MASTEROPPGAVE

The Power of Peers; recording and analysing lower secondary EFL students' interaction during a collaboratively written text and its possible effects on text structure.

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Abstract

Swedish lower secondary EFL students excel on international tests that check receptive and oral communicative skills but show less efficiency in writing skills, according to The European Survey on Language Competences from 2011. This research study sought to find evidence that a teacher-guided, cyclic approach to genre-based writing in combination with student collaborative writing can enhance students' written proficiency, and especially the ability to write more structured texts. The participating students from the ninth grade took part in a Teaching/Learning Cycle-inspired teaching series which aimed to enhance their knowledge of a genre-based text before collaboratively writing a text in pairs. Data was collected recording the two teaching sessions as well as student interaction during writing while using Power Point's built-in recording device. The qualitative data was analysed to find evidence of a) student understanding and adaptation of the teachings of structure found in a genre-based text, and b) to what extent Language Related Episodes (LREs) and the form of talk enhanced text structure. The findings show that cyclic and genre-based teaching in combination with student interaction and LREs about structure during collaborative writing, affected the structural outcome of the students' texts to a large extent.

Key words: collaborative writing, interaction, genre-based texts, lower secondary school

Definitions

CEFR   Common European Framework of References.

Collaborative dialogue   Talk that emerges when learners engage in a
                                   problem-solving activity (Swain, 2000).

Collaborative writing (CW)   Joint production of a text by two or more writers with
                                   shared responsibility and ownership throughout the
                                   writing process (Storch, 2011).

EFL   English as a Foreign Language.

ESCL   The European Survey on Language Competences
                                   (Skolverket, 2012)

Genre-based writing   An approach to writing that is centred around
                                   stylistic features and structures that are specific to a
                                   certain text genre (Hyland, 2007).

Interaction hypothesis   That learning takes place in interaction with others
                                   (Vygotskij & Cole, 1978).

Languaging   The process of using language to make meaning
                                   (Swain, 2010).

LRE	Language Related Episode. Defined by Swain and Lapkin (1998) as "any part of a dialogue where the students talk about the language they are producing, question their language use, or correct themselves or others" (p. 326).
Sociocultural discourse analysis	A methodology for understanding how people use talk to think together (Mercer, 2004).
Sociocultural theories of learning	Theories which state that learning takes place in interaction with tutors and peers. Learning is a social activity (Vygotskij & Cole, 1978).
TLC	Teaching/Learning Cycle commonly used in genre-based writing (Caplan & Farling, 2017)
ZPD	Zone of Proximal Development; what learners can do by themselves and what they need help with. Is linked to Vygotsky's theories about cognitive development (Storch, 2011).

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1. Introduction

1.1 Background

Developing writing skills for communicational purposes is a core competence aim in the Swedish curriculum for the subject of English in lower secondary school (Skolverket, 2018). According to the curriculum, the proficiency in writing consists of two parts; the ability to express oneself in written discourse, and the ability to write and produce texts in different genres and for different purposes and recipients (Skolverket, 2018, p. 35). Furthermore, the curriculum highlights a process-oriented approach to language teaching and learning, which implies a need to develop active and motivated learners who can process their language use as well as participate in individual and collaborative activities that challenge their abilities and, subsequently, develop their language skills. The curriculum (Skolverket, 2018) expresses that a process-oriented approach is motivated by the fact that "both oral and written representation in working life are often developed through processes in cooperation with several participants" (Skolverket, 2017, p. 17).

Sweden has a long tradition of receiving a high ranking in international studies on English proficiency tests. However, the result in a The European Survey on Language Competences from 2011 (Skolverket, 2012) where Swedish ninth graders participated, indicates that students' perception skills (reading and listening) are sounder than the ability to write structured texts. When analysing the results, Skolverket (2012, p. 24) concluded that even though Swedish lower secondary EFL students' written proficiency reached higher levels than students in other European countries, the structure and setup of the written part in the survey were the reason for the low results. Therefore, further research on Swedish lower secondary students' written proficiency is relevant and necessary.

Written production has traditionally been regarded as a solitary activity (Storch, 2018, p. 40). However, more and more attention has emerged toward the concept of collaborative writing (CW) and its affordances on text quality, i.e., accuracy, fluency, and coherence but also on language learning. Storch (2019) defines CW as "an activity that requires the co-authors to be involved in all stages of the writing process, sharing the responsibility for and ownership of the entire text production" (Storch, 2019, p. 40). Theories behind CW stem from socio-cultural theories of learning, which in turn can be traced back to Vygotsky's theories on cognitive

development and ZPD. As modern technology has evolved, Web 2.0 digital platforms are routine in the ESL classroom, which has changed the opportunities for CW as sharing and co-editing texts have become much more accessible. (Storch, 2011, p. 282).

One approach that is commonly used to develop students' EFL writing skills in Sweden, which can be linked to CW, is genre-based writing. Genre-based writing is an approach which is centred around stylistic features and structures that are specific to a certain genre where purpose, structure, content, and the intended reader are known and taught before the writing task begins. According to researchers (e.g., Hyland, 2007; Caplan & Farling, 2017), genre-based writing promotes conscious writing over fluency; and when using structured genre-based teaching, known as TLC (Teaching/Learning Cycle), Caplan and Farling (2019, p. 577) claim that collaborative genre-based writing meets many EFL educational gains.

1.2 Aim and research questions

As there are clear benefits of mixing genre-based writing with CW to develop writing skills, it is interesting to combine the two approaches in a Swedish lower secondary EFL setting. This study's main aims are to explore and analyse Swedish lower secondary students' CW of a genre-based text, and specifically how the combination of a teacher's use of a TLC inspired approach in pre-writing activities and student interaction during the collaboration affect the outcome of the text in terms of structure. The ESCL survey from 2011 revealed, Swedish EFL students in lower secondary school do not reach the same results in written proficiency as they do in receptive skills like reading and listening. Therefore, it is highly relevant to research how Swedish EFL students can enhance their writing skills, especially in writing texts that are more structured.

The study aims to answer the following two questions:

1) To what extent can a cyclic, TLC-inspired approach to genre-based writing enhance student understanding and adaptation of structure in collaboratively written texts?

2) To what extent can LREs and form of student interaction during collaborative writing enhance text structure?

1.3 Thesis structure

The thesis begins with an introduction that gives background information as well as introduces the study's aim, research questions, and structure. Then follows part two of the study; the theoretical foundation which offers more detailed background knowledge to theories behind the development of writing skills, the writing-to-learn approach, genre-based writing, TLC, and CW and learning. In addition, the foundation includes an analysis of linguistic awareness and its importance to EFL, an exploration of the role of EFL writing in the Swedish lower secondary educational setting, a review of prior research on CW and genre-based collaborative writing. All the listed topics will be introduced and explored in chapter two.

Section three begins with an overview of the study and its participants, followed by details on material, and procedures. The results, in combination with a discussion, are presented in section four, and finally a conclusion, in which an analysis of the implications of the findings for Swedish lower secondary EFL teaching and learning, is included.

2. Theoretical foundation

The theoretical foundation provides the context and background of the main issues in the thesis, and it consists of several parts. First, there is an in depth-introduction to theories behind genre-based writing, learning to write, and explanations of cyclic methods used to teach genre-based writing. The chapter continues with an exploration of theories behind collaborative learning and writing, introducing topics such as "collaborative dialogue", "languaging", and "LRE". The next section deals with a sociocultural analysis and its importance for understanding the forms of talk that occur in the classroom. There is, in addition, a subsequent section that deals with EFL writing in the Swedish lower secondary school, which presents the process-oriented approach to language teaching and the development of linguistic awareness which presently exists in Sweden. The final part includes a presentation of previously carried out research within the areas of collaborative writing (CW), and genre-based collaborative writing.

2.1 Genre-based writing and learning to write

Genre-based writing is an approach to writing that is centred around stylistic features and structures that are specific to a particular genre. In a genre-based approach, Lundahl (2019) claims that "language development is linked to the ability to handle the characteristics of different genres and text types", which in turn creates "visible awareness-raising pedagogy" (p. 360) in line with the Swedish view on linguistic awareness and its importance for learning. A prominent researcher in the field, Hyland (2007), claims that

genre pedagogies promise very real benefits for learners as they pull together

language, content, and contexts, while offering teachers a means of presenting

students with explicit and systematic explanations of the ways writing works

to communicate (p. 150).

In addition, Caplan and Farling (2017), states that genre-based writing "gives learners a reason to write, and an audience to read their texts" (p. 566), which is a major contrast to writing texts to produce as much content as possible. Hyland (2007, p. 151) claims that in genre-based writing, the writer is forced to make conscious choices during the production of an accurate text. Moreover, the scholar argues that the greatest affordances of genre-based writing are the opportunities for students to "reflect on and critique their learning by developing understandings of texts" (Hyland, 2007, p. 160), and students becoming more consciously aware of their writing as they learn how to write. In Swedish settings, this positively affects the students' ability to write more structured text as Swedish learners of English are often encouraged to fluency over structure (Berggren, 2019, p. 5).

Learning to write is manifested as the ability to learn how to use language in written communication, therefore, it combines well with genre-based writing. The idea of different genres being structured differently in terms of language features, implies that the learner must learn the appropriate structure for each genre. Teacher instruction and scaffolding are thus the most important parts of genre-based writing. Feez (1998, in Lundahl 2019, p. 362-363) presents a cyclic method which in many ways is linked to sociocultural theories of learning; that the learner needs scaffolding and instruction from someone who has more knowledge, and that it includes various steps, as shown in Figure 1 on the following page.

Figure 1

The cyclic method used in genre-based writing, according to Feez
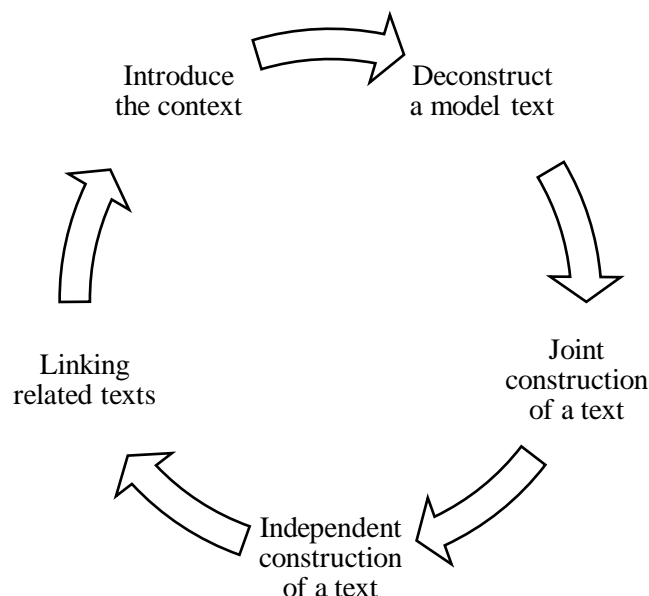
Figure 1 explains the cyclic approach where the first step suggests that the purpose of the writing activity is introduced to the learner, putting emphasis on the communicated objectives of the text and who the intended reader is. Hyland (2007, p 155) explains that a genre-based writing activity usually begins by introducing the purpose of the text, which in many cases includes talking about different themes. In the EFL classroom, some commonly used themes and text types are writing a letter, an argumentative text, a discussion that considers the advantages or disadvantages of a certain topic, or procedures that explain how something works.

The second step consists of deconstructing a model-text to identify key language features and structures which are explored to heighten the students' understanding of both layout and composition. In the third step, the students jointly write a text according to the information given in the deconstruction. According to Feez (1998, in Lundahl 2019, p.363) the teacher's scaffolding is extremely important in this part of the writing process. The fourth part is independent or collaborative writing of a text that fits the requirements of the studied genre. Here, the students are challenged to write a text that follows a specific structure in terms of

layout and grammatical, and lexical features, which implies that the learners must be conscious of their writing and use of language, as was highlighted by Hyland (2007). The final stage implies the study of other texts that are used in real communication.

One cyclic approach to teaching genre-based writing is TLC (Teaching/Learning cycle), which was developed in Australia in the 1990's. Caplan and Farling (2017, p. 566) explain that TLC, in contrast to other methods, is centred around the deconstruction of the genre via guided instruction, and scaffolding during the process, just like the structure that was introduced in the previous section. As the learners are composing a genre-based text, they develop awareness of how to write specific texts, which will help them to produce texts in other genres in the future.

2.3 Collaborative learning and writing

Collaborative learning and the theories behind it originate from the hypothesis that people working together can achieve more than people working on their own, which stems from socio-cultural theories of learning; learning takes place in interaction with tutors and peers, and that learning is a social activity. This, in turn, can be traced back to Vygotsky's theories on cognitive development and ZPD (Storch, 2011, p. 277). According to theories behind of ZPD (Zone of Proximal Development) learners are only able to learn by themselves to a certain extent before the need assistance from a more skilled person, normally a teacher. Consequently, the sociocultural theory of learning was introduced by Vygotsky in 1978, and initially, it was expressed as learning that takes place when a novice receives scaffolding from an expert (Vygotskij & Cole, 1978). However, Storch, 2011, p. 276) claims that contemporary research suggests that learners can also benefit from peers via the negotiation of meaning that takes place when you deliberate about language use in collective scaffolding.

Bruffee (1984, p. 637) claims that collaborative learning began to spread in the 1970's as an alternative to traditional teaching, and that the first form of collaborative learning was peer-tutoring. Peer-tutoring was traditionally used "as a form of indirect teaching in which the teacher sets the problem and organises students to work it out collaboratively" (Bruffee, 1984, p. 637). Early findings of collaborative learning suggest that "students' work tended to improve when they got help from peers; peers offering help, furthermore, learned from the students they helped and from the activity of helping itself" (Bruffee, 1984, p. 638).

Although writing has traditionally been viewed as an individual activity, more and more attention has emerged toward the concept of CW and its affordances on text quality, i.e., accuracy, fluency, and coherence and on language learning. Storch (2019) defines CW as "an activity that requires the co-authors to be involved in all stages of the writing process, sharing the responsibility for and ownership of the entire text production" (p. 40). In addition, as CW requires both individuals to take an active part in the writing process, it "encourages learners to deliberate about language choice and grammatical accuracy" (Storch 2019, p. 41) in "collaborative dialogue" and "languaging". These terms were introduced by Swain (2000 and 2006, in Storch 2019, p. 41). The former signifies the talk that emerges when learners engage in a problem-solving activity, the latter the process of using language to make meaning.

Thus, the aspect which stands out in collaborative writing, is the dialogue between the peers. Weissberg (2006, in Storch 2011) claims that "tasks that integrate speaking and writing, as is the case in collaborative writing tasks, may be more conducive to language learning than solitary writing" and "collaborative writing provides learners with a multitude of roles not available during solitary writing: that of tutors, co-authors, sounding boards, and critical readers" (p. 276). Many researchers have been interested in finding out what language learners deliberate about during a collaborative writing activity. To categorize the languaging that takes place, the term LRE (Language Related Episode) was developed to sort out different topics during the interaction. According to Swain and Lapkin (1998) an LRE is defined as "any part of a dialogue where the students talk about the language they are producing, question their language use, or correct themselves or others" (p. 326) and as such it can be used to categorise student deliberations.

2.4 Sociocultural discourse analysis

Sociocultural discourse analysis is, according to Mercer (2004, p.137), "a methodology for the analysis of classroom talk, […] which focuses on the use of language as a social mode of thinking". The methodology assumes that language is both a cultural and a psychological tool which stems from Vygotsky's ideas of learning as social activity. These theories are further stressed by Mercer (2000, in Mercer 2004) in his claim: "When working together, we do not only interact, we 'interthink'" (p. 139). The main objective of the method is to analyse the

collaboration, the cognitive development of the participants and the learning outcomes (Mercer, 2004, p. 141).

According to Mercer (2004, p. 146), there are three distinct forms of talk to discover when analysing joint interaction: Disputational, Cumulative and Exploratory. The distinctions can help discover the variety of talk that occurs, and the usefulness of the talk regarding the outcome of the collaborative task, shown in Figure 2 (Mercer, 2004, p. 146).

Figure 2

Forms of talk

Disputational	Cumulative	Exploratory
Individual decision making, both individuals are active with little evidence of joint, cooperative engagement.	Repetitions, confirmations, and elaborations to construct a common knowledge. However no critical consideration of ideas is evident.	Critical but constructive engagement. Partners all actively participate, and joint decisions are made. The reasoning is made visible.

In addition to the features described in Figure 2, Disputational talk consists of "assertions and challenges or counter assertions ('Yes, it is.' 'No, it is not!')". (Mercer, 2004, p. 146). Cumulative talk, on the other hand is more concerned with establishing consensus whereas in Exploratory talk, "knowledge is made more publicly accountable, and reasoning is more visible in the talk". (Mercer, 2004, p. 146).

2.5 Relevance to EFL in Swedish lower secondary school

This section mainly deals with writing in Swedish EFL teaching and learning. It includes a brief presentation on the status of Swedish lower secondary students' English proficiency level, followed by a section on the Swedish view of linguistic awareness and its importance in EFL teaching and learning.

2.5.1 Foreign language written proficiency

In her Doctoral Thesis, Berggren (2019, p. 7), claims that Swedish EFL students are quite proficient users of English especially considering receptive skills like reading and listening. Berggren's claim is based on results in *The European Survey on Language Competences (*Skolverket, 2012), which revealed that Swedish ninth graders in the Lower Secondary School performed high on receptive skills. The results were linked with the Common European Framework of References (CEFR), and regarding reading and listening, Swedish students reached level B2, which according to the rating scale, signifies proficient users. (Council of Europe, 2001, p. 23). However, the ESCL revealed that students' writing proficiency reached lower levels, as the results indicated that most students reached level B1. (Skolverket, 2012, p, 24). The written tasks in the survey from 2012 were designed to test students' ability to follow a structure and to answer questions.

According to Swedish steering documents for English in the lower secondary school (Skolverket 2018), the ability to write and produce texts in different genres and for different purposes and recipients is a core competence aim. However, the results in the ESCL (Skolverket, 2012) indicate that the ability to write these types of texts is a skill that Swedish lower secondary students struggle with. Berggren (2019, p. 15) suggests that written tasks in the Swedish EFL setting tend to promote fluency over structure and correctness, which can explain the difficulties Swedish EFL learners' have in writing more structured texts.

2.5.2 Linguistic awareness

The Swedish curricula for English in Lower Secondary Education (2018), foci on a process-oriented approach to language teaching and learning, which implies developing active and motivated learners who can process their language-use, participate in activities that challenge their abilities and, subsequently, develop their skills and awareness of language, or linguistic awareness. According to the commentary material on the curricula for English (Skolverket, 2017), linguistic awareness implies "the ability to see and reflect on how the language is actually used in authentic material, and from there develop one's own language" (Skolverket, p. 14), and insists on the importance of "treating linguistic awareness in a structured way and from several aspects" (Skolverket, 2017, p. 15). Hence, input from various text types and genres

are important in the development of writing skills as they help illustrate how different texts are used for different purposes and recipients.

Moreover, introducing structures in different text types, or genres, help develop students' understanding of linguistic features "when they feel that the structure fills an immediate need and has a clear purpose in communication" (Skolverket 2017, 2017, p. 14). Consequently, the main affordances of linguistic awareness, according to Skolverket (2017, p.14-15), is creating a functional and communicative approach to language learning, and as students develop more linguistic awareness, "they should be able to work more consciously with specific style features in oral and written production" (Skolverket, 2017, p. 16).

2.6 Research review

The review begins with a presentation and analysis of earlier research findings on the role of collaborative writing in second language teaching and learning. In addition, it will present research carried out on genre-based collaborative writing.

2.6.1 Collaborative writing

There has been an uprise in research on CW and its role in second language teaching and learning in the last decades, and according to Storch (2019, p. 40), modern research on CW was spurred by studies carried out by Swain and other researchers in the late 1990s. One example is the Swain and Lapkin (1998) study, which examined opportunities for language learning in various communicative tasks where students jointly worked on texts. Storch (2019) claims that before 2005, research on CW was mainly focused on examining the dialogue that took place between the students working together, investigating "the nature of languaging (e.g., the quantity, focus, quality, and resolutions of LREs" (p. 42). However, after 2005 with the rise of 2.0 digital technology, research has altered focus into greater attention to the outcomes of CW as student collaboration can be more visible via the use of computer-mediated (CM) writing tools. Hence, it is possible to trace student writing in real-time and investigate the affordances of collaborative writing in comparison with individual writing (Storch, 2019, p. 42).

A research timeline on CW compiled by Storch (2019, p. 43) suggests that studies carried out on collaborative writing can be categorised in the following areas:

A Learner interaction during CW

1. Quantity and quality of languaging
2. Use of L1 during languaging
3. Collective scaffolding during languaging

B Factors Influencing the nature of languaging during CW

1. Task type
2. Task modality
3. Learner' L2 proficiency
4. Mode of interaction

C Computer-Mediated (CM) CW: the nature of the learners' contribution to the text

D Relationships learners form

1. In face-to-face CW

2. In Computer-Mediated (CM) CW

E The outcomes of CW

1. The impact on the quality of the text produced

2. Evidence of language learning

F Learner's perceptions of and reflections about CW

G Explaining learner behaviour during CW activities.

