredidactiek, dat doe ik door enkele artikelen uit de bundel voor hen te kopiëren en te bespreken;
- In het kader van mijn lectoraat Reflectie en Retorica waaronder het onderzoek naar 'pabotaal' (= professionele taal) valt, bevroeg ik de betrokken docenten naar de genres die zij studenten laten schrijven en hoe zij studenten hierop voorbereiden;
- Ik geef zelf een module voorlezen en vertellen, ik ga hier experimenteren met de principes van genredidactiek.

Michiel Vogelesang, ILS-RU: Kleinschalig varia in de lerarenopleiding scheikunde.

- In het startblok voor de nieuwe lio's heb ik weer een college verzorgd over vaktaal, waarbij ik ook de nieuwe termen Cat en Dat en hun Engelse equivalenten heb gebezigd.
- Naar aanleiding van 1. bestaat het voornemen om de lio's een expliciete opdracht te geven hoe in hun lessen met (vak)taal wordt omgegaan. Deze opdracht moet nog nader worden uitgewerkt.

Fer Hooghuis, ILS-RU: video-opnames eigen praktijk.

Leraren in opleiding moet (video-opnames van) hun eigen praktijk analyseren. Daarin kan meer gefocust worden op scaffolding.

André Mottart, Universitaire Lerarenopleiding Gent: Cursus interactie en communicatie.

In de cursus op 'Interactie en communicatie' (voor studenten van alle faculteiten) opdrachten geven om de genrepedagogie toe te passen.

2.3 Afspraken naar aanleiding van het symposium genredidactiek

- De aanwezigen nemen zich voor om de uitwisseling van ervaringen / de proeftuintjes vooral samen te blijven doen, onder andere om een gezamenlijke visie en taal te ontwikkelen.
- De aanwezigen uiten de wens om in 2011 voor de zomervakantie opnieuw een werkconferentie te organiseren over deze ontwikkeling.
- Voor een inspirerende werkconferentie is het wenselijk om opnieuw een (buitenlandse) expert uit te nodigen.

Literatuur

Ter oriëntatie op het symposium zijn de volgende artikelen geselecteerd:

Christie, F. & B. Derewianka (2008). A functional approach to writing development. In: Christie, F. & B. Derewianka. *School Discourse. Learning to write across the years of schooling*. London: Continuum, p. 1-29.

Inleidend hoofdstuk in een boek over de ontwikkeling van schrijfvaardigheid in het primair en voortgezet onderwijs. Schets van een theoretisch kader voor onderzoek naar schrijven: de systemic functional linguistics (integraal functionele linguïstiek) van Halliday & Matthiessen (2004). Introductie van het taalkundig concept 'genre'.

Hamilton, Anne (2010). Teaching functional grammar in primary school. In: M. Olofsson (Red.), *Symposium 2009. Genre och funktionellt språk I teori och praktik*. Stockholm: Stockholms universitets förlag, p. 38-51.

Praktische uitwerking van functionele grammatica en het genreconcept in het primair onderwijs. In het leergebied wereldoriëntatie schrijven leerlingen een informatieve tekst over een zeedier. Illustratie van de toegepaste didactiek: de 'teaching-learning-cycle'.

Love, Kristina (2009). Literacy pedagogical content knowledge in secondary teacher education: reflecting on oral language and learning across disciplines. In: *Language and Education* 23/6, p. 541-560.

Toepassing van het genreconcept in de lerarenopleiding. Aanstaaende leraren analyseren de mondelinge interactie met hun leerlingen. Zij reflecteren op de rol van taal in het leren van vakinhouden en in vakspecifieke vormen van redeneren.

Rose, D. (2008). Writing as linguistic mastery: the development of genre-based literacy pedagogy. In: Myhill, D., D. Beard, M. Nystrand & J. Riley (Eds.). *Handbook of Writing Development*. London: Sage

Historisch overzicht van drie decennia vernieuwingen van het schrijfonderwijs op basis van het genreconcept in Australië. Welke genres treffen we aan in het onderwijs in de vakken? Via welke didactiek leren leerlingen die genres beheersen?

Schleppegrell, M.J. & M. Achugar (2003). Learning language and learning history: a functional approach. In: *TESOL Journal* 21/2, p. 21-27.

Een voorbeeld van genredidactiek in geschiedenisonderwijs. Met behulp van een functioneel linguïstische analyse worden kenmerken van geschiedenis teksten bepaald. Deze analyse kan door leerlingen ingezet worden als gereedschap op de betekenis van geschiedenis teksten te doorgronden (begrijpend lezen).

Schleppegrell, M.J. (2007). The linguistic challenges of mathematics teaching and learning: a research review. In: *Reading & Writing Quarterly* 23, p. 139-159.

Een overzicht van ruim twee decennia onderzoek rond genredidactiek in het wiskundeonderwijs. Wat zijn de specifieke talige aspecten van wiskunde in brede zin? Hoe kan hier binnen wiskundendidactiek aandacht aan besteed worden?

In Platform Taalgericht Vakonderwijs werken samen:

APS Utrecht, CED-groep / Unit VO Rotterdam, CPS Amersfoort, Domein Onderwijs en Opvoeding / Hogeschool van Amsterdam, Eduniek Maartensdijk, Expertisecentrum Taal, Onderwijs en Communicatie (ETOC) / Rijksuniversiteit Groningen, Fontys Lerarenopleiding Tilburg (FLOT), Freudenthal Instituut voor Didactiek van Wiskunde en Natuurwetenschappen / Universiteit Utrecht, Instituut Archimedes / Hogeschool van Utrecht, Instituut Leraar en School (ILS), Radboud Universiteit Nijmegen, Instituut voor de Lerarenopleiding (ILO) / Universiteit van Amsterdam, Instituut voor Taalonderzoek en Taalonderwijs Anderstaligen (ITTA) / Universiteit van Amsterdam, KPC Groep Den Bosch, Lerarenopleiding Hogeschool Rotterdam, Marant Adviseurs in leren en ontwikkeling Elst, Lectoraat Lesgeven in de multiculturele school/ Hogeschool van Utrecht (voorzitter) en SLO Enschede (coördinatie).

Colofon

Vormgeving omslag: Mooi Bedacht – Almelo