As one of the main objectives in this study is to investigate the impact of student interaction during a collaborative, genre-based writing task and its effects on text structure, the review will look more closely into previously carried out research in SLA within areas A1, E1. However, research in the field of genre-based CW will also be presented.

2.6.2 Quantity and quality of languaging

Earlier research in this field has mainly been concerned with analysing the nature of student interaction during a CW. Some research has focused on tracing the interactions and finding evidence of deliberations about language (e.g., Kowal & Swain 1994; Swain & Lapkin 1998) and subsequently, how these deliberations lead to language gains (e.g., Storch 2008). In their research, Kowal and Swain (1994), categorised LREs during French immersion students' language deliberations, and argued that "attention to language generated promotes language learning" (in Storch, 2019, p. 45). Storch (2008) analysed whether the engagement of university students in English during LREs had any effect on language learning and concluded that "it appears that elaborate engagement encourages a deeper level of understanding, and it is understanding which is more conducive to learning" (p. 110).

Other research has focused on the interaction of different aspects of language (e.g., Storch & Wigglesworth 2007; Kessler 2009; Wigglesworth & Storch 2009; Kessler 2012) but also on the quality of the peer-interaction (e.g., Storch 2008; Brooks & Swain 2009). When analysing the results, Storch and Wiglesworth (2007) revealed that most interaction during CW (e.g., the writing of reports and essays by advanced ESL learners) was about lexical choices (in Storch, 2019, p. 48). In research by Kessler (2009, 2012), language deliberations between advanced learners in digital writing tasks were found to deal more with content than accuracy. In the study of 2009, the researcher revealed that student collaboration did not "appear to contribute to an increased accuracy" of the text (Kesler, 2009, p. 90), and in interviews after the study, the students claimed that they "didn't bother to focus on the form" (2009, p. 90).

When analysing the quality of peer-interaction, Storch (2008, p. 110) found out that peer-interaction and languaging during CW performed by advanced learners lead to language learning, and that students who were more engaged in the task gained more language than leaners with less engagement. The study by Brooks & Swain (2009) revealed that the peer feedback that learners engaged in during CW, "may be more developmentally appropriate and thus more effective than the feedback provided by the expert" (in Storch, 2019, p. 50).

2.6.3 Impact on quality

One of the earliest studies on CW carried out by Swain and Lapkin (1998) discovered that collaboratively produced text enhances text quality. Even though the researchers' main objective was to find evidence that "collaborative dialogue provides the occasion for L2 learning" and that "collaborative dialogue *is* learning" (p. 321), their analysis of dialogue between two French grade 8 immersion students demonstrated that student engagement in collaborative dialogue while jointly performing a written task was beneficial not only to their language learning, but also enhanced the outcome of the written task.

Some of the published after 2005 claim that CW can enhance text quality, in comparison with individual writing (Storch 2005; Wigglesworth & Storch 2009; Strobl 2014). These studies were carried out with intermediate to advanced ESL learners at university level, with the focus of comparing collaboratively produced texts with individually written ones and, more specifically, analysing the process of writing and the nature of the dialogue between students working together. In the studies conducted by Storch (2005), and Wigglesworth and Storch (2009), it was evident than pairs produced more grammatically accurate and precise texts that individual writers. However, in the study carried out by Strobl (2014, p 1), evidence shows that texts produced by pairs are neither more accurate nor more complex but superior in synthesis due to the large amount of generated LREs. The reason behind this quite different finding is probably because the students were advanced ESL students with a high proficiency level of English.

The researchers in these studies claim that the single most important factor to variations in quality of the texts produced in collaboration and individually, is the pair-dialogue that students engage in during CW. According to Storch (2005), this is largely due to "the opportunity to give and receive feedback on language, an opportunity missing when students write individually" (p. 168). As writing a text together signifies that both students share the responsibility of the outcome, "students may be more receptive to peer suggestion and feedback comments" (Storch 2005, p. 168-169). Wigglesworth & Storch (2009) claim that student interaction is one of the greatest affordances of CW as it offers L2 learning opportunities. The joint writing process, including the dialogue that takes place, allows the students to actively use and test their L2 knowledge. The researchers conclude that "these pair work activities provided the learners with considerable opportunities to share ideas and pool their language knowledge"

(Wigglesworth & Storch, 2009, p. 460). Even though Strobl (2014, p. 12) found less evidence for higher levels of accuracy and complexity in texts written collaboratively, she noticed that students who worked in pairs were able to debate and deliberate more during writing, which improved the structure and overall content of the texts.

2.6.4 Genre-based collaborative writing

In a high-intermediate intensive University English course, Caplan and Farling (2017, p. 564) implemented a TLC-based writing activity, with the main objective of analysing the effects of whole-class CW. The main idea of TLC previously presented in the theoretical foundation, is based on a highly scaffolded teaching approach where the genre is explicitly introduced and deconstructed before the actual writing begins. Before starting the implementation of TLC, the researchers had become aware that their students were struggling to find a clear purpose for writing which often resulted in a lack of interest in performing tasks (Caplan & Farling, 2017, p. 568).

To aid their students and increase their motivation to perform written tasks, they began implementing TLC, and although CW in this study was performed as a whole class activity and not in pair-collaborative writing, it is significant for many reasons. According to their findings, Caplan and Farling (2017) suggest that CW which follows TLC leads to a) increased individual writing skills, b) increased student motivation towards writing, and c) increased student ability in creating more accurate texts according to structure. The main reasons for the affordances of TLC are attributed to teacher-student and student-student scaffolding, and the exploration of language during the collaboration (Caplan & Farling, 2017, p. 577.

The research review has demonstrated that CW and collaborative genre-based writing in foreign language teaching and learning are highly motivated by their a) positive outcome on student understanding of structure and purpose of text production via student scaffolding, deliberations and LREs, b) positive effects on the development of writing skills and language learning, and c) effects on motivation. In addition, one study claims that student collaboration "may be more effective than the feedback provided by the expert" (Brooks & Swain 2009 in Storch, 2019, p. 50), a bold statement which suggests that there is much more to learn about collaborative processes and their significance in ESL teaching and learning. Most previous

research studies in the field have been carried out with advanced or intermediate language learners of EFL or other languages like French or Spanish. Consequently, it is highly relevant to investigate the effects of collaborative and genre-based writing in Swedish lower secondary EFL education. This will be presented in the following sections of the thesis.

3. Design and method

The chapter includes a general overview of the research study and its participants, which is followed by details on material, and procedures.

3.1 General overview and participants

The research study began in the autumn semester of the school year 2021/2022. It was part of a project between two Swedish schools: one lower secondary school and one upper secondary school, with two teachers and one researcher from STLS (Stockholm Teaching and Learning Studies). However, the empirical data on which the study is based was collected from the lower secondary school only and participating students from year 9. The study was implemented over a two-week period and consisted of two parts, which aimed to answer the following research questions:

1) To what extent can a cyclic, TLC-based approach to genre-based writing enhance student understanding and adaptation of structure in collaboratively written texts?

2) To what extent can LREs and form of student interaction during collaborative writing enhance text structure?

The first part of the study consisted of an intervention in the form of a cyclic and TLC-inspired approach to genre-writing. During the two lessons, the full class of 28 lower secondary EFL students participated. The focus was mainly on instructing the class that texts belonging to the same genre share stylistic features, as well as linguistic structures. The targeted genre text was an explanatory "How-to" text, and prior to the intervention, a thorough genre-analysis of the specific text type had been compiled (Appendix B).

The intervention (full transcripts in Appendices C-D) consisted of two lessons of 60 minutes where the teacher presented a "How-to" text by establishing a) the context or reasons for writing the text, b) presenting the structure and language used in the text, and c) explaining who the intended reader of the text is. To clearly demonstrate the different features of a "How-to" text,

two model texts were introduced (Appendices I-J), one per lesson. During the intervention, the students were actively involved in the deconstructing of the model texts and worked collaboratively in pairs and smaller groups.

The second part of the study consisted of students engaging in a CW with the aim of producing their own "How-to" text. During the CW, the students wrote a joint digital document on Word while being recorded. As the students were minors, the students in the class and their guardians had signed a letter of consent prior to the study (Appendix A); in this part of the study, only the students whose guardians had accepted the involvement in the study, were recorded. Consequently, 10 students participated in the recorded CW. As the recording of one student pair failed and was unusable, 28.57 % of the class participated fully in the two parts of the study.

During writing, the students were paired with a partner on the principle that they could work well together, and not on their English language skills. The pairs were unknown to the students until the beginning of the task. Prior to writing, the students were instructed on the methods and principles of the task: that they were going to produce a collaboratively written text with joint responsibility in a pre-designed word document while being recorded using PowerPoint's built-in recording function. The students were also instructed to read the task description (Appendix K), and that they were allowed to talk Swedish, but also to use English as much as possible during the writing. The allocated time for the writing activity was 60 minutes, and the students were informed that they had to stay in the classroom until the activity had finished.

3.2 Material

The primary material used during the first part of the study were the digital presentation tool PowerPoint and a video camera that recorded the teacher's instructions during the two lessons. The recordings were transferred to a memory stick and uploaded as files. During the collaborative writing in the second part, the students wrote their texts in a pre-designed Word document that was assigned to each pair on a USB stick. As the students produced their texts, their talk was recorded on using the built-in recording function found in PowerPoint. The student had access to printed information about the task (Appendix K) during the writing, and they were also allowed to use a Swedish/English dictionary while writing.

3.3 Transcriptions

It is highly relevant to explain how the recordings were transcribed as the study used this material to collect qualitative data. According to Mercer (2004, p. 147), it is highly important to transcribe student interaction as truthfully as possible, so it is possible to represent what is said. In addition to the two students in each pair, a third-party was present during the interaction, namely the computer and what simultaneously happened on the screen as the student interacted. Therefore, the computer is added as part of the transcripts to highlight what happened on the screen while the students interacted. In making the transcripts comprehensible, the following variables were used while transcribing:

a) Throughout the transcripts, the use of the font `Courier New` makes it possible to write letters on the same line to account for talk which happens simultaneously.

b) when simultaneous speech occurs, it is shown by using [

c) when an utterance cannot be interpreted, it is written as ((*unintelligible*))

d) long pauses are shown using (…)

e) non-word utterances during the interaction is represented by ((*laughs*))

f) what happens on the screen is represented by ((`student one is typing`))

g) what is written on the screen is typed in a different font, Times New Roman in a yellow colour

h) A "+" is written when speech and what happens on the screen occurs simultaneously

i) to emphasise what was happening on the screen, screenshots were added when appropriate

4. Results and discussion

This study set out to investigate whether a combination of a cycle and TLC-based approach to genre-based writing, and student interactions during collaborative writing, can enhance Swedish lower secondary EFL students' structural writing skills. In this chapter, data from the pre-teaching activities, in the form of transcripts and data collected from the recordings and transcripts from student collaborations, are discussed in relation to the theoretical framework and theories, which were presented in section two. The two research questions will be addressed separately, where each question has been divided into two more manageable parts. In closing the section, limitations of the study will be presented and discussed.

4.1 To what extent can a cyclic, TLC-inspired approach to genre-writing enhance student understanding and adaptation of structure in collaboratively written texts?

In addressing the first research question, it was necessary to collect qualitative data from the pre-writing lessons and the student collaboration as well as analysing the data. As focus of the first part of the study was to ensure student understanding of the concept of genre-based texts, and specifically that texts belonging to the same genre share stylistic structures, it was interesting to analyse whether the students talked about structures during the writing but also how the teachings were adapted into their own production.

During the preparations for the study, a genre-analysis of the "How-to text" found that the use of headlines in the form of a *question followed by a topic sentence*, was a genre-specific structure and therefore, it was selected as the study's main focal point. In the study, the genre-specific structure of a *question followed by a topic sentence*, and how it was presented and clarified to the participating students, were analysed using qualitative data in the form of lesson transcripts (full transcripts in Appendices E-H). As the focus was to find evidence of the structure, in the pre-writing lessons as well as in the student collaborations, the analysis was performed in several steps.

First, the recordings of the two lessons were evaluated to find evidence for instructions on the use of a *question followed by a topic sentence*. Second, the findings were collected in a document where the interval for each occurrence was recorded together with a short comment. Third, complete transcriptions of the occurrences of the structure in each lesson were made.

After the initial steps were carried out, it was time to analyse the students' talk about the structure during the writing activity. When analysing the extent of student's adaptation and use of the structure of *question and topic sentence*, the recordings were first evaluated to find occurrences of such talk. During the evaluation, the recording from one group was unusable as the recording during the collaborative writing activity had failed.

Second, the findings were collected in a document where the interval for each occurrence was recorded together with a short comment. Finally, complete transcriptions of the occurrences of each recording were made (full transcripts in Appendices L-O). As the recordings also logged what happened on the screen, it was possible to trace student talk about *questions followed by a topic sentence* but also to analyse whether the teaching of the structure had had any impact on the students' use of the structure in their own production. Because the transcripts included what happened on the computer during the interaction, it was possible to trace both explicit and implicit deliberations. In addressing the effect of the pre-writing activities, it was useful to compare the teachings with the final student texts (Appendices P-S), with the model texts (Appendices I-J).

4.1.1 Effects of a cyclic and TLC-inspired approach to genre-writing

The composition of the two pre-writing lessons (Appendices C-D) was based on theories behind the cyclic and the TLC approach to genre-based writing, which were presented in section two. According to Feez (1998, in Lundahl 2019, p. 362) and Caplan and Farling (2017, p. 566), the cyclic and TLC-approach both identify the importance of mixing guided support from the teacher with opportunities for students to deconstruct model texts to see patterns of key structures. Figure 3 below reveals that students received both guided instruction and had the opportunity to deconstruct model texts.

Figure 3

Teachings of structure

Content	Lesson	Comment
- Introduction of a common structure in genre-texts	1A	Model text 1 as an example
-Specific use of question and topic sentence in text 1	1B	Joint deconstruction of model text 1
-Specific use of question and topic sentence in text 2	2A	Model text 2 as an example
-Specific use of question and Topic sentence in text 2	2B	Joint deconstruction of model text 2

Corresponding to the cyclic and TLC approach to genre-based teaching, the teacher first introduced the students to the "How-to" text and stated that genre-based texts share both purpose and a common structure, as can be seen in the following example from lesson 1A (full transcript in Appendix C). In the example, the students are instructed to look at the model text in pairs to see if they can identify any of the common features.

```
Screen:     ((a new slide))
TEACHER:    I'm gonna ask you to read the text in your
            pairs in your groups together and I'm gonna
            ask you to look ((the teacher points to the
            screen)) more closely at the text not
            understanding the text per say but what is
            typical of this type of text look at it ((the
            teacher holds out a text))
TEACHER:    it has different parts so what is what is the
            structure of the text can you see a pattern
            of the structure
```

Second, the teacher introduced the students to the use of *questions followed by a topic sentence* as a common structure of a "How-to" text". To highlight the structure, the teacher used the first model text "What is TikTok? (Full text in Appendix I) as is show in the following sample from lesson 1B (full transcript in Appendix E):

```
TEACHER:    this in in english or in language is called a
            topic sentence because it gives you the full
            information so you have a question with an
            answer (…) then you have more information okay
            eh
SCREEN:     ((the teacher points at the screen))
TEACHER:    so you have a first sentence which answers
            the question and summarizes and then you have
            more details the next part is more details
            okay
```

The third sample is taken from the first part of the second lesson (lesson two A, Appendix G), and prior to asking the students to work in pairs and compare the two model texts, "What is TikTok?" and "Why do so many Swedish slang words end in 'is?" (Appendices I-J). Here, the teacher reminded the students about the structure and purpose of a topic sentence, but the students were also involved in the deconstruction of the two model texts to strengthen their understanding of the structure.

```
TEACHER:    okay it had an introduction that introduces
            the topic then to explain how tiktok works
            they used questions can you look at your
            tiktok text and see that there are questions?
            (…)
TEACHER:    we talked about that we talked about a way to
            present how something works they use question
            and what happens in the very first line of
            each question? After each question the very
            first line did something do you remember what
            the very first line did?
```

Finally, during the last part of the prewriting activities in lesson two, the teacher asked the students if they could see similarities between the two model texts, as can be seen in the following example from lesson two B (full transcript in Appendix H):

```
TEACHER:   so that's a similarity another thing that
           you can see which is similar between the two
           texts anyone

STUDENT 1: eh they both have the structure of eh
           answering the question in the first
           sentences of a paragraph

TEACHER:   are you thinking about the question that
           kind of introduces each paragraph? There is
           a question and what did you say about the
           next line

STUDENT 1: eh well the first line in the paragraphs
           after the question is the answer

TEACHER:   ah okay can you see that then of you go to
           the second text the -is text can you see
           that there are questions that introduces
           each paragraph and can you see that there is
           an immediate answer

STUDENT:   yes
```

In summing up the discussion and the results which to the first part of the research question "To what extent can a cyclic and TLC-inspired approach to genre-based writing enhance student understanding and adaptation of structure in collaboratively written texts?", some assertions can be made. First, during the pre-writing teachings the students received ample opportunities to learn about structure, and the purpose of the "How-to" text. In the teachings, a cyclic and TLC-inspired approach to genre-based writing was applied, which allowed the students to acquire knowledge of structure but also become more familiar with the "How-to" text by deconstructing model-texts. Hyland (2007, p. 155) expresses that teacher instruction and scaffolding are important parts in the teachings of genres, however, students need to acquire their own knowledge of specific structures, which is possible by the deconstruction of texts. Consequently, the knowledge that students acquire makes them "more conscious of their writing and use of language" (Hyland, 2017, p.155).

Second, in line with Lundahl's (2019) claims that teachings of genres is "visible awareness-raising pedagogy" (p. 360), the students were able to become more aware of the "How-to" text's specific characteristics, structure, and objectives. During the two lessons, the students were introduced to the production of more structured text with a clear communicative purpose, in contrast to just writing text for no apparent reason, which according to Berggren (2019, p. 15) is a very common approach in Swedish EFL education.

4.1.2 Student understanding and adaptation of structure

In tracing student adaptation of the focal structure and the adaptation into their own production, it was necessary to analyse the students' talk and their final texts. When analysing the final texts in more detail (Appendices P-S), discrepancies between the pairs' use of *questions followed by a topic sentence*, were found. The final texts written by the students demonstrate that pairs 01, and 05 used the genre-specific structure in their own production on several occasions. Pair 06 used the structure in one out of four questions but pair 04 wrote questions that were too narrow to serve as questions with a topic sentence. The topic sentences that were used by pair 04 lacked the summary function, and merely gave a quick answer.

In fact, the final text of pair 04 was different from the other texts in a few ways. It had more questions than the other texts, and it lacked the introductory part. The other pairs, mainly pairs 01 and 05, attempted to summarise the content for each headline or question, whereas the text by pair 04 just answered the questions straightaway without explaining any further, probably since the questions were much narrower than in the other texts. To understand the reason behind the discrepancies it would be useful to look at the interactions of each pair and analyse the deliberations about structure and referrals to the teachings.

By listening to the recordings and analysing the transcripts, it was possible to trace student talk about structure, but more specifically, their explicit or implicit referral to the pre-writing activities and teachings. Explicit talk about the structure during writing, signifies that the deliberations were visible in their written document. On the other hand, implicit deliberations, entail that the students did not explicitly refer to the teachings of the structure even though the structure appears in their document. In this case, the students might have been tacitly agreeing on something without orally relating it to the pre-writing activities. The data presented in Figure 4 below shows both explicit and implicit referrals to the pre-writing activities.

Figure 4

Referrals to pre-writing activities during collaborative writing

Content	Explicit	Implicit
-Referrals to the model text/texts while writing	Pairs 04, 05	
-Referrals to pre-teachings while writing	All pairs	
-Deliberations about using text in bold for questions	Pair 04	Pairs 01, 06

The talk between the student in pairs 04 and 05, was explicit regarding referrals to one of the model texts, which the following samples show (full transcripts in Appendices M-N):

Pair 04

```
STUDENT 1: hm so we have a a (…) you remember the
           tiktok thing
STUDENT 2: m
```

Pair 05

```
STUDENT 1: ah (…) jag vet inte vad man ska skriva
STUDENT 2: vi måste ställa frågor i början av varje eh
           sån här stycke
STUDENT 1: ja men ska man e det en fråga i början av
           första
STUDENT 2: mm jag tror det eller kanske kanske inte e
           det
STUDENT 1: det var därför jag ville kolla med tiktok
           texten
```

The previous examples of explicit referrals to the model text imply that students in pairs 04 and 05 were either actively using knowledge about the structure they had acquired during the two lessons or were discussing how to structure the text because they were uncertain. In the first example from pair 04, student one asked student two if the rule of question and answer is remembered correctly, and as student two agreed, they went ahead and wrote their first question. As a contrast, pair 05 seemed more uncertain about the structure which is highlighted by student one stating the need to check with the first model text before writing. However, both examples show that the students are actively talking about a structure that the students had explored prior to the writing task.

During the written task, it was evident that all pairs were involved in talking about the teachings of the use of questions, and that these discussions were directly visible in their written documents, as is evident in the following samples (full transcripts in Appendices L-O):

Pair 01

```
STUDENT 1: åh eh då ska vi ha en första fråga då
           (…)
STUDENT 2: mmm (…) asså eh vi kan ju ha en om det där
           unwritten rules
STUDENT 1: ah precis
```

Pair 04

```
STUDENT 1: [the unwritten escalator
COMPUTER:  + The unwritten ((see screen shot))
           map and it will show you which train you
           The unwritten

STUDENT 1: wait let's have it says it's a question (…)
           what's the unwritten escalator
STUDENT 2: yeah
```

COMPUTER: **what's the unwritten escalator rule?**

Pair 05

        STUDENT 1: vi måste ha eme en sån här frågerubriker
        STUDENT 2: ja just det ja

Pair 06

        STUDENT 1: first question
        STUDENT 2: hm we can maybe have eh how does the subway
                   work
        COMPUTER: +**how does the subay work**?
        STUDENT 1: [how does the subway work

However, there were also instances where the principal structure appeared in the text even though there had been no prior talk between the students. The following sample from pair 01 (full transcript in Appendix L) demonstrates that one of the students mentioned the structure of a question without the other debating over it, evidence that they might have been tacitly agreeing on the structure they had acquired knowledge of during the pre-writing lessons.

Pair 01

        STUDENT 1: får bli en underrubrik
        COMPUTER: *((the cursor is moved up))*
        STUDENT 1: och sen eh
        COMPUTER: ((the cursor is moved down and marks
                   "Unwritten rules"))
        STUDENT 1: nej just ja det ska ju va en fråga [is there
                   any unwritten rules

```
COMPUTER:                                          +Is there
          any unwritten rules?

STUDENT 1: för det ska vara fråga så (…) nån a- annan
           ((fixes some errors, see the screen dump))
           som vi kan ta
```



```
STUDENT 1: ((coughs)) ska vi börja med bara så här lätt
           hur får man köper man en biljett liksom
STUDENT 2: ja ja
```

One interesting detail in the final texts written by pairs 04, 05, and 06 (Appendices Q-S), which was not mentioned during the pre-writing teachings, was the use of bold text for the questions. The detail is a direct copy of the feature in both model texts (Appendices I-J) and pair 04 talks about it explicitly before altering the written text document: as shown in the excerpt:

Pair 04

```
STUDENT 1: should we have a (…) bold text
STUDENT 2: m
COMPUTER:  ((the text is changed to bold, see screen
           dump))
```
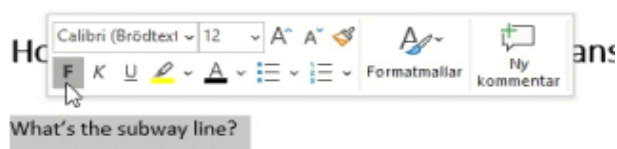

As a contrast, pair 01 immediately changed the first written question into bold text without explicitly mentioning it, and pair 06 immediately changed the text to bold when they began to write. The students use of bold text can be an effect and adaptation of the teachings during the

pre-writing activities. The students received input from an authentic text and simply copied the feature into their own texts. It can imply that the students are beginning to develop linguistic awareness as they are noticing details which have a clear purpose in communication, which according to Skolverket (2017, p. 14), is a well-defined goal for EFL students in the lower secondary Swedish school.

In summing up this discussion and the results which corresponds to the second part of the research question "To what extent can a cyclic, TLC-based approach to genre-based writing enhance student understanding and adaptation of structure in collaboratively written text?", some claims can be made about the students understanding and adaptation of the structure. First, the texts written by pairs 01 and 05 resembled the two model texts regarding the structure *of a question followed by a topic sentence*. The text by pair 06 resembled, to some extent, the model texts to an extent as they had one question followed by a topic sentence. As contrast, the text written by pair 04 did not resemble the model texts in terms of the specific structure as the students' use of several questions with just a direct answer was more frequently used than the principal structure. However, all the texts were reader-friendly, had a structure that allowed full comprehension of the purpose: a "How-to" text that explains how something works. In addition, the four texts were all directed towards the intended reader; someone who does not know how the transport system in Stockholm works.

Second, the analysis of student talk during the collaborative writing showed that the students were consciously aware of the specific structure to some extent, and that this awareness can be traced back to the pre-writing instructions. The result implies that the teachings of the genre-based structure in a cyclic and TLC-based approach prior to the collaborative writing, had a positive effect on Swedish lower secondary EFL students' ability to write more structured text. The findings clearly share similarities to the findings by Caplan and Farling (2017), who in their research at university level, found that CW led to an "increased student ability in creating more accurate texts according to structure" (p. 577) due to teacher scaffolding, peer-guidance, and the exploration of language.

Finally, the student in pairs 01, 04, and 06 adapted the model texts' use of bold text for the questions, which was not explicitly mentioned in the pre-teachings but visible in the two model texts. The students picked up the feature from analysing and deconstructing the model texts during the two pre-writing lessons, which might imply that they are beginning to develop

linguistic awareness. To notice details which have a clear purpose in communication, is a well-defined goal for EFL students in the lower secondary Swedish school (Skolverket 2017, p. 14). In addition, the students were challenged to write a collaborative text and to process their language-use, which is in line with the Swedish focus on process-oriented language teaching (Skolverket, 2018).

4.2 To what extent can LREs and form of student interaction during collaborative writing enhance text structure?

In addressing the second research question, the student's interactions were transcribed in a two-step process. During the first step, the researcher went through the recordings for each pair to find evidence of LREs about the *structure of question and topic sentence*. Second, the information was written in a document where the interval for each occurrence was noted together with a short comment. The third step included a complete transcription of each occurrence (see full transcripts in Appendices L-O). Further details on the transcription system can be viewed in part three of the thesis.

The analysis of the qualitative data in the transcripts was carried out using a wide-ranging approach. Firstly, to analyse the talk between the students, the form of interaction for each pair had to be examined and analysed to see whether they engaged in disputational, cumulative or exploratory talk, Secondly, to investigate the contents and topics of LREs during the collaboration, the students' talk about the genre-specific structure of a *question followed by a topic sentence* had to be analysed and interpreted. Therefore, this section is divided into the two following sub-sections.

4.2.1 Form and content of student talk

The second part of the study aimed to investigate student talk about structure during collaborative writing. In addition, it sought to analyse whether the form of deliberation and the content of student interactions had any effect on the structure of the written texts. In analysing student talk, it is useful to look at discourse analysis, which views student talk as a combination of individual and joint thinking, and talking (Mercer, 2004, p. 137). According to Mercer, the

three forms of talk, disputational, cumulative, and exploratory) can help discover both the variety of talk, and the usefulness of it (Mercer, 2004, p. 146). During the collaborative writing activity, the pairs used different forms of talk when interacting, which is demonstrated in Figure 5 below.

Figure 5

Forms of talk during CW

Forms of talk	Pair	Comment
-Disputational talk	not applicable	
-Exploratory talk	Pairs (01), 04, 05, 06	
-Cumulative talk	Pair 01	Apparent during CW

As can be seen in Figure 5, pairs 04, 05 and 06 predominantly used exploratory talk, while pair 01 predominantly used cumulative talk and some instances of exploratory talk. The exploratory talk between the students in the pairs was emphasised by the simultaneous actions on the computer, where the written text that appeared on the screen was a direct transfer of the students' conversation. The recordings and transcripts from the collaborative activity, demonstrate that the students' writing and what appears on the screen, was a direct consequence of discussions about structure and content. Transcripts from the recordings show that exploratory talk and exploratory writing occurred simultaneously, which is shown in the following samples (full transcripts in Appendices L-O).

Pair 01

```
STUDENT 1: the rest vad ska vi skriva
STUDENT 2: ja typ there are few ways
STUDENT 1: yeah
COMPUTER: There are a f
```

```
STUDENT 2: så kan man alltid på mobilen och kort

STUDENT 1: [few different ways of a few different ways
           of eh purc ((purchase is deleted)) buying a
           ticket. ((coughs))

COMPUTER:  few different ways of purch → buying a ticket.
```

Pair 04

```
COMPUTER:  In Sweden

STUDENT 1: ((student one deletes text)) wait what did
           you say

COMPUTER:  - Sweden

STUDENT 2: in stockholm or in sweden there's two ways
           to buy a ticket

COMPUTER:  In Stockholm there's

STUDENT 1: in Stockholm there's wait say again

STUDENT 2: two ways to buy a ticket

COMPUTER:  there's two ways to buy a ticket.
```

Pair 05

```
STUDENT 1: åh ska vi ta en till fråga

STUDENT 2: m

COMPUTER:  ((the cursor on a new row))

STUDENT 2: okej

STUDENT 1: biljetter kan vi väl ta

STUDENT 2: ja how do you eh

COMPUTER:               +How do I get

STUDENT 1:            [how

STUDENT 2: how do I get [tickets

COMPUTER:                 +tickets ((see screen dump))
```

Pair 06

```
STUDENT 1: åh men vi måste ha en annan fråga till som
           börjar med så här (…) yes komma
COMPUTER:     ,there are both
STUDENT 1:   [there are both both stavas both så där
STUDENT 2: ja
STUDENT 1: there are both (…) its more for the
STUDENT 2: subway
STUDENT 1: there are both eh
COMPUTER:     trains, busses
```

These examples demonstrate student engagement in exploratory talk, as they used collaborative dialogue (Swain (2000 and 2006, in Storch 2019, p. 41) as well as languaging, Swain (2000 & 2006, in Storch 2019, p. 41) to solve language-related problems and to make meaning. The samples from the pair interactions show that the students in all four pairs were actively involved in the joint construction of the text, and they made cooperative decisions which were visible in the writing that took place on the computer as they were talking. They listened to each other's suggestions and ideas in a constructive manner, and reasoning was made very noticeable as they solved problems and used language to create meaning. In research carried out by Strobl (2014, p. 12), it was discovered that students who worked in pairs and engaged in discussions often improved the structure and overall content of the texts, and the same conclusion can be made from the students' talk in this study. Hence, aspects of sociocultural views of learning (Vygotsky & Cole, 1978), which claim that leaning takes place when people are working together, is evident.

A prerequisite for CW is that students are equally involved in all steps of the writing (Storch, 2019, p. 40), and it was apparent that the students were equally involved and engaged in the production of text as they gave and received feedback from each other. Furthermore, the collective scaffolding between the students was used as a method to "pool their language knowledge" which, in a study by Wigglesworth and Storch (2009, p. 460), was highlighted as one of the greatest affordances of CW.

One interesting feature occurring between the students in pair 04 was the non-problematic issue of asking each other for help, which is apparent throughout the student talk (full transcript in Appendix M) and demonstrated in the excerpt below:

```
STUDENT 1: ((student 1 reads but it is unintelligible))
           you can remove this then in the beginning

STUDENT 2: sorry what

STUDENT 1: you can remove the Sweden then like that
           after the buses

STUDENT 2: wait should I remove this one or this one

COMPUTER:  In Sweden we have different colors for different lines which are
           red, green and blue. We also have various tram lines and buses in
           Sweden. ((the cursor is moved between the two
           "Sweden" in the text))

STUDENT 1: the bottom one after the buses
```

The sample shows that there seemed to be little prestige between the students as they were actively doing their best to produce a joint "How-to" text. During the CW, these two students were actively giving and receiving feedback to each other in a non-threatening way as neither one played the role of the expert. The findings correspond well with Swain and Lapkin's research that claimed that "dialogue *is* learning" (1998, p. 321), and also with research by Brooks and Swain (2019) who established that "peer-interaction and collaboration might be more effective than feedback provided by an expert" (p. 50). In addition, the finding is in line with Storch's (2011, p. 276), claim that peers can benefit from each other in collaborative work.

As a contrast, pair 01 also engaged in cumulative talk, which earlier in this paper has been described as a more individual form of deliberating. According to Mercer (2004, p. 146), cumulative talk implies that there is no evidence for critical consideration of the ideas presented by the participants. In the following example, student one reflected individually and, as it seems, student two was a silent onlooker. In this case, the silence might imply that the student was tacitly agreeing with student one. The reason behind this assumption is that both students were equally responsible for the outcome of the text and were active during the collaboration of the written text. The following transcript is an example of the cumulative talk of pair 01 (full transcript in Appendix L):

Pair 01

```
STUDENT 1: [how do you buy buy your tickets

COMPUTER:   +How do you buy your tickets

STUDENT 1: ((changes text)) how do you buy tickets

COMPUTER:
```



```
STUDENT 1: frågetecken

COMPUTER:
```
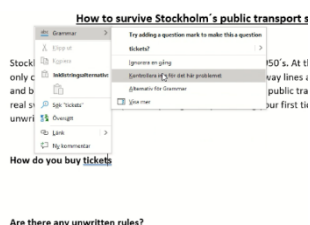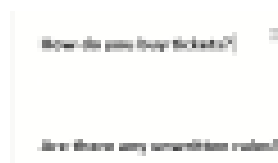


```
COMPUTER: ((the cursor on a new row))
```

In summing up the first discussion of the second research question "To what extent can LREs and form of student interaction during collaborative writing enhance text structure?", some claims can be made about the form of student talk during CW and its effect on text structure. First, three out of four pairs predominantly engaged in exploratory talk throughout the writing process whereas one pair also employed cumulative talk. The exploratory talk that was used by the students led to exploratory writing, which was evident when one looked at what simultaneously happened on the screen as the students talked.

The samples from the pair-interactions show that the students in all four pairs were actively involved in the joint construction of the text, and they made cooperative decisions which were visible in the simultaneous writing. The students' collaborative written texts were, to a large extent, products of pair-dialogue, peer-feedback, and the pooling of language knowledge, which positively affected the overall structure. This corresponds well with research findings from

Caplan and Farling (2017). Moreover, the exploratory talk led to the negotiation of meanings as the students were scaffolding each other throughout the writing. By talking, the students put words to their thoughts which heightened the awareness of their writing. Consequently, the students 'writing became more conscious as their level of understanding deepened, like the findings by Storch (2008), who concluded that "it appears that elaborate engagement encourages a deeper level of understanding, and it is understanding which is more conducive to learning" (p. 110).

Second, the instances of cumulative talk, which was evident in data collected from the recordings of pair 01, show that decisions made during writing were not always collaborative. According to Mercer (2004, p. 146), cumulative talk in contrast to exploratory talk, does not involve any critical consideration of ideas between students. The findings show that there were a couple of instances where the two students did not communicate with each other as the text was produced. However, the students were both invested in the joint activity as the silence between them cannot solely be interpreted as inactivity, disinterest, or lack of knowledge.

Finally, it is evident that all students were engaged and invested in the CW activity, and that they were able to function in a multitude of roles, which Weissberg (in Storch 2011, p. 276) claims not to be possible in individual writing. During CW, the students shifted roles from being an expert to a novice and functioning as a sounding board and a critical reader, which was especially apparent in the talk between the students in pair 04.

4.2.2 Structural LREs during collaborative writing

The analysis of students' final texts showed discrepancies in the use of *questions followed by a topic sentence*, which was observed to be a specific structure of the "How-to" text during the initial genre-analysis (Appendix B). Therefore, one important issue regarding student LREs that arose during the analysis of the student talk was whether the LREs affected the structural outcome of the texts. An LRE is a method of categorising student talk into different topics (Swain & Lapkin, 1998, p. 362). In following students' writing process which led to the pairs' final texts (full transcripts in Appendices P-S), student talk was classified in the following LREs: a) plan the writing, and b) structuring of question and topic sentence. Figure 6 below shows the pairs' structural LREs during CW.

Figure 6

Structural LREs during CW

LRE	Evident	Not evident
-Plan the writing	pairs 01, 04, (05) 06	
-Structure the question and topic sentence	pairs 01, (05)	04, 06

During the analysis of structural LREs, it was apparent that the content differed between the pairs, consequently each pair's interactions will be discussed separately for more transparency.

4.2.2.1 Pair 01

To begin with, pair 01 began talking about how to structure and plan their writing quite early. Their LREs about this structure were mainly about what type of question to begin with and the order of the questions. This is noticeable in the following sample (full transcript in Appendix L):

```
STUDENT 1: åh eh då ska vi ha en första fråga då
           (…)
STUDENT 2: mmm (…) asså eh vi kan ju ha en om det där
           unwritten rules
STUDENT 1: ah precis
STUDENT 2: fast ska vi ta det på första eller ska vi ta
           det på annat
STUDENT 1: jag tänker att man vi tar nåt annat först
           ((sniffles)) men vi har en som är [unwr jag
           skriver upp lite här
COMPUTER:  +Untr Unri
STUDENT 1: [unwritten rules
```

COMPUTER: +Unwritten rules -> **Unwritten rules**

As they continued to discuss, they soon realised that they wanted to change the order of the questions but as they did not want to forget the first question, they jotted it down. They wrote a new question but this time, instead of moving on to the next, they worked on the content before moving on to the next question. As they discussed the next question, one student moved the cursor on the screen and changed the position of the initial question, "Are there any unwritten rules", so that it appeared after the first question. However, this manoeuvre was done without any discussion between the students, which often was the case for this pair as the often engaged in cumulative talk. However, they seemed to have a joint plan for their writing which they followed.

In analysing the recordings from pair 01, it was evident that they talked about how to structure the *question and the use of a topic sentence* at least one time as they were writing. The following sample shows that the students were talking about how to continue their topic sentence after writing a question:

```
STUDENT 2: ja typ there are few ways

STUDENT 1: yeah

COMPUTER:  + There are a f

STUDENT 2: så kan man alltid på mobilen och kort

STUDENT 1:          [few different ways of a few
           different ways of eh purc ((purchase is
           deleted)) buying a ticket. ((coughs))

COMPUTER:                 + few different ways of purch → buying a ticket.
```

As student two said, "there are a few ways", which by the help of student two turned into "there are a few ways of buying a ticket", the students jointly solved the issue of how to structure the content of the answer, which according to Swain and Lapkin (1998, p. 326) is a key part of successful LREs.

4.2.2.2 Pair 04

Pair 04 engaged in other types of LREs, and the final text from Pair 04 (Appendix Q) was also quite different from the texts written by the other groups. The pair began to discuss how to structure their writing, and when they had reached an agreement, they immediately began to write questions with answers, one at a time, as is visible in the sample from the beginning of the pair's work (full transcript Appendix M):

```
STUDENT 1: we're supposed to do that? (…)
           ((unintelligible)) like the paragraph like
           the paragraphs that's with question
STUDENT 2: m
STUDENT 1: and then we give our answer
STUDENT 2: m
STUDENT 1: after that another question another answer
STUDENT 2: yes
STUDENT 1: and then going on like that
```

Transcripts of the talk showed that the students returned to their initial idea of writing questions and answers throughout. They were more focused on producing questions with answers than keeping the structure of a *question followed by a topic sentence*. However, when the students were struggling to come up with a good answer to one of their questions, one student asked if they "should just write all the ideas we got", which assumingly was an intent to make the writing process run smoother for them.

During writing, pair 04 spent a considerable amount of time talking about the types of questions to add and how to answer them, as demonstrated with the following sample. The sample shows that the students were focusing on producing a readable text, even if the use of questions followed by a topic structure was not fully comprehensible by the students.

```
STUDENT 1: the most used lines ((unintelligible) red
           green and blue but we also have
           ((unintelligible) used tram lines and buses
COMPUTER:  In sweden
```

```
STUDENT 2: hm ((deletes the text))

COMPUTER:   we have d

STUDENT: 2          [should we say different colours for
           different lines

STUDENT 1: hmm

COMPUTER:   + ifferent colors for different /lines .
```

Like results found in research on advanced learners and the quality of their peer-interaction during CW performed by Kessler (2009, 2012), the students in pair 04 did not seem to bother as much about structure, accuracy, or form as they did on content and lexical choices.

4.2.2.3 Pair 05

The students in pair 05 did not talk about how to structure their writing until the very end, when they realised that they had almost reached the limit of 450 words. At this moment, they recognized that they had only written two questions and began talking about how to change their text, visible in the following sample (full transcript in Appendix N):

```
STUDENT 1:                      [how do i behave
           fast nu har jag inte skrivit jättemycket här
           ((scrolls through the text on the computer))
           försig ((…)) ska jag skriva liter mer där
           och sen bara lite kort på den andra

STUDENT 2: m eller a om vi har nåt mer att skriva där

STUDENT 1: eh men skit i det

STUDENT 2: vi kan börja med å skriva här och [sen

STUDENT 1:                                   [a
```

The pair never explicitly talked about how to structure the *question and topic sentence* during their writing, However, they talked about how to structure the response which is evident in the following sample where the students are discussing how to respond to their first question "How does the system work?":

```
STUDENT 2:          [men hur ska man svar på den frågan
            typ så här eh eh vi [måste

STUDENT 1:          [vill du skriva lite

STUDENT 2: ja

STUDENT 1: ja vi kan väl ta typ så där a vi har en stor
           variation av olika transportmedel

STUDENT 2: ja

STUDENT 1: nånting nånting

STUDENT 2: eh fan eh vi kan skriva typ (..) the public
           transport (…) eh va fan

STUDENT 1: heh

STUDENT 2: men hur ska man svara eh (…) how does the
           system work eh eh man kan väl säga typ så
           här its pretty complicated typ

STUDENT 1:          ((coughs)) ja typ så [här

STUDENT 2:                               [och sen kan
           man

STUDENT 1: its pretty complicated and we have a big
           variety of

COMPUTER:  It's
```

They were discussing how to address the question by suggesting several ideas until they decided to write "it's pretty complicated and we have a big variety of transportation", which is the structure of a question followed by a topic sentence. Their third question "How do I behave", was also answered with a topic sentence, however, without any specific mention of the focal structure. The students never explicitly talked about the use of topic sentences, even though it is apparent that they were consciously aware of the structure as it is visible in the text.

4.2.2.4 Pair 06

Pair 06 (full transcript in Appendix O) explicitly discussed how to structure and write their text throughout the writing process, which is demonstrated in Figure 6. Early in the writing process, the recording revealed that one student initiated an idea to make the writing easier. After they begun discussing their first question, "How does the subway work?", one student asked if they should choose an easier question to begin with. Consequently, they wrote another question

instead ("Does the traffic cost anything?"). The change led to another question from one of the students about whether to begin by explaining the transport system first. This led to student one saying that they could write all the questions first and then continue with the content. See excerpt from the dialogue:

```
STUDENT 1: we could start with all the questions
STUDENT 2: yeah
STUDENT 1: hm
STUDENT 2: three to four questions do we need
```

The sample shows that the students were talking about the writing that they were involved in, and that they wanted to have a plan. After this they continued to discuss which other questions to add and later in the process, they had compiled a list of questions, see sample:

```
STUDENT 1: [different [transport
COMPUTER: + transports? ((see screen dump))
```

Are there different transports?

Are there any unwritten rules?

Does the public transport cost anything?

After this part of the recording, the students began talking about how to continue with the content of each question, until they had completed each paragraph. Towards the end of the recording, the pair discussed how many words they had written. When they understood they had produced 371 words (the instructions in Appendix K said 350-450 words) they began revising the text to see if they could add information or maybe questions.

Concerning LREs about how to structure the question and topic sentence, pair o6 never talked about the structure. Like pair 04, the students seemed more interested in answering the questions than using the structure of a *question and a topic sentence*, as is shown in the following examples:

Example 1:

```
STUDENT 2: no no no first sentence we need to answer
           the question
STUDENT 1: ah the most aha
COMPUTER:  ((the text is deleted))
STUDENT 2: there ah [there are a couple of
COMPUTER:              + Tere are couple of
```

Example 2:

```
STUDENT 2: men du tycker inte det
STUDENT 1: vad sa du
STUDENT 2: du tycker inte det
STUDENT 1: vad vad jag hörde inte
STUDENT 2: att vi har en ((with a somewhat agitated
           voice)) en fråga en sån här fråga en rubrik
           en sån här
STUDENT 1: about question answer
STUDENT 2: ja
STUDENT 1: yes
```

In summing up the final discussion of the second research question, "To what extent can LREs and form of student interaction during collaborative writing enhance text structure?", some claims can be made about student's structural LREs during CW and their effect on structure. First, the analysis of the student talk during writing shows that three pairs, 01, 04, and 06, talked about how to structure their writing from the beginning of the writing session even though their LREs were structured quite differently. Pair 01 engaged in both explicit and

explicit LREs about how to structure their writing, and pair 04 deliberated quite explicitly throughout the whole writing session, but the LREs were mostly about content and not on structure or form. Pair 06 decided quite early to structure their text by writing all their questions first and as a result, their LREs were also more about content than structure. As a contrast, pair 05 did not discuss structure until the very end when they realised that they were close to the word limit and had only written two questions. At that point, they started talking about structure, and began revising their text.

Furthermore, the LREs about the structure of a *question followed by a topic sentence* are quite different between the four pairs. From the recordings of pairs 01 and 05, LREs about the principal structure were evident. Even though they never explicitly mentioned the words "topic sentence" it was clear that these students were consciously aware of the structure as it appeared in the texts. Most of their "answers" were topic sentences, and they were talking about ways to structure them. In contrast, pairs 04 and 06 were more interested in answering their questions without showing awareness of the key *structure of a question and a topic sentence*. All through the writing, the talk between students in pairs 04 and 06 was primarily about adding questions and how to answer those questions. The students did not talk much about structure or form as did the students in pairs 01 and 06, which was also evident in the results found in research by Kessler (2009, 2012). The findings indicate that the pairs used different LREs and that these differences affected the structural outcome of the texts.

4.4 Limitations

Some limitations in the validity of this research need to be addressed. First, the study was a small-scale study which implies limitations in establishing the validity of the research and the significance of the results. The final percentage of students who fully participated in the study was 28.5 %. This is a serious drawback. The reason why only a few students participated fully in the study was because they were minors and had to have parental consent to participate (Appendix A). Due to the small amount of data, it is not possible to claim that the findings in this study are representative of Swedish lower secondary students of EFL. Other researchers need to base the same study on a larger sample size to end up with more accurate results.

Second, an important limitation to consider in this study is the power-relationship between the researcher and the participants. In the study, the researcher was the teacher, and the participants were the teacher's students, which implies an unjust power-balance. A series of measures were taken to make the students feel more comfortable and less anxious to take part in the study. First, details of the study (Appendix A) was thoroughly read through and explained before starting the study. It clearly stated that participating in the study was voluntarily, and that students, at any time, could choose not to participate without announcing any reason. Second, it was clearly stated that if a student decided not to participate, it would not affect the student's teaching, grades, or relationship with the teacher. Third, it was stressed that the whole class, even those who declined to participate, would take part during the two lessons in part one, and that everyone would write the final text in pairs, however, without being recorded. Fourth, it was emphasised that neither the students who participated fully nor the students who did not take part, would be graded on their work. Finally, the students were informed that their privacy would be protected throughout the whole study as transcripts would be anonymous, and that any files would be deleted after use to protect student confidentiality.

5. Summary and Conclusion

The purpose of this study was to explore and analyse Swedish lower secondary students' CW of a genre-based text, and specifically how the combination of a TLC-inspired approach to genre-writing in pre-writing activities and student interaction during the collaboration affected the outcome of the texts in terms of structure. Qualitative data was collected via recordings of pre-writing classroom activities and student talk during CW via the recording feature in PowerPoint. Before analysing the data, the recordings were transcribed. The dual focus of the research study was identified in two research questions: "To what extent can a cyclic and TLC-inspired approach to genre-based writing enhance student understanding and adaptation of structure in collaboratively written texts?" and "To what extent can LREs and form of student interaction during collaborative writing enhance text structure?".

There are three key findings of the present research. First, the students succeeded in writing texts with a clear communicative purpose. The success was largely due to the cyclic and TLC-inspired approach to genre-writing, which included teacher scaffolding as well as opportunities to deconstruct model texts prior to CW. All texts were directed towards an intended reader, easily read, and had a structure that allowed full comprehension of the purpose: a "How-to" text that explains how something works. During CW it was clear that student language awareness was heighten as three final texts included the use of bold text for questions, which was utilised in the two model texts. Thus, the pre-writing teachings of the "How-to" text enhanced student understanding and adaptation of the key structure of *question followed by a topic sentence t*o a large extent.

Second, the form of talk during CW shows that students in all four pairs were actively involved in the joint construction of the text, and they made cooperative decisions visible in the simultaneous writing. The students' texts were products of pair-dialogue, peer-feedback, and the pooling of language knowledge, which positively affected the overall structure. The students predominant use of exploratory talk significantly facilitated the writing process.

Furthermore, as student talk and structural LREs during CW differed between the pairs, it is possible to claim that different LREs used by the students affected the outcome of the writing. The recordings show that pairs 01 and 05 were more concerned about structure and form than pairs 04 and 06, who talked more about content. This affected the structural outcome of the texts as the texts produced by pairs 01 and 06 were more accurate and like the two model texts.

Consequently, student talk about structure can positively affect the structural outcome of the text.

These results are consistent with previous research on the affordances of CW and genre-based writing and imply that collaborative genre-based writing can be a method to develop a) more consciously aware EFL students, b) more confident EFL writers with a deeper level of understanding of text structure, purpose, and intended recipient, and consequently c) develop individual written proficiency. In addition, the method combines well with the new Swedish curriculum for the lower secondary school, which will be implemented in July 2022. The curriculum has enhanced the importance of students' abilities "to process and improve oral and written presentations" and "student production of "contact-creating texts" as they have been placed in the central content (Skolverket, 2022). Thus, adding emphasis on the communicative aspect of writing as well as on writing as a process.

However, before approaching collaborative genre-based writing in the classroom, there are some issues which need to be addressed. First, assessment of student work. The final texts in this study were not graded as it would have been quite difficult to ascertain individual student contribution. Finding methods for CW during the school year can be a challenge as individual assessment of students' abilities is central.

Second, it might not be easy to implement collaborative genre-based writing in the Swedish lower secondary school, despite its clear advantages. As there are four main objectives in Swedish EFL teaching: writing, speaking, reading, and listening, it might be difficult to find time to approach, plan, and execute collaborative genre-based writing.

In terms of future research, it would be valuable to extend the current findings by investigating Swedish lower secondary students' opinions about CW as well as examining teachers' opinions of CW and/or genre-based writing. Finally, it would be appropriate to perform a study with a larger student-sample to generate more scientifically accurate results.

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APPENDIX A

LETTER OF CONSENT FOR MINORS

Information och fråga om samtycke till medverkan i forskningsprojekt om undervisning

Ert barns skola kommer under läsåret 2021/2022 att delta i forskningsprojektet "Kollaborativt skrivande". Projektet har beviljats medel från *Stockholm Teaching & Learning Studies* (STLS, för mer information se https://pedagog.stockholm/undervisning-och-larande/forsknings-och-utvecklingsprojekt/stockholm-teaching-learning-studies/). Skolans deltagande i projektet har godkänts av skolans rektor.

Projektet ska detta läsår genomföras i årskurs 9 och ert barns klass har blivit utvald av lärarna som undervisar i klassen. Eleverna har fått muntlig information om projektet under skoltid och har då också haft möjlighet att ställa frågor om det. I det här dokumentet får du som vårdnadshavare information om vad det innebär att låta ditt barn delta i forskningsprojektet.

Vad är det för projekt och varför ska du/ditt barn delta?

Syftet med forskningsprojektet är att genom särskilt utformade forskningslektioner studera hur undervisningen kan utformas för att bättre stödja elevernas lärande inom engelska och moderna språk. Det är alltså uppgifterna och undervisning i klassen som utgör studiens huvudfokus.

Det är helt frivilligt att delta i forskningsprojektet. Du och ditt barn kan när som helst välja att inte vara delta och ni behöver inte meddela varför. Om du eller ditt barn väljer att inte längre vara med kommer detta inte att påverka din undervisning, dina betyg eller relationer till dina lärare. Även om du som vårdnadshavare tackar ja kan ditt barn när som helst välja att tacka nej till att delta. Om du som vårdnadshavare inte längre vill att ditt barn ska vara med ska du meddela detta till den som ansvarar för projektet, se kontaktuppgifter nedan.

Datainsamling och datahantering

Om ditt barn väljer att delta i forskningsprojektet kommer barnets deltagande i de forskningslektioner som genomförs inom ramen för undervisningen i engelska att dokumenteras. Forskningslektionerna kommer ersätta motsvarande ordinarie lektioner*.

Forskningslektionerna kommer dokumenteras med film- och ljudinspelningar. Även skriftligt material från forskningslektionerna kommer att samlas in för att vi efteråt ska kunna analysera innehållet. Det insamlade materialet (filmer, ljudinspelningar, uppgifter och svar) kommer användas inom projektet med fokus riktat på undervisningens innehåll och inte på enskilda individer.

Vad händer med mina/ditt barns uppgifter i studien?

Ljud- och filmupptagningar klassas som personuppgifter och då finns det vissa regler som forskare behöver följa. Vetenskapligt ansvarig för projektet, fil dr Jessica Berggren, ansvarar för att förvaringen av filmer och ljudinspelningar görs enligt de forskningsetiska principer som gäller för all forskning. Elevernas svar på skriftliga och muntliga frågor samt de dokumenterade lektionerna kommer att förvaras på ett sådant sätt att inte obehöriga kan ta del av dem. Datamaterialet kommer att sparas enligt Arkivlagen, minst tio år efter att projektet är avslutat, och Riksarkivets allmänna föreskrifter.

Mer information om de forskningsetiska principerna finns på denna länk:

http://www.codex.vr.se/manniska2.shtml.
När vi presenterar resultat från studien kommer vi använda fingerade namn. Studiens resultat kommer att tillgängliggöras i form av till exempel tidskriftsartiklar, böcker och konferenspresentationer. Delar av materialet kan komma att användas i utbildningssyfte för lärare, i föreläsningar eller seminarier.

Personuppgiftshantering

Det som enligt EU:s dataskyddsförordning 2016/679 (GDPR) räknas som

personuppgifter i denna studie är fotografier, filmer och ljudinspelningar där det går att

identifiera en enskild person, i det här fallet en elev. Personuppgiftshanteringen sker med stöd av

allmänt intresse som rättslig grund.

Enligt EU:s dataskyddsförordning samt nationell kompletterande lagstiftning har ni som vårdnadshavare rätt att:

1.   när som helst under studien återkalla ett givet samtycke
2.   begära tillgång till dina personuppgifter
3.   få dina personuppgifter rättade
4.   få dina personuppgifter raderade
5.   få behandlingen av dina personuppgifter begränsad.

Personuppgiftsansvarig är Stockholms stad: dataskyddsombud.utbildning@stockholm.se

Under vissa omständigheter medger dataskyddsförordningen samt kompletterande nationell lagstiftning undantag från dessa rättigheter. Rätten till tillgång till sina uppgifter kan exempelvis begränsas av sekretesskrav, och rätten att få uppgifter raderade kan begränsas av regler rörande arkivering. Om du vill åberopa någon av dessa rättigheter ska du ta kontakt med projektansvarig forskare fil dr Jessica Berggren jessica.berggren@edu.stockholm.se eller dataskyddsombudet vid Stockholms stad dataskyddsombud.utbildning@stockholm.se. Om du är missnöjd med hur ditt barns

personuppgifter behandlas har du rätt att klaga hos Integritetsskyddsmyndigheten. Information om detta finns på myndighetens webbplats (www.imy.se).

Ditt barns deltagande i studien är frivilligt. Du och ditt barn kan när som helst avbryta deltagandet utan närmare motivering. Om ni önskar avbryta eller på annat sätt ändra givet samtycke går det bra att kontakta vetenskapligt ansvarig för projektet eller någon annan av de medverkande forskarna/lärarna (se nedan). Det går också bra att kontakta ansvarigt dataskyddsombud vid Stockholms stad dataskyddsombud.utbildning@stockholm.se

På nästa sida finns en samtyckesblankett. Om du vill att ditt barn deltar, besvara samtyckesblanketten nedan och returnera den senast onsdag den 13/10.

Vänliga hälsningar,

Jessica Berggren, fil dr, nätverksledare för engelska och moderna språk, STLS

Jessica.berggren@edu.stockholm.se

Övriga medverkande i projektet är:

Sara Sobarzo Petri, lärare på Abrahamsbergsskolan, Axel Persson Westberg, lärare på Östra Reals gymnasium

Angående deltagande i studien

Mitt barn har fått muntlig information och har haft möjlighet att ställa frågor om studien "Kollaborativt skrivande". Vi har tagit del av den skriftliga informationen om studien och vi som vårdnadshavare får behålla den skriftliga informationen.

Mot bakgrund av gällande personuppgiftsregler (GDPR) måste samtliga vårdnadshavare samtycka till att ett barn under 15 år deltar i ett forskningsprojekt.

☐ Vi samtycker till att vårt barn (namn)_____ deltar i studien "Kollaborativt skrivande" på det sätt som beskrivs i ovan.

☐ Nej, jag vill inte delta/att mitt barn deltar i studien.

Vårdnadshavare 1:

Namnunderskrift: _____

Namnförtydligande: _____

Ort & datum: _____

Vårdnadshavare 2:

Namnunderskrift: _____

Namnförtydligande: _____

Ort & datum: _____

Elev:

Namnunderskrift: _____

Namnförtydligande: _____

Ort & datum: _____

APPENDIX B

Genre analysis of a "How-to" text

Structure

1) – Introduction

0) Headline with overall info (what is… how do… - open questions)
1) Explains why the area is relevant for the specific reader
2) Definition/overview of the phenomenon
3) A part which leads forward – prompts and address

3-4) Questions

1) A Headline in the shape of a question (often wh-words)
2) The first sentence answers the question and summarizes the whole paragraph.
3) Development and examples of what has been said in the first sentence.

Language/General

Overall, the address is personal which creates a connection, "you" is common but not "I".

Specific information "facts" which are presented in an easy-going way?

Some sentences are just about creating a connection

A mixture of long and short sentences. Often longer sentences when specific information is presented.

The simple present tense is used throughout.

Spoken language is common and the use of exclamations

Paragraphs are written separately and without linking words between them

APPENDIX C
INSTRUCTIONS LESSON ONE

How-to Features (language & structure)

Finding out how something works/what something is

What do you do when you want to find out how something works?

    - Google – what do you find?

    - Why do you want to know how something works?

Read text 1 now!

    - What kind of text is this?
    - Who reads it?
    - What is the purpose?

Now... Read the text carefully (20 minutes). Work in pairs.

What is typical of this kind of text?

    - What does the structure look like? What different parts are there?
    - What type of language is used? Is the text formal or informal?
    - What tense and verb forms are used (past, present, -ing-form…)?

Share your findings with another student pair.

Structure

- Introduction Introduces topic Explains why it is relevant (today & for reader) Briefly explains what it is/how it works (overview) Leads reader on to following questions 2-4 Questions with answers Introduces a questions (as a separate headline)

- First sentence (topic sentence) briefly answers the question, and summarizes the entire paragraph Gives more details on answer in first sentence

Language & Content

- Simple present tense is used (as always when presenting facts)

- Both entertaining and informative.

- Helps the reader become part of a group or feel like part of a group (or avoid embarrassment)

-The reader is addressed directly –" you" is often used (but not "I")

- Spoken (informal) language is often used ('You've surely heard'; 'Of course there are memes')

- Apart from the introduction paragraphs can stand on their own. No use of linking words between paragraphs, no conclusion.

APPENDIX D
INSTRUCTIONS LESSON TWO

Read text 2 - -is words

Find the features we just went through (language, structure, content) in this text. Mark them! Refer to the PowerPoint on Teams if you need to.

Can you find any differences between this text and the one on TikTok?

What happens next class?

• You will write a how-to text of the kind we have just worked with

• You will write it in pairs, collaboratively, which means:

> • You will write the entire text together
>
> • Both students will be responsible for the entire text
>
> • Quite common at university or at work
>
> • You will record your conversation as you work with texts

APPENDIX E

TRANSCRIPT LESSON 1A

16:30-

TEACHER: so (..) this said this is the type of text that we're
           going to use this is the type of text that you are going
           to write so now we're going to look at the structure of
           this text because most of these texts that are about eh
           explaining things and and how to texts they look the same
           ((the teacher demonstrates example text)) they have a
           special structure that is used when you do this type of
           text so for the next exercise I'm gonna ask you to do this

Screen: ((*a new slide*))

TEACHER: I'm gonna ask you to read the text in your pairs in your
           groups together and I'm gonna ask you to look ((*the
           teacher points to the screen*)) more closely at the text
           not understanding the text per say but what is typical of
           this type of text look at it ((*the teacher holds out a
           text*))

TEACHER: it has different parts so what is what is the structure of
           the text can you see a pattern of the structure

SCREEN: ((*the teacher points to the screen*))

TEACHER: what does the structure look like ((*points to the
           PowerPoint*)) there's a spelling mistake there could you
           see it

STUDENT: strucuture

TEACHER: what does the structure look like is there a pattern of
           the structure

SCREEN: ((*the teacher points to the screen*))

TEACHER: what different parts are there different parts in this
           text if you look at it is it one part or are there many
           parts what are those parts

SCREEN: ((*the teacher points to the screen*))

APPENDIX F

TRANSCRIPT LESSON 1B

11:26-13:12

TEACHER: in the next parts are the questions and if you can see ((*teacher is pointing at the text*)) all of these new parts are introduced with a question what happens in the first line after each question? can you look at that please look at the sentence ((*the teacher points to a specific question in the text and reads it: what's with the challenges?*)) what does the first sentence do in the first question You need to look at the text otherwise this will be hard (…) so the title eh the question is what's with the challenges what does the first sentence do in the first question

TEACHER: yes

STUDENT: eh it takes the answer to the question

TEACHER: exactly if you look at all of the headlines the questions the first sentence in each part answers the question and then it gives some more details can you see that? ((*the teacher is pointing at the text*)) for each of the questions then it then gives the answer straight away you don't have to think about it because it gives you the answer straight away and then it gives you more information

SCREEN: ((*the teacher points at the screen*))

TEACHER: this in in english or in language is called a topic sentence because it gives you the full information so you have a question with an answer (…) then you have more information okay eh

SCREEN: ((*the teacher points at the screen*))

TEACHER: so you have a first sentence which answers the question and summarizes and then you have more details the next part is more details okay

15:56-17:17

TEACHER: ((*the teacher goes to the computer*))are the next sections which are green so there's one question two questions there are three questions and then four questions it

doesn't have to be four questions you can have five or two or three or ten okay also blue means that it's the first the topic sentence that gives the answer to the question these are all highlighted in blue okay so you can see that all of these parts look the same it's question and there's an answer and after the answer they give you more information that might or might not be necessary okay this is the same ((*the teacher reads from the screen: What about memes? Are there memes on tiktok? of course there are memes*)) that was just a short simple answer and then they explain

TEACHER: ((*reads from the computer:* How long are tiktok videos? Tiktok videos are quite short punkt)) okay now you know then they give you more information can you see that

STUDENT: yeah

TEACHER: ((*reads from the computer* What do people do on tiktok? Is it all about lip-syncing? Lip syncs were a huge part of musically but tiktok is now known for more than just music)) Answer (…)

APPENDIX G

TRANSCRIPT LESSON 2A

01.55-03:00

TEACHER: okay it had an introduction that introduces the topic then
            to explain how tiktok works they used questions can you
            look at your tiktok text and see that there are questions?
            (…)

TEACHER: we talked about that we talked about a way to present how
            something works they use question and what happens in the
            very first line of each question? After each question the
            very first line did something do you remember what the
            very first line did?

STUDENT: it answered the question

TEACHER: it gave a short answer to the question and then it
            explained more details can you look at the tiktok text to
            remind yourself that after each question there was a short
            topic sentence that kind of answered the question
            sometimes it was short it was just a few words and
            sometimes it was a bit longer (..) but the very first line
            answers the question (..)

APPENDIX H

TRANSCRIPT LESSON 2B

0:00-0:29

TEACHER:	another thing that you can see which is similar between the two texts anyone
STUDENT 1:	eh they both have the structure of eh answering the question in the first sentences of a paragraph
TEACHER:	are you thinking about the question that kind of introduces each paragraph? There is a question and what did you say about the next line
STUDENT 1:	eh well the first line in the paragraphs after the question is the answer
TEACHER:	ah okay can you see that then of you go to the second text the -is text can you see that there are questions that introduces each paragraph and can you see that there is an immediate answer
STUDENT:	yes
TEACHER:	sometimes this answer is long and sometimes it is short because the next part of the paragraph what does it do? (…) if the answer is really short what does the next part of the paragraph do? (…) it gives more detail to the answer can you see that? First there is an answer and then it gives you more explanations (..) that is something that these two texts have in common
CLASS:	m
TEACHER:	do you agree with that?
CLASS:	yes
TEACHER:	the introduction you can also find in both texts so we've looked now at ((the teacher points to the screen)) language we've talked about content and we've talked about structure so there are many ways that these texts are similar (…) so can you can you be kind of sure now can you be certain that a how to text has a structure
STUDENT:	yeah

05:27-07:06

Teacher:	so if I were to ask you do you know how to write a how to text what would you say?
STUDENT 1:	yes
TEACHER:	would you [say I know the structure?
STUDENT 2:	[probably
TEACHER:	I know that there is an introduction eh I know that there are questions and I know that the first para or line in each paragraph after eah question gives the answer? And then more explanation (…) is there are rule if you look at both texts (…) is there a rule on how many questions you have to use?
STUDENT 3:	sorry
TEACHER:	is there a rule of how many questions that you have? how [many questions do the first text use?
STUDENT 4:	[no
TEACHER:	on two three four after the introduction it has four questions (…) and the second text has
STUDENT 3:	three
TEACHER:	but it doesn't matter but I can I would say that it has about between two to four questions because this text is not very long is it?
CLASS:	no
TEACHER:	I think the texts are about four to five hundred words or something like that so there not very long at all (…) and would you read it if it was too long?
STUDENT 3:	no no no
TEACHER:	no no no so you have to think about this like watching an instruction on a video like I want to learn how the dishwasher works so I'm gonna check out a video that will explain it or I would read a short how to text and I will find out (…) so that's kind of the purpose of the text

APPENDIX I
MODEL TEXT 1

What is TikTok?

If you're old enough to remember Kesha's "Tik Tok," you may not be "old" by the standard definition—the song only came out in 2009—but you're probably still too old to know about the *other* TikTok, the app of the same name. Teenagers and young people are the primary users of the app, which can loosely be described as a social network for amateur music videos (users can make their own as well as just watch everyone else's). If you know about it at all, it might be by its former name, Musical.ly. So why is it called something else now? What distinguishes it from the other apps that teens are obsessed with? Is it really worth a billion dollars? And are amateur music videos any good?

What's with the challenges?

At any given time, you can peruse at least five different challenges that are trending on the app, where "challenge" has come to mean a format for a video for fans to endlessly iterate upon, usually involving a song. You've surely heard of the #InMyFeelingsChallenge, the dance craze based on the Drake song. On TikTok, that's just the beginning. The #idolchallenge asks fans to dance to the new BTS song "Idol," the #matildachallenge has fans making videos where they pretend they can do telekinesis (like in the '90s movie), the #unmakeupchallenge is about taking off makeup, the #dontjudgemechallenge seems to be about dressing up in extremely ugly, clownish makeup and then transforming into a beautiful person—or (record scratch) *not*—and many, many more.

What about memes? Are there memes on TikTok?

Of course there are memes! Frequently there are challenge-esque hashtags that don't explicitly include the word "challenge" in them, but they share DNA with the challenges nonetheless, which means it's kind of difficult to distinguish between challenges and memes on TikTok, but it's probably not something to spend too long dwelling on. Just know that for every meme you encounter outside of TikTok, you can probably find it within TikTok. For example, right now there's a lot (like, more than 1 million) of videos based on that "Johny, Johny" song. Basically, TikTok is a world unto itself, one that's very much worth exploring next time you find yourself with 15 seconds, or 15 times that, to spare.

How long are TikTok videos?

TikTok videos are quite short. Like the dearly departed app Vine, Musical.ly encouraged creativity within very specific limits. Rather than the 6 seconds that defined Vine, on Musical.ly, and now TikTok, 15 seconds is the magic number. That's the upper limit for recording within the app, but users can string those clips together to make stories of up to 60 seconds long. Users also have the option of uploading longer videos that were not recorded within the app.

What do people do on TikTok? Is it all lip-synching?

Lip syncs were a huge part of Musical.ly, but TikTok is now known for more than just music. Dancing is particularly big on the app, and so are other movement-based activities like gymnastics, cheerleading, and parkour. Comedy is huge, though it's often lip-sync–based comedy.Also on the app, media companies like NBCUniversal and Seventeen host short "shows" that are aimed at its young users. Basically, you can find a little bit of everything there.

APPENDIX J
MODEL TEXT 2

Why do so many Swedish slang words end in 'is'?

Hang around in Sweden long enough – especially if you're in the capital or spending time with teenagers – and you'll notice a peculiar language pattern. The Swedish language might be known for its lengthy words, but in everyday Swedish, many words have their ending chopped off and replaced with the ending-is. So what are some examples, and how do the natives use this ending?

What kind of words does this happen to?

Most often, this happens to nouns. *Kompis* (friend) comes from the longer word *kompanjon*, while *kondis* (cake shop) comes from *konditori*. Oh, *kondis* can also be an abbreviation for *kondition* (fitness), which means you have to rely on context.Many *-is* words are words that describe people of a certain type: as well as *kändis* and *doldis*, this group includes words like *skådis* (actor), *vaktis* (security guard), *lantis* (someone from a rural area), *fegis* (coward), *tjockis* (fatty) and *snyggis* (hottie). But *-is* words also include all kinds of inanimate objects. Other common -is words are *dagis* (daycare) from *daghem*, *godis* (sweets/candy) from *godsaker, mellis* (snack) from *mellanmål.*

So it's only nouns?

There are some other commonly used is-words that are not nouns. Examples include *grattis* (congratulations) from the verb *gratulera*, which has existed in Swedish in its shortened form since the 1930s, and *tjenis* (hey) from the longer greeting *tjenare*, which dates back even further to the 18th century. Less commonly, adjectives can also get the -is treatment, such as *poppis* (short for *populär*). Sometimes, it can even work backwards and -is can be added to words that were short to start with, such as *kändis* (celebrity) from the adjective *känd* (known), and its antonym *[doldis](#)* (nobody) from the adjective *dold* (hidden).

Do all Swedes do this?

Some Swedes do this more than others. In Stockholm and the surrounding area, -is words are especially popular, and are made up from names of locations and institutions as well as people. Medborgarplatsen in the Södermalm district becomes Medis and Rålambshovsparken on Kungsholmen island is called Rålis.

APPENDIX K

INSTRUCTIONS FOR THE WRITTEN TASK

Task description:
How to survive Stockholm's public transport system

Your task is to write a short (300-450 words) how-to text according to the format we have worked with during the two previous lessons. Your text should be suitable for publication in an online magazine for foreigners living in Sweden. The topic of the text should be "How to survive Stockholm's public transport system".

After having read the text, the reader should feel comfortable travelling using Stockholm's public transport system. The text should explain some basic facts, but also describe unwritten rules –things that you as a young person living in Stockholm knows but might not be in a guidebook.

• **Write in pairs. You are both responsible for the entire text**
• **You may use dictionaries or ne.se/ordböcker, but not google translate**
• **Keep your conversation In English as far as possible –but if you need to speak Swedish in order to point out or explain something about the text, that is fine.**

Use the structure and typical features we have discussed
- Introduction followed by 3-4 Question & answer paragraphs
- Address the reader personally
- Use 'you'-A headline for each paragraph written as a question

- Topic sentences (first sentence summary of entire paragraph)
- Mix of formal and informal language

As you write, you are to record what you do on your screen and the discussion between you using PowerPoint's built-in recording function. Make sure the audio recording and cursor tracking are both switched on when your record. The record box should look like this:(both sound and cursor are marked in grey)
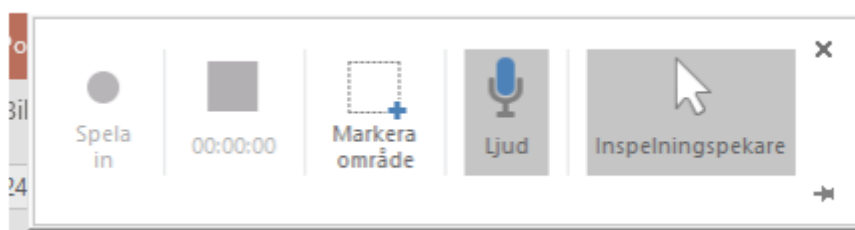
Instructions for recording can be found on the assigned USB stick. Write your text in the word document found on the USB stick. You have 60 minutes for this task, and you have to sit the entire time.

FACTS & INSPIRATION

Three subway lines —
red, green, blue + various
tram lines and buses

Förbjudet att stå till
vänster i rulltrappan.

Peak hours: AM 07:00-
09:00 PM 16:00- 18:00.

You can buy a single ticket
using your VISA or
Mastercard

RIDING THE SUBWAY

LIKE A SWEDE

Subway trains since 1950

APPENDIX L
TRANSCRIPT PAIR 01

`10.03 – 12:14`

COMPUTER:	*((cursor on a new row))*
STUDENT 1:	åh eh då ska vi ha en första fråga då
	(…)
STUDENT 2:	mmm (…) asså eh vi kan ju ha en om det där unwritten rules
STUDENT 1:	ah precis
STUDENT 2:	fast ska vi ta det på första eller ska vi ta det på annat
STUDENT 1:	jag tänker att man vi tar nåt annat först *((sniffles))* men vi har en som är [unwr jag skriver upp lite här
COMPUTER:	+Untr Unri
STUDENT 1:	[unwritten rules
COMPUTER :	+ Unwritten rules -> **Unwritten rules**
STUDENT 1:	får bli en underrubrik
COMPUTER:	+ *((the cursor is moved up))*
STUDENT 1:	och sen eh
	((the cursor is moved down and marks "Unwritten rules"))
STUDENT 1:	nej just ja det ska ju va en fråga is there any unwritten rules
COMPUTER:	+Is there any unwritten rules?

STUDENT 1:	för det ska vara fråga så (…) nån a- annan *((fixes some errors, see the screen dump))* som vi kan ta

COMPUTER: (((*the cursor is moved up, see screen dump*))

Is there any unwritten rules?

STUDENT 1:   *((coughs))* ska vi börja med bara så här lätt hur
                               får man köper man en biljett liksom

STUDENT 2:   ja ja

STUDENT 1:   [how do you buy buy your tickets

COMPUTER :   **+How do you buy your tickets**

STUDENT 1:   *((changes text))* how do you buy tickets
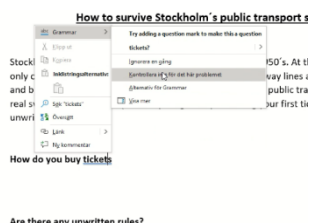
COMPUTER:

STUDENT 1:   frågetecken
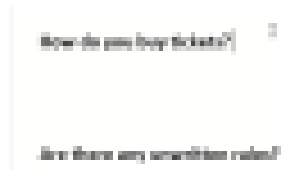
COMPUTER:

```
COMPUTER:            ((the cursor on a new row))

STUDENT 1:           åh så ska vi då svaret efter första eh
                     ((hostar)) [Most of the eh

COMPUTER:                       + Most of the ((se screen dump))
```

How do you buy tickets?

Most of the|

```
COMPUTER:            ((the text is deleted, see screen dump))
```

How do you buy tickets?

```
STUDENT 1:           the rest vad ska vi skriva

STUDENT 2:           ja typ there are few ways

STUDENT 1:           yeah

COMPUTER:            + There are a f

STUDENT 2:           så kan man alltid på mobilen och kort

STUDENT 1:           [few different ways of a few different ways of
                     eh purc ((purchase is deleted)) buying a ticket.
                     ((coughs))

COMPUTER:            + few different ways of purch → buying a ticket.
```

How do you buy tickets?

There are a few different ways of buying a ticket.|

20:04- 21:40

COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	så nästa fråga då (…)
STUDENT 1:	eh vad ((*yawns*)) (…) ska vi skriva om de olika linjerna då (..) jag skriver bara det här så får vi se
COMPUTER:	((*the cursor is moved up and* "are there any unwritten rules" *is moved up, see screen dump*))

at the train station. It is also possible to buy a ticket using a app on your phone.

Are there any unwritten rules?

COMPUTER 1:	is there any unwritten rules yes there are a bunch of unwritten rules that the swedes like to follow
COMPUTER:	+ Yes,there are a buncgh ((*the text is altered, see screen dump*)) → bunch that the swedes like to follow.

Are there any unwritten rules?

Yes, there are a bunch of unwritten rules that the swedes like to follow.

26:54–29:50

COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	ok nu ska vi skriva en ny fråga då
STUDENT 2:	m (…)
STUDENT 1:	ah ska vi skriva någonting om eh peak hours då
STUDENT 2:	m (…) vad ska vi skriva om det typ
STUDENT 1:	vi skriver bara ah eller nån gång som man inte ska åka tunnelbana så ba ja
STUDENT 2:	eh
STUDENT 1:	vid de här tiderna så är de oftast väldigt busy eh then we it's often hard to get platser
COMPUTER:	<mark>+ Is there a</mark>

corona, it has been like this for a long time and nobody really knows why.

Is there a|

STUDENT 1:	[is there anytime eller hur säger man liksom hur ska man säga frågan
COMPUTER:	((*the text is deleted until "I", see screen dump*))

corona, it has been like this for a long time and nobody really knows why.

|

STUDENT 2:	(…) like when to use kan man också typ skriva något annat
STUDENT 1:	va sa du
STUDENT 2:	typ when to use the
STUDENT 1:	m (…) when shouldnt eh va when shouldn you use
COMPUTER:	<mark>+ **When should**</mark> ((*the student has a hard time spelling* "shouldn't", *see screen dumps*))

When shoud|

When shouk|

When shouldn+t|

When shouldn´t|

COMPUTER: **+ shouldn't you use the transport** ((*transport is deleted*))
                    →   subways?

COMPUTER: ((*the cursor is on a new row and the text is
                    changed from bold into regular, see screen
                    shot*))
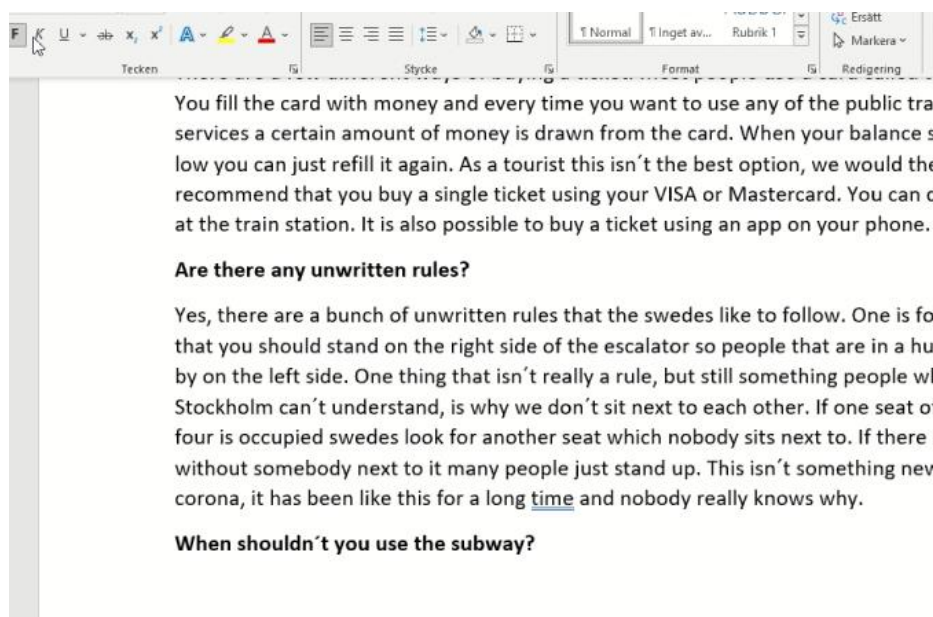
STUDENT 1:   eh we would recommend ett c bara recommend we
                    would recommend that you don't use the
                    ((coughs)) subway between 7 to 9 am and 16

COMPUTER: **+ We would reccommedn** ((*the spelling is
                    changed multiple times, see screen dumps*))

We would reccommedn|

We would re|commedn

We would recommend|

COMPUTER: <mark>+ that you don't use the subway between 7 to 9 AM and 16 and ((*changes the word "and", see screen shot*)) →to 18 PM.</mark>

We would recommend that you don´t use the subway between 7 to 9 AM and 16 to 18 PM.

35:50 – 36:40

STUDENT 1:	aha vad ska man mer skriva do you have any ideas
STUDENT 2:	rules
STUDENT 1:	vad sa du
STUDENT 2:	rules typ written rules
STUDENT 1:	men det var ju det vi skrev
STUDENT 2:	jamen de unwritten rules det finns ju också normala vad heter det regler eh jag vet inte
STUDENT 1:	vilka tänker du på
STUDENT 2:	eh ingen aning har du några idéer
STUDENT 1:	jag försöker fundera ((hostar)) jag vet inte riktigt ((sniffles)) eh (..) vad skulle man vilja lära någon som kom hit och som ska använda det för första gången kan man tänka så (…) eh

APPENDIX M

TRANSCRIPT PAIR 04

02:29-08:20

COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	hm so we have a a (…) you remember the tiktok thing
STUDENT 2:	m
STUDENT 1:	we're supposed to do that? (…) ((*unintelligible*)) like the paragraph like the paragraphs that's with question
STUDENT 2:	m
STUDENT 1:	and then we give our answer
STUDENT 2:	m
STUDENT 1:	after that another question another answer
STUDENT 2:	yes
STUDENT 1:	and then going on like that
STUDENT 2:	ok hmm pass rubrik maybe we could write hm how to survive hm [stockholms
COMPUTER:	((the cursor is moved to rubric, see screen dump))
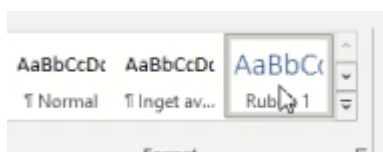
COMPUTER:	How to survive Stockholms public transport system

How to survive Stockholms public transport system

```
STUDENT 1:                    [stockholms public transport system
              and the s at the end

STUDENT 2:          yes ((changes the text, see screen dump))
```

How to survive Stockholms public transport system
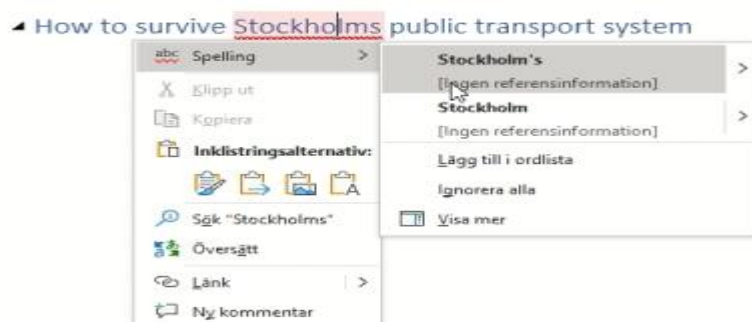
```
STUDENT 2:          this

STUDENT 1:          eh should we have what's the three subway lines

STUDENT 2:          ((changes the text, see screen dump))
```

How to survive Stockholm's public transport system
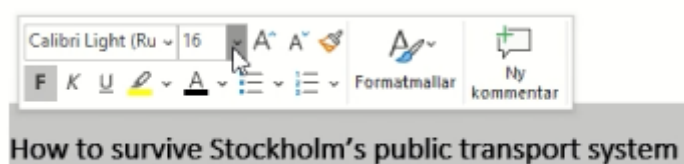
```
STUDENT 2:          (…) hmm what did you say

STUDENT 1:          should we have the first eh question of what's
              the three subway lines

STUDENT 2:          ((flyttar markören till ny rad)) eh yes

STUDENT 1:          what's the subway lines

STUDENT 2:          eh

STUDENT 1:          since that would be helpful in order to like
              know

STUDENT 2:          oh yes

STUDENT 1:          like the ((unintelligible))

STUDENT 2:          m

STUDENT 1:          the trans ((unintelligible))

STUDENT 2:          yes hmm is this is these the questions were
              supposed to answer
```

STUDENT 1:   this is facts and explanation

STUDENT 2:   ah

STUDENT 1:   so its something that might be useful

STUDENT 2:   m

STUDENT 1:   in order to help us out ((*unintelligible*))

STUDENT 2:   yes hmm

STUDENT 1:   should we stay with the what's the three what's the subway subways lines

STUDENT 2:   m

COMPUTER: <mark>what does the</mark> ((see screen dump))

> What does the|

STUDENT 2:   should we say like ((*the student erases the text until* "what"*, see screen dump*))

> What|

STUDENT 2:   what does the colour (("what" *is deleted by the student*)) of the subway lines mean or something

STUDENT 1:   m more like whats the colours of the ((*unintelligible*)) whats the subway lines that's tha

COMPUTER: <mark>+ whats the subway line?</mark> ((see screen shot))

> Whats the subway line?

STUDENT 2:   ((*changes the text, see screen dump*))
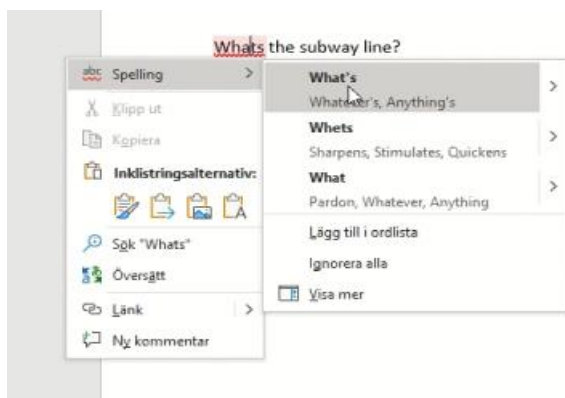
STUDENT 1:	should we have a (…) bold text
STUDENT 2:	m
COMPUTER:	((the text is changed to bold*, see screen dump*))
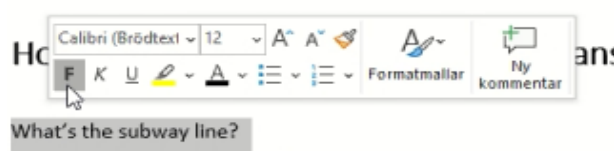
STUDENT 1:	like a (…) and then we go answer
STUDENT 2:	hmm
STUDENT 1:	in Sweden we have ((*unintelligible*))
STUDENT 2:	+ in Sweden
STUDENT 2:	((*deletes text*)) - Sweden
STUDENT 1:	the most used lines ((*unintelligible*) red green and blue but we also have ((*unintelligible*) used tram lines and buses
COMPUTER:	+ In sweden
STUDENT: 2	hm ((*deletes the text*))
COMPUTER:	+ we have d
STUDENT: 2	[should we say different colours for different lines
STUDENT 1:	hmm
COMPUTER :	+ ifferent colors for different /lines .

In Sweden we have different colors for different lines.

```
STUDENT 1:                                        [which are
STUDENT 2:              ((changes the text))
```
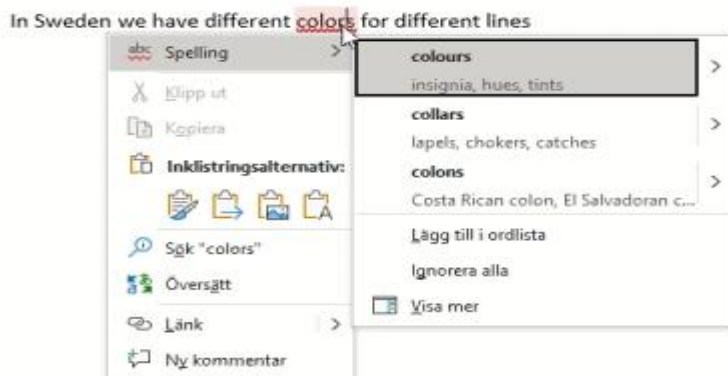


```
STUDENT 2:        you write colors
STUDENT 1:        no no that's the British English
STUDENT 2:        aah oh ok
STUDENT 1:        so your document is in British English
STUDENT 2:        eh (…) ah can I change it just real quick
COMPUTER:
```
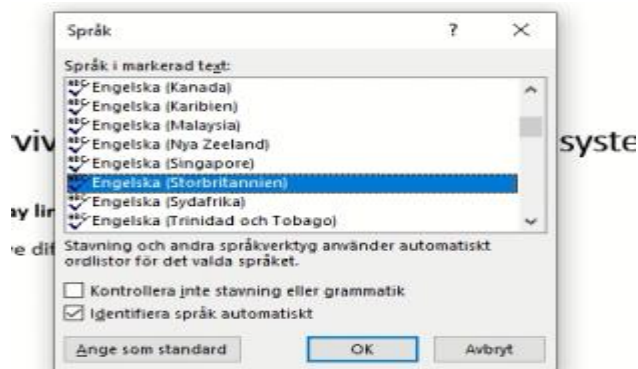


```
STUDENT 1:        wait should we ask if can change it to american
                  english
STUDENT 2:        american
STUDENT 1:        we ask if it matters though
STUDENT 2:        does it even matter
STUDENT 1:        I don't know I don't think so
```

STUDENT 2:   ehm there is [no

STUDENT 1:   [subway which is british in
                    american english

STUDENT 2:   yes there is no American ((the student goes
                    though the list with languages, *see screen
                    dump*))
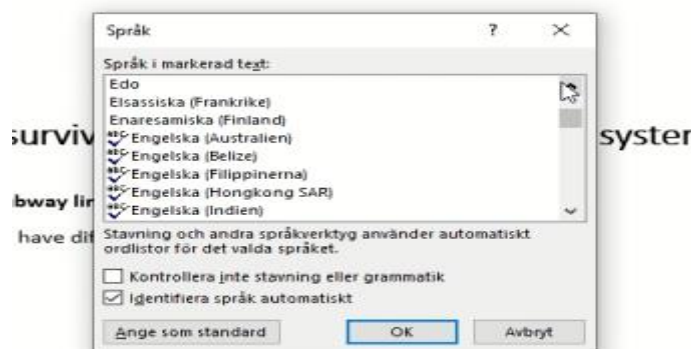
STUDENT 1:   nah there is there is we just need to find it

STUDENT 2:   Australia

STUDENT 1:   no (…) maybe we could just keep it like that

STUDENT 2:   yes (…) eh ja ja

STUDENT 1:   eh

STUDENT 2:   eh

STUDENT 1:   which are the eh red green and blue

COMPUTER :   + which are red, green and blue .

In Sweden we have different colors for different lines which are red, green and blue.

STUDENT 1:   but we also have various tram lines and buses

COMPUTER :   + We also have various tram lines and buses.

STUDENT 1:   in sweden that's
                    might sound better even

COMPUTER: + in Sweden.

STUDENT 1:   in sweden

STUDENT 2:   but isn't like in Sweden also ehm kind of
                    repeaty after

COMPUTER:

> In Sweden we have different colors for different lines which are red, green and blue. We also have various tram lines and buses in Sweden.

STUDENT 1: ((*student 1 reads but it is unintelligible*)) you can remove this then in the beginning

STUDENT 2: sorry what

STUDENT 1: you can remove the Sweden then like that after the buses

STUDENT 2: wait should I remove this one or this one

COMPUTER: <mark>In Sweden we have different colors for different lines which are red, green and blue. We also have various tram lines and buses in Sweden.</mark> ((the cursor is moved between the two "Sweden" in the text))

STUDENT 1: the bottom one after the buses

COMPUTER: ((*student 1 highlights the "Sweden" that should be removed, see screen dump*))

> In Sweden we have different colors for different lines which are red, green and blue. We also have various tram lines and buses in Sweden.

STUDENT 2: should we then maybe say like eh green and the red

COMPUTER: ((*student 2 changes the text, see screen dump*))
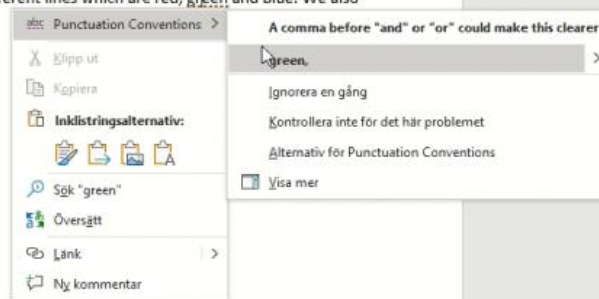
STUDENT 2:	green and blue lines ehm makes you go ehm to different destinations and then like say if red goes to north northern of Stockholm or [ehm
STUDENT 1:	[I mean I don't know which one is which one so ((*laughs*))
STUDENT 2:	And like ehm we don't have subways in whole Sweden is just Stockholm should we say Stockholm instead
COMPUTER:	((*the text is changed*)) <mark>- Sweden + Stockholm</mark>

What's the subway line?
:kholms Stad (Tryck Retur för att infoga)

In Stockholm|we have different colors for different lines which are red, green, and blue. We also have various tram lines and buses.
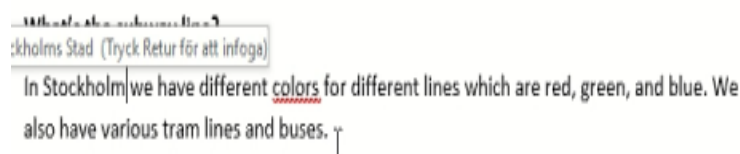
STUDENT 1:	I don't know (…) yes
STUDENT 2:	or maybe
STUDENT 1:	I mean that's I mean its Stockholm so
STUDENT 2:	m
STUDENT 1:	ok ehm shall we move on to the next one

12:10-14:38

STUDENT 1:	next question
COMPUTER :	((*the cursor on a new row*))
STUDENT 2:	ehm
STUDENT 1:	what about the escalator
STUDENT 2:	escalator
STUDENT 1:	the unwritten rule that you're supposed to stand on the (..) what's it called the left side
STUDENT 2:	m
STUDENT 2:	in order because on the rightside people are supposed to walk like if they're in a hurry
STUDENT 2.	Yeah
STUDENT 1:	that's the unwritten rule do not stand on the right side

```
STUDENT 2:          yes isn't eh vänster left

STUDENT 1:          höger is right

STUDENT 2:          yeah so we shouldn't stand on the left side

STUDENT 1:          mm

STUDENT 2:          ah ok

STUDENT 1:          ((unintelligible)) right side

STUDENT 2:          yes /and

STUDENT 1:              /the unwritten escalator

COMPUTER:           + The unwritten ((see screen shot))
```

map and it will show you which train you

The unwritten|

```
STUDENT 1:              /wait let's have it says it's a question
                    (…) what's the unwritten escalator

STUDENT 2:          yeah

COMPUTER:           + what's the unwritten escalator rule?  ((see screen shot))
```

map and it will show you which train you should take tha

What`s the unwritten escalator rule?|

```
STUDENT 2:          ehm

STUDENT 1:          should we have if you don't want to make the
                    swedes mad ((laughs)) stand on the right side

STUDENT 2:          yeah exactly its that simple ehm

STUDENT 1:          because the left side is for people they're in
                    hurry

COMPUTER :          + If you

STUDENT 1:            [in a hurry

COMPUTER:                 + don't wanna ((see screen shot))
```

What`s the unwritten escalator rule?

If you don't wanna

STUDENT 1:	[no wanna yes ((*laughs*))
COMPUTER:	((student two changes to "want", see screen shot))

map and it will show you which train you should

What`s the unwritten escalator rule?

If you don't want t|

STUDENT 2:	if you don't want to make the sweds mad
COMPUTER:	+ If you don't want to make the swedes ((*see screen shot*))

What`s the unwritten escalator rule?

If you don't want to make the sweds m|

STUDENT 1:	[no its Swedish
COMPUTER:	((*student two changes the text, see screen shot*)) + Swedish ((see screen shot))

What`s the unwritten escalator rule?

If you don't want to make the Swedish |

STUDENT 2:	[people mad or
COMPUTER:	+ mad or ((*changes the text*))
STUDENT 1:	like swede
STUDENT 2:	ah yes [mad or
COMPUTER:	- Swedish + swede people frustrated the ((see screen shoot))

What`s the unwritten escalator rule?

If you don't want to make the Swede people frustrated then |

STUDENT 1:   [add an s on the swede

COMPUTER: ((*changes text, see screen shot*)) →Swedes people then stand

What`s the unwritten escalator rule?

If you don't want to make the Swedes|people frustrated then stand

                                        I

STUDENT 2:   ah smart   [on the right side

COMPUTER: + on the right side. ((*see screen shot*))

What`s the unwritten escalator rule?

If you don't want to make the Swedes people frustrated then stand on the right side.

STUDENT 1:   [of the escalator

COMPUTER: + of the escalator ((*see screen shot*))

What`s the unwritten escalator rule?

If you don't want to make the Swedes people frustrated then stand on the right side of the escalator.|

16:54 - 17:54

COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	yes should we come up with an own idea
STUDENT 2:	eh how to buy a ticket
STUDENT 1:	ah smart we write like you need an ok yeah
STUDENT 2:	how to buy a ticket
COMPUTER:	**+ How to by a Ticket** ((*changes text, see screen shot*)) **-Ticket + ticket**

How to by a ticket

STUDENT 2:	buy
COMPUTER:	((*changes text, see screen shot*)) **-by + buy**

through the crowd quickly to not miss their tr

How to buy a ticket

STUDENT 2:	in sweden there's two ways to buy a ticket
COMPUTER:	**+ In Sweden**
STUDENT 1:	((*student one deletes text*)) wait what did you say
COMPUTER:	**- Sweden**
STUDENT 2:	in stockholm or in sweden there's two ways to buy a ticket
COMPUTER:	**+ In Stockholm there's**
STUDENT 1:	in Stockholm there's wait say again
STUDENT 2:	two ways to buy a ticket
COMPUTER:	**+ there's two ways to buy a ticket.** ((*see screen shot*))

How to buy a ticket?

In Stockholm there`s two ways to buy a ticket

STUDENT 1:   [there's two ways to buy a ticket

24:52 – 31:37

STUDENT 1:   we can have the next question what's the peak
                    hour

STUDENT 2:   but shouldn't we like come up with our own ideas
                    and not just

STUDENT 1:   Maybe we can((*unintelligible*)) since we have an
                    hour we have to do it maybe we can write
                    questions

STUDENT 2:   Eh

STUDENT 1:   What can we have another thing ((they look
                    through the text)) what have we a ticket we have
                    unwritten rules we have a

STUDENT 2:   we could say that hm for the blinds there are
                    like on the bus stations they have these buttons
                    you can press so eh a voice comes out and she
                    tells you eh what then maybe that's kind of
                    useless cause if like you read this maybe you're
                    not blind eh but i mean you can listen to it eh

STUDENT 1:   There's not on many stations they're not
                    everywhere though

STUDENT 2:   what do you mean

STUDENT 1:   like for the blind people

STUDENT 2:   isn't it

STUDENT 1:   no not on the buses there's like a button
                    somewhere sometimes that you [klick on

STUDENT 2:   [ah yeah not on the
                    bus but on the bus station oh yes

STUDENT 1:   they're not everywhere

STUDENT 2:   ah okay ehm

STUDENT 1:   there on some places (..) how to know where you
                    are when on the train

STUDENT 2:   but then we have like the red lines and stuff
               ((*they go through the text*))

STUDENT 1:   no but like no I mean like which station you're
               on like how do you know that you're in alvik

STUDENT 2:   but that's kind of obvious because the signs so

STUDENT 1:   what else can we have

STUDENT 2:   ehm I mean we can have like (…) that we have I
               know you know on the train theres chairs of like
               specifically eh places where if your pregnant or
               older or have like a broken leg you can sit
               there ehm for so it's easier for you to just go
               out if you need to

STUDENT 1:   ((*unintelligible*))

STUDENT 2:   what did you say

STUDENT 1:   is that useful ((*sniffs*))

STUDENT 2:   I mean I don't know

STUDENT 1:   i'm thinking more like for everyone not for a
               specific group of people ehm but that's a good
               idea you can write it if you want do you want to
               write it

STUDENT 2:   maybe we can come up with something together

STUDENT 1:   (…) eh ((*long pause*))

COMPUTER: ((*student 2 changes details in the text, see
               screen shot*))
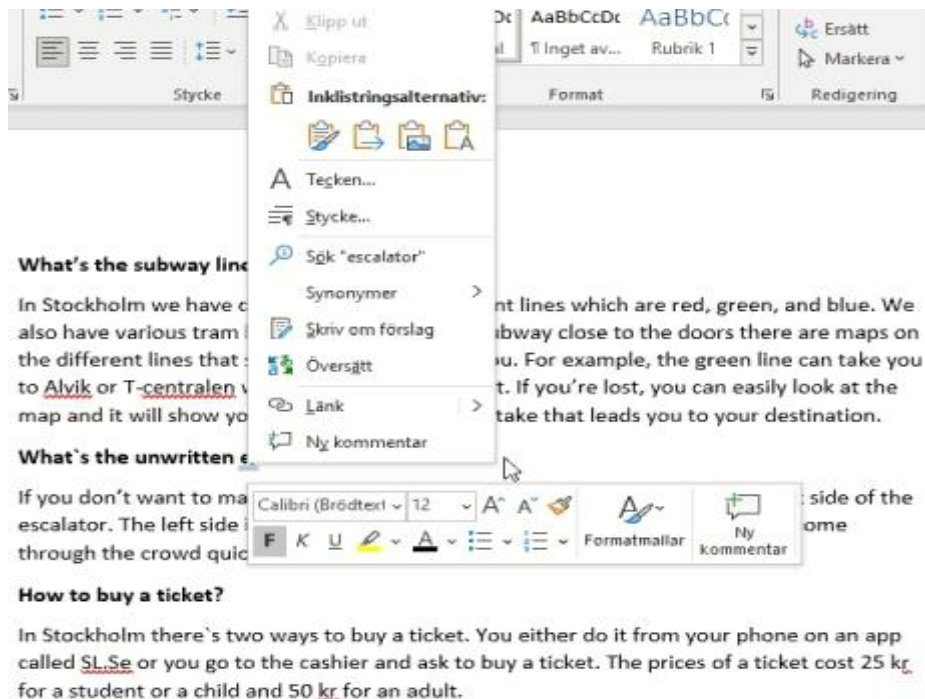
STUDENT 1:   i forgot the question ((*unintelligible*))

COMPUTER: ((*the text is changed, see screen shot*))
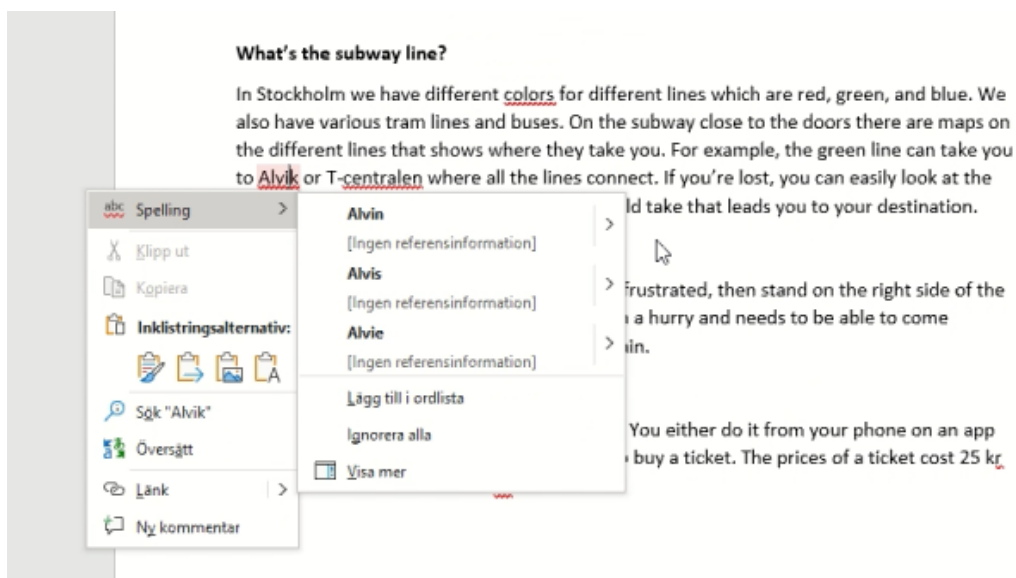
STUDENT 2:   eh (..) we could say like ((*unintelligible*))

COMPUTER: ((*the cursor on a new row*))

STUDENT 1:   mm (…) ((*long pause*)) I forgot what I wanted to say ((sighs))

STUDENT 2:   …)((*long pause*)) should we just write all the ideas we've got

STUDENT 1:   what er what

STUDENT 2:   like with this one and and then [you said something like

STUDENT 1:   [the peak hoors are important

STUDENT 2:   vad sa du

STUDENT 1:   just the ((*unintelligible*))

STUDENT 2:   I don't know peak hours it's (…)

STUDENT 1:   when it's the most crowded times

STUDENT 2:   m

STUDENT 1:   so like from seven to nine am

STUDENT 2:   m

STUDENT 1:   people go to work

STUDENT 2:   yeah

STUDENT 1:   and then from was it pm or its from six ((*unintelligible*)) and then from six people go back from work which

COMPUTER: **+ When it's**

STUDENT 1:   means its crowded that's the peak hours

COMPUTER: ((*the text is changed*)) **+ When is it the most** ((*see screen shot*))

for a student or a child and 50 kr for an adult.

When is it the most

STUDENT 2:   hm

STUDENT 1:   when is the peak peak hour

COMPUTER: ((the text is changed, see screen shot)) **+ when is it the peak hours?**

for a student or a child and 50 kr for an adult.

When is it the peak hours?

STUDENT 1:   /hours

STUDENT 2:   ehm maybe its kinda much people also around three pm pm

COMPUTER: ((*the cursor on a new row*))

STUDENT 2:   cause like its children and kids out of school or maybe not I don't know

STUDENT 1:   yeah but the peak hour is like for example it's like the same with the cars

STUDENT 2:   m

STUDENT 1:   I know of this because of my mum she said that

COMPUTER: ==+ The peak hour==

STUDENT 1:   [is most crowded from seven to nine am and at sixteen to eight

STUDENT 2:   m

COMPUTER: ==+ in Stockholm is around 7 am to 9 am when all== ((*see screen shot*))

When is it the peak hours?

The peak hours in Stockholm is around 7 am to 9 am when all |

STUDENT 2:   [students and kids has to go

COMPUTER: ==+students and kids has to go== ((*see screen shot*))

The peak hours in Stockholm is around 7 am to 9 am when all students and kids has to go to s|

STUDENT 1:   [and adults

STUDENT 2:   okey ah yes

COMPUTER: - students and kids has to go

STUDENT 1:   [when all the people don't say
students everyone

COMPUTER: + everyone

The peak hours in Stockholm is around 7 am to 9 am when everyone g|

STUDENT 1:   [is either going to school

COMPUTER: ((*the text is changed, see screen shot*)) + is either
going to school or work.

The peak hours in Stockholm is around 7 am to 9 am when everyone is either going to school
or work. |

33:19 – 38:30

STUDENT 1:   what season is the most people on the train

STUDENT 2:   m

COMPUTER: **+ What**

STUDENT 1:   is that another question

COMPUTER: **+ season is there most people on the tra**

What season is there most people on the tran|

STUDENT 1:   [is or there there are

COMPUTER: ((*student 2 deletes the text until "season"*))

STUDENT 1:   you don't have to delete the whole thing

COMPUTER: **+ are there most people on the transports?**
                    ((*see screen shot*))

What season are there most people on the transports? |

STUDENT 2:   eh I mean like both are kind of full and stuff
                    because on the summers eh summertime and then on
                    Christmas maybe its like people on the train

STUDENT 1:   hmm (…) should we say summer

COMPUTER: ((the cursor on a new row))

STUDENT 1:   but also whenever there's a holiday

STUDENT 2:   yeah but its kinda a lot of people anyways cause
                    i a mean most people at least in Stockholm

STUDENT 1:   that's the peak hours

STUDENT 2:   but like still like in the summer and if it's
                    like holidays people go on the train in
                    ((*Unintelligible*)) the peak hours

STUDENT 1:	but like I mean that's the point of the question when what season are there most most people on the transports so do most people go on the transport during summer or the holidays because people don't have school
STUDENT 2:	I mean I think it works quite a lot to when its like eh I think its like kinda a lot most seasons and holidays cause like
STUDENT 1:	im like I'm thinking because a when there's summer we don't have school which means people travel a lot
STUDENT 2:	yes
STUDENT 1:	which means there's crowded
STUDENT 2:	yes but like then they mostly probably maybe takes like a boat or the bus
STUDENT 1:	not usually they take the train to because of transport transport is both [bus and train
STUDENT 2:	[ah yeah I know but like I don't know
STUDENT 1:	((*unintelligible*))
STUDENT 2:	va
STUDENT 1:	it counts to the question
STUDENT 2:	yes
STUDENT 1:	we don't need to discuss ((*unintelligible*))
STUDENT 2:	ehm what hours do you think it's the most crowded
STUDENT 1:	we already answered that one it's the season
STUDENT 2:	yeah like what season
STUDENT 1:	[summer and holidays
COMPUTER:	+ Summmer times Its →is the →is where ((*the whole text is deleted*))
COMPUTER:	+ On summer times there are a lot of people who travels on the ((*see screen shot*))

What season are there most people on the transports?

On summer times there are a lot of people who travels on the|

COMPUTER:	((*some of the text is changed*)) – on the →travels by using the public transport due to holidays like summer break. ((see screen shot))

On summer times there are a lot of people who travels by using the public transports due to holidays like summer break

STUDENT 2:	is this a good answer
STUDENT 1:	((*reads the text silently*)) yeah wait is summer break holiday
STUDENT 2:	no and take that away
COMPUTER:	((*student 2 changes the text from "summer"*))
STUDENT 1:	the two summer breaks theres also a bunch of people during the holidays
STUDENT 2:	wait yes
STUDENT 1:	((*reads the text silently*))
COMPUTER:	((*The text until "due to" is deleted*)) → the summer break but there's also a bunch of people on the public transport during the holidays like Christmas for example. ((*see screen shot*))

On summer times there are a lot of people who travels by using the public transports due to the summer break but there's also a bunch of people on the public transport during the holidays like Christmas for example.

STUDENT 2:	yes

38:42 – 40:00

COMPUTER:	((*the cursor on a new row*))

STUDENT 1:   should we take that like the ((*unintelligible*))
front seats too just because

STUDENT 2:   what do you mean seats

STUDENT 1:   eh the like if your pregnant you can sit like

STUDENT 2:   yeah you can write it

STUDENT 1:   Is it good to

STUDENT 2:   yeah

STUNDENT 1:   do you wanna have it to

STUDENT 2:   you can have it it's a question so

STUDENT 1:   but do [you

STUDENT 2:   [maybe you can write (…) you can write it

STUDENT 1:   But do you also want to have it

STUDENT 2:   You can have it it doesn't matter to me

STUDENT 1:   ah okay

STUDENT 2:   a bunch of questions doesn't mind so

COMPUTER: + What does the sign ((see screen shot))

What does the sign|

STUDENT 1:   oh maybe it's a bad question

COMPUTER: ((*the text is deleted until "does", see screen shot*))

STUDENT 2:   you can have it

STUDENT 1:   no let's take another

STUDENT 2:   you don't want it

STUDENT 1:   nah

STUDENT 2:   why not

STUDENT 1:   cause it was like it was weird to make out a
                    question on just a sign so we can have something
                    else

47:30 – 50:57

STUDENT 1:   do you think we're done

COMPUTER: ((*they whole text is read through*))

STUDENT 2:   one more question I think what do you think

STUDENT 1:   yes

COMPUTER: ((*some parts in the text are altered, see screen
                    shot*))
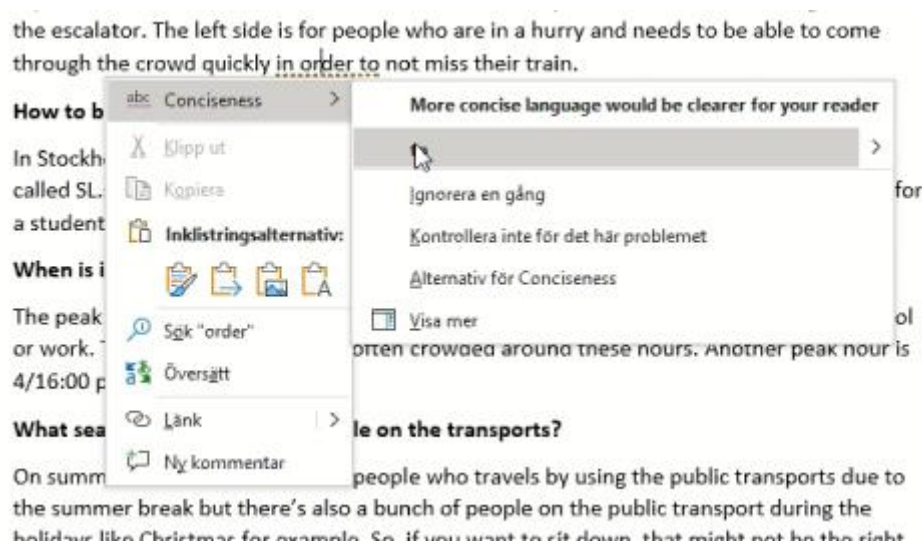
((*long pause*))

STUDENT 1:   m oh yeah like if you're sitting down and eh an
                    older person comes or a pregnant woman maybe you
                    should like stand up and make them sit

COMPUTER: <mark>**+ What do you do if an elder walks on the train?**</mark> ((*see screen
                    shot*))

What do you do if an elder walks on the train?

STUDENT 2:   and there's no seat

COMPUTER: ((*the question mark is deleted*)) **+and there is no seat left?**

COMPUTER: **+ You should stand up and** ((*see screen shot*))

What do you do if an elder walks on the train and there is no seat left?

You should stand up and |

STUDENT 2:   [ask them if they want to take your

                    seat

STUDENT 1:   yes

COMPUTER: **+ offer the elder if they want to take your seat**.

STUDENT 2:   no that's not correct

COMPUTER: ((the text is deleted until "elder")) **+ a seat, You shall do the same when it comes to a pregnant woman** ((*see screen shot*))

You should stand up and offer the elder a seat, You shall do the same when it comes to a pregnant woman|

STUDENT 1:   m

APPENDIX N
TRANSCRIPT PAIR 05

03:15-03:22

STUDENT 1:	vi måste ha eme en sån här frågerubriker
STUDENT 2:	ja just det ja

05:30-05:49

STUDENT 1:	ah (…) jag vet inte vad man ska skriva
STUDENT 2:	vi måste ställa frågor i början av varje eh sån här stycke
STUDENT 1:	ja men ska man e det en fråga i början av första
STUDENT 2:	mm jag tror det eller kanske kanske inte e det
STUDENT 1:	det var därför jag ville kolla med tiktok texten

11:19 – 13:20

STUDENT 1:	ska vi skita i det här nu och ta första frågan
COMPUTER:	((*the cursor on a new row*))
STUDENT 2:	a vi tar första eh fråga okej första frågan [ehm
STUDENT 1:	[vad kan de va
STUDENT 2:	men kan vi inte fråga skriv typ how does the subway works eller nåt sånt how does asså så här att man skriver lite hur det funkar
STUDENT:	how does
COMPUTER:	+ How does
STUDENT 2:	[vart dom åker
COMPUTER:	+ the system work? ((see screen dump))

How does the system work?

|

STUDENT 1:	[how does the system work brilliant så
COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	å så ska man svara på frågan direkt
STUDENT 2:	ja exakt
STUDENT 1:	å så ska [man
STUDENT 2:	[men hur ska man svar på den frågan typ så här eh eh vi [måste
STUDENT 1:	[vill du skriva lite
STUDENT 2:	ja
STUDENT 1:	ja vi kan väl ta typ sådär a vi har en stor variation av olika transportmedel
STUDENT 2:	ja
STUDENT 1:	nånting nånting
STUDENT 2:	eh fan eh vi kan skriva typ (..) the public transport (…) eh va fan
STUDENT 1:	heh
STUDENT 2:	men hur ska man svara eh (…) how does the system work eh eh man kan väl säga typ så här its pretty complicated typ
STUDENT 1:	((*coughs*)) ja typ så [här
STUDENT 2:	[och sen kan man
STUDENT 1:	its pretty complicated and we have a big variety of
COMPUTER:	It's
STUDENT 2:	a
STUDENT 1:	of transport nånting
COMPUTER:	pretty complicated and
STUDENT 2:	eh we have a big
COMPUTER:	we have a big ((*see screen dump*))

How does the system work?

It's pretty complicated and we have a big

STUDENT 2:	vad ska man skriva
STUDENT 1:	variety
COMPUTER:	v
STUDENT 2:	hur fan stavas det
STUDENT 1 :	v a r i e t y
COMPUTER:	+v a r i e t y
STUDENT 2:	of eh
STUDENT 1:	transportation
STUDENT 2:	a
COMPUTER:	transportation. ((*see screen dump*))

It's pretty complicated and we have a big variety of transportation.

16:40–16:50

STUDENT 1:	ska vi skriva we en tredje gång i början
STUDENT 2:	ja
STUDENT 1:	vi kanske kan hitta på någon annan eh
STUDENT 2:	eh just de man ska ju skriva till läsaren kanske vi kan skriva
STUDENT 1:	you may
STUDENT 2:	you
STUDENT 1:	you mayd have you may have heard of typ
STUDENT 1:	då får jag skriva formulera om lite i början ((*unintelligble*)) (…) its pretty complicated
COMPUTER:	((*the text is changed until* -we have))

```
STUDENT 1:                                              [and there
                   is

COMPUTER:                                               +and there is
                   ((see screen dump))
```

It's pretty complicated and there is|a big variety of transportation. You have three different subway lines that go all over Ṭown. We have hundreds of buses as well as trams.

18:20-20:40

```
STUDENT 1:         åh ska vi ta en till fråga

STUDENT 2:         m

COMPUTER:          ((the cursor on a new row))

STUDENT 2:         okej

STUDENT 1:         biljetter kan vi väl ta

STUDENT 2:         ja how do you eh

COMPUTER:          How do I get

STUDENT 1:         [how

STUDENT 2:            how do I get [tickets

COMPUTER:                         +tickets ((see screen dump))
```

high-speed commuter trains that run to the outskirts of the city might also interest you.

How do I get tickets|
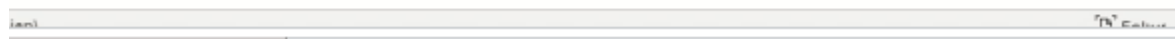
```
STUDENT 2:         nä det låter ju eller det är ju det

STUDENT 1:         nä vi kan skriva om hur man springer på
                   kontrollanter också jättesmart

STUDENT 2:         ja hur man så där hoppar över den här hur man
                   går förbi spärrarna

STUDENT 1:         a
```

COMPUTER: ((*the cursor on a new row, see screen dump*))

How do I get tickets?

STUDENT 1:   ja ja vänta

STUDENT 2:   if you eller vi kan säga så här (…) its

COMPUTER: +Tickets

STUDENT 1:   [tickets

STUDENT 2:   ja så här if you if you don't have tickets you
                     may eh så här ((*giggles*)) know someone men va
                     hur ska vi

STUDENT 1:   vi kan skriva så här formellt först så här ah
                     man kan köpa biljetter det kostar så här mycket
                     och sen om du inte vill köpa biljetter så kan du
                     göra så här i stället

STUDENT 2:   m det skulle vara så ((*unintelligible*))

STUDENT 1:   ((*coughs*)) skulle det vara så att du råkar sakna
                     en biljett tickets can be purchased

COMPUTER: can be purchased

STUDENT 2:   ja säg att du kan använda visa or master
                     mastercard

COMPUTER: in the SL mobile app, in ((*see screen dump*))

Tickets can be purchased in the SL mobile app, in |

STUDENT 1:   [in the SL mobile app in va heter dom här
                     biljettautomaterna   dom här ((*unintelligible*))
                     som man går fram till och typ blippa sitt kort
                     liksom

STUDENT 2:   eh (…) jag vet inte vad det heter

STUDENT 1:   ska vi skriva typ ticket machine

STUDENT 2:	ja alltså det
COMPUTER:	<mark>in a ticket machine at a station,</mark> ((*see screen dump*))

Tickets can be purchased in the SL mobile app, in a ticket machine at a station, |

STUDENT 1:	vad heter de här som sitter i luckan då (…) öh
STUDENT 2:	asså det e väl eh men de e väl bara nån sån här information person är inte den nån sån här informations
STUDENT 1:	ja det e sant
COMPUTER:	<mark>+or from the information/ticket desk at the station</mark>
STUDENT 1:	[or from the information slash ticket desk at the
COMPUTER:	((*the text is changed, see screen dump*))

Tickets can be purchased in the SL mobile app, in a ticket machine at a station, or from the information/ticket desk at a station.

STUDENT 1:	m

30:11–31:53

STUDENT 1:	nu får vi ta en ny fråga tror jag
STUDENT 2:	ja
COMPUTER:	((*the cursor on a new row*))
STUDENT 1:	vi får slut på ord här snart
STUDENT 2:	fyrahundrafemtio e det så
STUDENT 1:	trehundrafemtio vi kan ju sträcka på det lite om det är fyrahundrafemtio eller femhundra det tror jag inte spelar någon roll'
STUDENT 2:	nej jag tror att det blir bra eh

```
STUDENT 1:          ((coughs))

STUDENT 2:          hur många ((scrolls through the text on the
                    computer)) har vi bara fan har vi bara en

STUDENT 1:          vi har två ((laughs)) åh den här är liksom så
                    kort

STUDENT 2:          ja just det just det okej två men det e ju tre
                    till fyra så att då har vi en till så

STUDENT 1:          ja exakt

STUDENT 2:          vad ska det vara då ska vi skriva om oskrivna
                    regler

STUDENT 1:          ja exakt det ja precis

STUDENT 2:          ja

COMPUTER:           Hwa ((see screen dump))
```

Hwa|

```
STUDENT 1:          [what

COMPUTER:           ((the text is changed)) +How do I behave? ((see
                    screen dump))
```

How do I behave?

```
STUDENT 1:                              [how do i behave fast nu
                    har jag inte skrivit jättemycket här ((scrolls
                    through the text on the computer)) försig ((…))
                    ska jag skriva liter mer där och sen bara lite
                    kort på den andra

STUDENT 2:          m eller a om vi har nåt mer att skriva där

STUDENT 1:          eh men skit i det

STUDENT 2:          vi kan börja med å skriva här och [sen

STUDENT 1:                                            [a
```

STUDENT 2:   om vi har mycket att skriva där asså behöver vi inte skriva något där men om det är lite ((*scrolls through the text on the computer*)) så kan vi skriva på den där nere

STUDENT 1:   jag går bara över ordgränsen ((*unintelligible*)) he ja okej

STUDENT 2:   how do i behave [we have many unwritten rules

COMPUTER: +We have many unwritten rules ((*the text is deleted*))

STUDENT 2:   that you

COMPUTER: +We have many

STUDENT 1:   [we have

COMPUTER: unwritten rules ((*see screen dump*))

We have many unwritten rules|

COMPUTER: that you should probably follow for your

STUDENT 2:   [for example you don´t sit eh

COMPUTER: ((*the text is deleted, see screen dump*))

We have many unwritten rules that you should probably follow for your own good.

STUDENT 1:   ja okej

APPENDIX O
TRANSCRIPT PAIR 06

09:48 – 16:47

STUDENT 1:	first question
STUDENT 2:	hm we can maybe have eh how does the subway work
COMPUTER:	+**how does the subay work**?
STUDENT 1:	[how does the subway work
STUDENT 2:	subay
COMPUTER:	((*The text is changed, see screen dump*))

How does the subay work

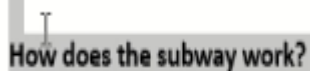|	
STUDENT 1:	varför kan jag inte skriva okej
COMPUTER:	((*the cursor on a new row*))
STUDENT 2:	eh when you (…) we need to write ((*unintelligible*)) first of all
STUDENT 1:	aha men if you're going to Sweden
STUDENT 2:	yeah yeah
STUDENT 1:	you will know this
STUDENT 2:	first
STUDENT 1:	okej
STUDENT 2:	first line
STUDENT 1:	how does the subway work (…) har vi någon annan fråga som är lättare maybe we should have another question where it's easier to answer (…) does it cost does it cost ((*with funny voice*))
STUDENT 2:	we could write what which eh public transport is then
STUDENT 1:	que ((*laughs*))
STUDENT 2:	eh eh ((*laughs*))

STUDENT 1:	what do you say I can't really understand
STUDENT 2:	vilka vilka vad vilka kollektivtrafik finns det
COMPUTER:	((the whole text is highlighted, *see screen dump*))

How does the subway work?

STUDENT 1:	which collective trafics are there ((*with a funny voice*))
STUDENT 2:	((*giggles*))
STUDENT 1:	eh
COMPUTER:	+Does the traffic cost anything? ((see screen dump))

Does the public transport cost anything?

STUDENT 1:	[does the traffic cost anything
STUDENT 2:	ska vi verkligen börja med den man kan väl förklara lite först
STUDENT 1:	okej
STUDENT 2:	eller vi har en efter
STUDENT 1:	vad har vi okey då har vi liksom we have one question
STUDENT 2:	yeah
COMPUTER:	((*the whole line is moved*))
STUDENT 1:	we could start with all the questions
STUDENT 2:	yeah
STUDENT 1:	hm
STUDENT 2:	three to four questions do we need

STUDENT 1:   how far can you go eh

STUDENT 2:   you can go

STUDENT 1:   you could go really far if you have good shoes eh ((*laughs*))

STUDENT 2:   ((*unintelligible*)) eh eh

STUDENT 1:   you can move around in Stockholm

STUDENT 2:   eh what say you

STUDENT 1:   eh

COMPUTER: + <mark>Where can you go</mark> ((*see screen dump*))

Where can you go|

Does the public transport cost anything?

STUDENT 1:   [where can you go

STUDENT 2:   [the text should explain what some basic facts but also describe some unwritten rules ((*reads from the instructions*))

COMPUTER: <mark>with</mark>

STUDENT 2:   should we have one with unwritten rules

STUDENT 1:   (…) va

STUDENT 2:   ((*giggles*))

STUDENT 1:   what did you say

STUDENT 2:   should we have one question

STUDENT 1:   ((*unintelligible*))

STUDENT 2:   with [unwritten rules

STUDENT 1:   [red green and blue ((*unintelligible*)) va

STUDENT 2:   I think we should have one question about the subway one about unwritten rules ((*unintelligible*))

STUDENT 1:   m

STUDENT 2:   one with if it costs anything

STUDENT 1:   (..) unwritten a där står det såg du ja okej
                  okej I'm in I'm in

STUDENT 2:   things like you as a young person living in
                  Stockholm knows ((*reads from the instructions*))
                  but might not be written in a guidebook it would
                  mean a lot to ((*unintelligible*))

STUDENT 1:   ((*unintelligible*))

STUDENT 1:   va

STUDENT 2:   we have one question

STUDENT 1:   yes yes yes

STUDENT 1:   basic facts describe unwritten rules

COMPUTER: ((*the text is deleted by student 1*)) -==Where can you==
                  ==go with==

STUDENT 1:   eh

STUDENT 2:   I think

COMPUTER: +==Are there any==

STUDENT 1:   [are there any

STUDENT 2:   [one

COMPUTER: +==unwruitten rules?== ((se skärmdump))

Are there any unwruitten rules?|

Does the public transport cost anything?

STUDENT 1:   [unwritten rules

STUDENT 2:   I think we should have one question that we
                  explain

STUDENT 1:   what

COMPUTER: ((*student 1 changes the text, see screen dump*))

Are there any unwruitten rules?

Stavning
Dubbelkolla om detta är korrekt

unwritten

Ignorera alla · · ·

Does the pu

STUDENT 2:	the different transport systems
STUDENT 1:	yes
COMPUTER:	((student 1 moves the cursor upwards to a new row))
STUDENT 1:	((*coughs*))
STUDENTS 2:	men du tycker inte det
STUDENT 1:	vad sa du
STUDENT 2:	du tycker inte det
STUDENT 1:	vad vad jag hörde inte
STUDENT 2:	att vi har en ((*with a somewhat agitated voice*)) en fråga en sån här fråga en rubrik en sån här
STUDENT 1:	about question answer
STUDENT 2:	ja
STUDENT 1:	yes
STUDENT 2:	om vad det finns för
STUDENT 1:	yes
STUDENT 2:	kollektiv alltså att det finns buss [tåg tunnelbana
STUDENT 1:	[buss tåg
STUDENT 2:	och typ sån här
STUDENT 1:	tåg tunnelbana pendeltåg
STUDENT 2:	tvärbana
STUDENT 1:	Taxi fast det är inte riktigt det ((*giggles*)) eh
STUDENT 2:	åh så kan vi typ skriva i tunnelbanan har funnits sen bla bla ((*unintelligible*))
STUDENT 1:	tunnelbana ((*with a funny voice*))
STUDENT 2:	((*giggles*))

STUDENT 1:   (…) ja just det det är nytt ((*unintelligible*)) måste man betala vuxenbiljett då

STUDENT 2:   man kan gå in på SL appen

STUDENT 1:   nej

STUDENT 2:   ja man kan skriva in sina uppgifter

STUDENT 1:   läskigt

STUDENT 2:   å då kan man ändra (…) okay now we need to

STUDENT 1:   okay yes

STUDENT 2:   continue

STUDENT 1:   okay so where there more do you have a question

STUDENT 2:   vilka vilka transport kollektiva transportmedel finns det

STUDENT 1:   eh

COMPUTER: Wich

STUDENT 1:   eh

COMPUTER: ((*the word is deleted*)) **Are there**

STUDENT 1:   jag ändrar texten

COMPUTER: **+ different**

STUDENT 1:   [different [transport

COMPUTER: + **transports?** ((*see screen dump*))

Are there different transports?

Are there any unwritten rules?

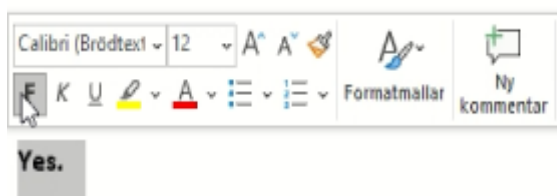**Does the public transport cost anything?**

STUDENT 2:   [transport

STUDENT 1:   oj

STUDENT 2:   that's good

COMPUTER: ((*the cursor on a new row*))

COMPUTER: + **Yes**

```
STUDENT 1:              [yes ska man börja så yes

STUDENT 2:              ((giggles)) yes it

COMPUTER:               ((the line is highlighted, see screen dump))
```


Yes.

```
STUDENT 1:              åh men vi måste ha en annan fråga till som
                        börjar med så här (…) yes komma

COMPUTER:               +  ,there are both

STUDENT 1:              [there are both both stavas both så där

STUDENT 2:              ja

STUDENT 1:              there are both (…) its more for the

STUDENT 2:              subway

STUDENT 1:              there are both eh

COMPUTER:               trains, busses
```

19:07– 20:35

```
STUDENT 1:              yes there are both trains and buses eh [and
                        metros

COMPUTER:                                                    + and metro's

COMPUTER:               ((deletes the "s" on metros, deletes the  "s" on
                        trains and the last "s" on busses and adds a
                        full stop, see screen dump))
```

Are there different transports?

Yes, there are both train, buss and metro.

STUDENT 2:	metro
STUDENT 1:	(…) nej det är tidningen som heter metro
STUDENT 2:	ja ((*laughs*)) det är ju tidningen
STUDENT 1:	varför varför heter
STUDENT 2:	its no train is like a tåg
STUDENT 1:	yes but where eh
COMPUTER:	(("*trains*" *is deleted*)) - trains
STUDENT 1:	you can go is it like pendeltåg
STUDENT 2:	no extvåtusen
STUDENT 1:	is extvåtusen is that public ((*unintelligible*))
STUDENT 2:	eh yeay
COMPUTER:	and commutertrains ((the text is highlighted, see screen dump))

'es, there are both subway, buss and commuterTrains.

STUDENT 2:	ett mellanslag
STUDENT 1:	yes
COMPUTER:	((*the text is changed, see screen dump*))

Yes, there are both subway, buss and commuter trains.

STUDENT 1:	yes there are both subways bus subways
COMPUTER:	((*an "s" on subway is added*)) s
STUDENT 2:	a train
STUDENT 1:	buses
COMPUTER:	(("*es*" *on buss is added*)) es
STUDENT 2:	its in stockholm (…) train to
COMPUTER:	busses
STUDENT 1:	e det så det är

COMPUTER: (("busses" is changed to "buses", see screen
                    dump))

Yes, there are both subways, buses and commuter trains.

26:30 – 26:39

STUDENT 1:   det är en bra fråga what's the difference
                    between spårvagn and tvärbana

STUDENT 2:   jo men det kan man ju inte ha här

STUDENT 1:   nä men det var en bra fråga sa jag bara

STUDENT 2:   a

33:46 – 35:08

STUDENT 1:   okej

COMPUTER: ((the cursor is placed on a new row under a
                    question, see screen dump))

Are there any unwritten rules?

|

STUDENT 2:   there are

COMPUTER: + The most

STUDENT 2:   [many

STUDENT 1:   [most [known

STUDENT 2:   [known

COMPUTER: + known

STUDENT 2:   no no no first sentence we need to answer the
                    question

STUDENT 1:   ah the most aha

COMPUTER: ((the text is deleted))

```
STUDENT 2:          there ah [there are a couple of

COMPUTER:                    + Tere are couple of

STUDENT 1:                   [there are a couple of

STUDENT 2:          unwritten rules

COMPUTER:           ((the word "tere" is highlighted in red, see
                    screen dump))
```

Tēre are a couple of

```
STUDENT 1:          varför asså det ska vara h

COMPUTER:           ((ordet stavas om med "h" i there))

STUDENT 1:          there are a couple of ehm

STUDENT 2:          ehm

STUDENT 1:          [unwritten rules

COMPUTER:           + unwritten rules

STUDFENT 2:         the most important

STUDENT 1:          [such as (…) eh

COMPUTER:           + such as

STUDENT 1:          stand to the right in the (…)

COMPUTER:           + stand to the right in the

COMPUTER:           (("the" is deleted"))

STUDENT 1:          stand to the right at the




COMPUTER:           (("in" is switched to "at", see screen dump))
```

There are a couple of unwritten rules such as stand to the right at the|

```
STUDENT 1:          rolling
```

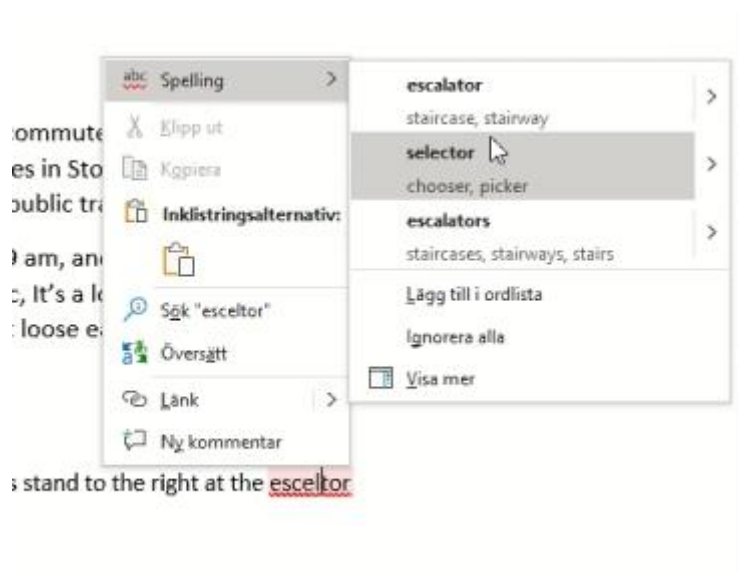|	
STUDENT 2:	escalator
STUDENT 1:	eh ((*laughs*))
COMPUTER:	thr
STUDENT 2:	((*laughs*)) rolling stair
STUDENT 1:	[escalator
COMPUTER:	+ esc
STUDENT 1:	nä escalator
COMPUTER:	+ esceltor ((*the spelling error is corrected, see screen dump*))

STUDENT 1:	eh punkt

39:36 – 40:19

STUDENT 1:	ehm (…)
STUDENT 1:	[the transport cost but depending on the time you stay
COMPUTER:	+ The transport, cost but depending on the time you stay,

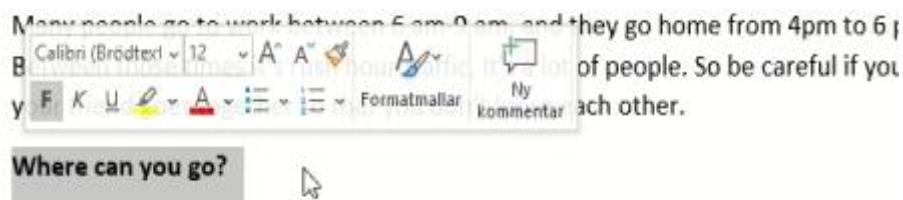|	
STUDENT 2:	what
STUDENT 1:	[you get different offers
COMPUTER:	+ you get different offers
STUDENT 2:	aha
STUDENT 1:	that makes it (…)
COMPUTER:	+ that makes it worthy to buyu ((*the word "buyu" is corrected to "buy"*))

46:39 – 48:38

STUDENT 1:	ska vi ha en till fråga
STUDENT 2:	hur många ord har vi
STUDENT 1:	trehundrasjuttioen
STUDENT 2:	kan man fylla på lite mer kanske nånstans
STUDENT 1:	ja
COMPUTER:	((*the cursor is moved up to a question*))
STUDENT 1:	ja kanske med lite mer basic facts
STUDENT 2:	eh ((*reads from the instructions*)) the text should explain some basic facts ja
STUDENT 1:	det kanske e eller det här e väl
STUDENT 2:	ja men vi kanske kan
STUDENT 1:	((*unintelligible*)) (…) m ((begins to correct the text)) finns det nån till fråga vi kan ha då
STUDENT 2:	eh
STUDENT 1:	how to know where to go (…)
STUDENT 2:	ah (…) how do you ehm
COMPUTER:	((*the text is checked*))
STUDENT 1:	where can you go (…)
STUDENT 2:	det blir väl jättesvårt att skriva
STUDENT 1:	nej you can go all around
STUDENT 2:	men man kan ju kollektivtrafiken
STUDENT 1:	((sniffles))
STUDENT 2:	alltså att man åker till nynäshamn eller så

STUDENT 1:   ja det är ju pendeltåg ((*yawns*)) det är ju
kollektivtrafiken eller jag vet inte

COMPUTER: <mark>Where can you go?</mark>((*the text is changed to bold, see
screen dump*))

Many people go to work between 5 am-9 am, and they go home from 4pm to 6 pm. ... traffic, ... of people. So be careful if you ... each other.

Where can you go?

STUDENT 1:   where can you go [you could go

COMPUTER: <mark>+ You could go anywhere</mark>

STUDENT 2:   [where

STUDENT 1:   [around in stockholm

COMPUTER: <mark>+ around in Stockholm with these tickets that you buy.</mark>

APPENDIX P

STUDENT TEXT PAIR 01

How to survive Stockholm´s public transport system

Stockholm´s public transport system has existed since the 1950´s. At the beginning there was only one subway line, but now it has expanded to three subway lines and various tram lines and buses, and it can get quite complicated. In this text you will learn how to navigate Stockholm´s public transport system like a real swede. We will teach you everything from purchasing your first ticket to all the unwritten rules.

How do you buy tickets?

There are a few different ways of buying a ticket. Most people use a card called the SL card. You fill the card with money and every time you want to use any of the public transport services a certain amount of money is drawn from the card. When your balance starts to get low you can just refill it again. As a tourist this isn´t the best option, we would then recommend that you buy a single ticket using your VISA or Mastercard. You can do it directly at the train station. It is also possible to buy a ticket using an app on your phone.

Are there any unwritten rules?

Yes, there are a bunch of unwritten rules that the swedes like to follow. One is for example that you should stand on the right side of the escalator so people that are in a hurry can pass by on the left side. One thing that isn´t really a rule, but still something people who come to Stockholm can´t understand, is why we don´t sit next to each other. If one seat of two or four is occupied swedes look for another seat which nobody sits next to. If there isn´t a seat without somebody next to it many people just stand up. This isn´t something new because of corona, it has been like this for a long time, and nobody really knows why. Because of this peculiar behaviour many memes about this phenomenon have appeared, and we have to admit that it actually is hilarious to read all of them.

When shouldn´t you use the subway?

We would recommend that you don´t use the subway between 7 to 9 AM and 16 to 18 PM. These hours are what we call peak hours. Most people leave their home to get to work and leave work to get home during these hours, so it´s usually very busy and it can be very crowded inside of the train. Sometimes so crowded that you have to go to another part of the train to see if there is any space for you.

We hope that you have learned something and now feel a bit more ready to use Stockholm´s public transport system.

APPENDIX Q
STUDENT TEXT PAIR 04

What's the subway line?

In Stockholm we have different colors for different lines which are red, green, and blue. We also have various tram lines and buses. On the subway close to the doors there are maps on the different lines that shows where they can take you. For example, the green line can take you to Alvik or T-centralen where all the lines connect. If you're lost, you can easily look at the map and it will show you which train you should take that leads you to your destination.

What`s the unwritten escalator rule?

If you don't want to make the Swedes frustrated, then you should stand on the right side of the escalator. The left side is for people who are in a hurry and needs to be able to come through the crowd quickly to not miss their train.

How to buy a ticket?

In Stockholm there`s two ways to buy a ticket. You either do it from your phone on an app called SL.se or you go to the cashier and ask to buy a ticket. The prices of a ticket are 25kr for a student or a child and 50kr for an adult. If you have the ticket you can use the tram, buses, trains, tramps and even a boat as long as it belongs to the company Sl, a single ticket lasts for 75 minutes and you can use it multiple times in those 75 minutes.

When is it the peak hours?

The peak hour in Stockholm is around 7 am to 9 am when everyone is either going to school or work. The public transports are often crowded around these hours. Another peak hour is 4/16:00 pm to 6/18:00pm.

What season are there most people on the transports?

On summer times there're a lot of people who travels by using the public transports due to the summer break but there's also a bunch of people on the public transport during the holidays like Christmas for example. So, if you want to sit down, that might not be the right time to use the public transport.

What do you do if an elder walks on the train and there is no seat left?

You should stand up and offer the elder a seat, you shall do the same when it comes to a pregnant woman. Because they might have a harder time standing up when the train are moving same with busses and trams.

APPENDIX R

STUDENT TEXT PAIR 05

Collaborative writing: How to survive Stockholm's transport system

If you someday visit Stockholm, you will probably want to know how to get around the city. The Stockholm public transport system is huge, with lots of different types of transportation that go to places all around the city, and even outside it. We also have a lot of unwritten rules that you kind of have to follow to fit in, otherwise you run the risk of being chased by angry Swedes.

How does the system work?

It's pretty complicated and there is a big variety of transportation. You have three different subway lines that go all over town. You also have hundreds of buses as well as trams to choose from. The high-speed commuter trains that run to the outskirts of the city might also interest you. We have the red, green and blue subway lines which all run to different parts of Stockholm. The few stations where the lines meet are always chaotic and flooded with people. There are red and blue buses, they are sorted by how far they run (blue ones generally go further than red). The trams mostly run to where the subway doesn't, and are somewhat calmer. Our commuter trains are similar to the subway, but they travel further and they travel quicker.

How do I get tickets?

Tickets can be purchased in the SL mobile app, in a ticket machine at a station, or from the information/ticket desk at a station. A standard ticket will cost you 25kr, and you can travel wherever you want within Stockholm for 75 minutes. You can even pay with your VISA or Mastercard straight up if you're in a hurry, by just scanning it on the ticket scanner.

If you happen to forget your wallet or maybe you don't have the funds to purchase a ticket, don't worry! You can ride anyway. If you are fast enough you can get in behind someone who paid for a ticket. If you're athletic enough you can just jump over the barriers. If you're young enough or look young enough you can go to the information/ticket desk and cry for sympathy, and ask kindly to be let in for free. When performing these methods, you just have to be mindful of ticket conductors. If you're under the age of 15, don't worry because you can't be punished. If you are over 15 however, you might have to worry. The preferred methods of evading them are pretending to sleep, pretending to talk to someone on your phone, getting off at the next station, or just running.

How do I behave?

We have many unwritten rules that you should probably follow for your own good. For example, you never sit beside a stranger who has an open seat next to them unless necessary. Another one is the escalator rule. You always stand on the right side, unless you're in a hurry and need to run up the stairs, in which case you go left. You never ever attempt make conversation with a stranger no matter what, because no one wants to talk to you. You just look down at your phone, sound off or with headphones, and stay completely silent for your whole trip. Enjoy!

APPENDIX S

STUDENT TEXT PAIR 06

How to survive Stockholm's public transport system

If you're going to Sweden for a couple of weeks you may need to use the subways and the transport system. You will notice that it's a lot of people and the traffic is a dangerous place.

So how will you manage to come out safe? How do you know where to go? Since it's a big system. You are going to get the answers in this text.

Are there different transports?

Yes, there are both subways, buses and commuter trains. There are 3 subway lines, a red, green and blue. They go to different places in Stockholm, but they all connect at T-centralen. T-centralen is the center of Stockholm's public transport system and buses go from there to.

Many people go to work between 6 am-9 am, and they go home from 4pm to 6 pm. Between those times it's rush hour traffic, It's a lot of people. So be careful if you and maybe your friend goes together so that you don't loose each other.

Where can you go?

You could go anywhere around in Stockholm with these tickets that you buy. For an adult it's just 38 SEK and you can go from the south part in Stockholm to the north. It's also easy to travel with the public transport system since you just get on a train, and it takes you fast to your destination.

Are there any unwritten rules?

There are a couple of unwritten rules such as stand to the right at the escalator. That's something you got to do, otherwise people will get angry. Another rule that isn't written anywhere, is that you need to step a side and let people out of the subway, bus, etc. If there's a pregnant, old person or an injured, you should let them sit. That's maybe obvious for many souls, but important here in Sweden.

Does the public transport cost anything?

The transport cost, but depending on the time you stay, you get different offers that makes it worthy to buy. If you buy one ticket, it costs 25SEK for kids and 38SEK for adults. You will have the ticket for 75 minutes and in that time, you can use it as much as you want.

There are staff that checks if you pay, and you will go through gates, so you must pay. Many people go through the little gate at the same time without paying for tickets which reduces the amount of money to the owner. If someone gets busted, they must pay thousands SEK, so it's worth to pay for the ticket.

FIGURE LIST